

Life in Nineteenth-Century Cincinnati

by Kathryn Kish Sklar

Family life in Cincinnati, as elsewhere in mid-nineteenth-century America, was fundamentally different from traditional family life in the eighteenth century. Whereas the eighteenth century assumed continuity between generations, nineteenth-century life, socially more heterogeneous and economically less predictable, required a more flexible family structure and fostered a more loving family environment. Cincinnati was a microcosm of these changes. These mid-nineteenth-century songs vividly re-create the social, economic, and religious values of the population's majority of white native-born Protestants. Since the songs were designed for home performance, they give special insight into the domestic context in which these values were forged.

A border city on the Ohio River through which commerce flowed in four directions, Cincinnati in the 1850s contained as diverse a population as that which passed through it. To the New Englanders, New Yorkers, and Southerners (both black and white) who arrived in the 1830s, a sizable population of German immigrants was added in the 1840s. The mixture was potentially explosive, and conflicts between native-born Protestants and Catholic immigrants, between blacks and whites, and between abolitionists and anti-abolitionists frequently disrupted the city's peace and prosperity. Civic or public life reflected competing interest groups, and although social harmony was the goal of the town's leading Whig politicians, social strife was often the reality.

Cincinnati was as economically volatile as it was socially diverse. Writing there in 1841, Catherine Beecher in *A Treatise on Domestic Economy* described the social and economic mobility of the times:

Persons in poverty are rising to opulence, and persons of wealth are sinking to poverty. The children of common laborers, by their talents and enterprise, are becoming nobles in intellect, or wealth, or office; while the children of the wealthy, enervated by indulgence, are sinking to humbler stations.

Traditional family life existed in a context of hierarchical social controls and predictable economic status, mid-nineteenth-century family life in a context of democratic individualism and economic change. The songs sung in Victorian parlors show us how family life responded to these new conditions.

In "You Never Miss the Water 'Till the Well Runs Dry" (Track 7) we have an excellent depiction of the new and more flexible structure of nineteenth-century family life. The song's protagonist leaves home as a young adult to make his own way in life, establishes his own economic base, and chooses his own marriage partner. The transition he makes from the family in which he was born to the family in which his own children are born is one that he, rather than his parents, controls. They provide him with maxims and training, but he is responsible for his own economic success.

In the past ten years historians have reinterpreted the difference between traditional and modern family structures. Using more accurate measurements drawn from census records and vital records of marriages, births, and deaths, they have concluded that this difference is not one of an "extended"

versus a "nuclear" family structure, since Anglo-American families had always been "nuclear" in the sense that they had consisted of husband, wife, unmarried children, and occasional other unmarried kin, and since they had never been "extended" to include more than one married couple under the same roof. Historians now see the difference between traditional and modern family structures as consisting in the degree of control parents exercise over the transition their children make from the families in which they were born to the families in which they themselves have children. Parents exercised a great degree of such control in the eighteenth century, because a young adult's ability to establish himself or herself in life depended on his or her access to the means of agricultural production--land, tools, livestock, and household goods--and these were more likely to be obtained through inheritance or parental gifts on marriage than by striking out on one's own. Typically a traditional family would depend on the labor of sons and daughters in their teens and early twenties to contribute sufficiently to the family's economy to provide a beginning stake for each of them, with land going to sons and movable goods to daughters (Greven; see Bibliography).

These economic links across generations eroded significantly between 1750 and 1800, as parents were no longer able to provide their young adult children with economic resources superior to those they could obtain on their own. The result by 1850 was a participant-oriented, rather than a lineage-oriented, family structure. In this new structure young adults assumed responsibility for establishing their own economic base and choosing their own marriage partners, and child rearing was designed to prepare offspring for economic independence of, rather than dependence on, the families in which they were born. Child rearing changed from an effort to break the will of the child and bring it under parental control to an effort to cultivate the ability of children to think for themselves, especially with regard to their own self-interest. Thus the protagonist of "You Never Miss the Water" was not only trained in traditional habits of thrift but also encouraged to develop an untraditional aptitude for calculated risk-taking in pursuit of self-advancement. Besides learning "waste not, want not," he also learned: "Do not let your chances like sunbeams pass you by." Although he "speculated foolishly" and his "losses were severe" when he first "embarked on public life," the maxims of his childhood by which he practiced "strict economy" and "grasp'd each chance" eventually increased his "funds," allowing him to marry and have children of his own. These he then instructed to do as he had done.

With intergenerational hierarchies based on economic dependency less a factor in marriage formation, romantic love increased as a factor in courtship and in marital life. The affective aspects of family life grew increasingly important in the early decades of the nineteenth century and were extravagantly idealized by 1850. The insight, which the twentieth century shares with the nineteenth, that autonomous "character" in children is best built through love, reinforced this emphasis in Victorian family life.

An excellent example of the idealization of the emotional dimensions of family life can be found in "Where Home Is" (Track 1). Here the material base sustaining the home is far less important than the "shrines the heart had builded" within it. Home is "where the heart can bloom," "not merely four square walls, tho' with pictures hung and gilded"; home is a world of dependable love, "not merely roof and room." It stands in implicit contrast with the public world of chance and competition. This contrast is explicit in "You Never Miss the Water," where the domestic "peace and harmony, devoid of care and strife" of the song's last stanza contrasts with the "rugged road, bestrewn with care and strife" of the "public life" of the third stanza.

Parallel changes can be found in American religious life, and these are superbly expressed in *The Concordia* and "Ives" (Track 12). Between 1776 and 1820 American religion changed from a hierarchically run to a participant-run activity, and revivals and competition among denominations replaced state-established religious orthodoxies. *The Concordia* shows the influence of Enlightenment ideas on this transformation. Here the natural world and the spiritual world are in essential agreement, and "God's handiwork" demonstrates His rationality and benevolence. The Puritans' inscrutable and angry God was replaced by the loving Jesus of "Ives." Here Jesus shares many of the qualities found in "Where Home Is." He is a "refuge" from "the storm of life," a "support and comfort" while "the tempest still is high." This loving God is also present in "The Blessed Bible" (Track 16), where "good cheer," rather than original sin, forms the song's main theme. These songs address human emotions rather than doctrinal debate. Their stress on the potential to be developed in human life, rather than the evil to be eradicated, was compatible with antebellum notions of human and social perfectibility as well as with nineteenth-century child-rearing practices.

The mid-nineteenth century's social ideal of autonomous individualism and its religious ideal of human perfectibility were contradicted by the inability of many individuals to achieve economic success or to find a "refuge" in Jesus. In the 1840s Cincinnati built a gigantic workhouse not far from the waterfront and manufacturing sites where many of its inmates probably had worked, and not far from the breweries that came with the city's German population. The proportion of the population that was propertyless grew each year as manufacturing increased the proportion that relied on wage labor for economic support. The protagonist of "You Never Miss the Water" relied on "funds," not lands, for his support, and although he managed to recover from his early economic reversals, many did not, and many more did not have the means to engage in economic investment or speculation in the first place. Although there was some truth to the myth that those born in poverty were exchanging places with those born to wealth, it was also true that many who were born poor remained poor and many who were born to wealth remained wealthy (Pessen; see Bibliography).

The temperance movement, as exemplified in "Who'll Buy?" (Track 18), was a response to these economic realities. Seen as "foreign," and as the cause rather than the result of "human woe," drink manifested in negative form the marketplace virtues of "warranted," "not slow," "imported pure," and "competition"-defying. Its results were "larceny and theft," "beggary and death," "empty pockets," "tangled brains," "vice," "soul jet black," and "conscience slack." These probably pertained to many of the inmates of Cincinnati's workhouse, who probably found comfort in drink when they could. In the temperance movement and its self-imposed restraint from drink, Cincinnatians and Americans in general found a remedy for the plight of the poor and a means by which they themselves might avoid such a plight.

Songs sung in mid-nineteenth-century parlors looked outward on the world as well as inward on their own circumstances. Agrarian values were still strongly endorsed, as the lyrics of "The Jovial Farmer Boy" (Track 8) make clear. The freedom, "glee," and "fun" of the country far outshine the city's "lengthened streets of dusty brown and gloomy houses high." But the persistence of these rural values in the West was threatened by the course of economic development as it was depicted in O. S. Ingram's verses for "The West." The early Eden-like West "soon pass'd with the bustle still growing more rife" of increased population, "till never more ceasing with numbers increasing, its wide-growing borders were teeming with life," Even the "fair-prairied West" was beset by mechanical demons.

The benefits of economic progress were mixed with liabilities for mid-nineteenth-century American families, and their parlor music presented both sides of the question.

The Music

by Jon Nensom

In the middle of the nineteenth century many emigrants passed through Cincinnati, America's largest city in what was then considered the West. Of some of the motives for emigration, Timothy Flint, a missionary from Connecticut, wrote in his *Recollections of the Last Ten Years* (Boston, 1826):

There is more of the material of poetry than we imagine, diffused through all the classes of the community. . . . I am ready to believe, from my own experience, and from what I have seen in the case of others, that this influence of imagination has no inconsiderable agency in producing emigration.

Even Miriam Colt, who recalled her family's bitter experiences in Kansas in *Went to Kansas: Being a Thrilling and Ill-fated Expedition to That Fairy Land--Its Sad Results* (Boston, 1862), supports this view in recalling a dream her husband had on the eve of their departure from Kansas for perhaps a greener frontier back on the other side of the Mississippi:

My husband, though no dreamer, has just been relating to me the dream he dreamt last night. He said, "I dreamt that we left this place, and traveled a very long distance, until we came to a large river; then we stood on the bank considering how we were to get across it. Finally, we concluded to ford it; so you took one child and I the other, and soon came out on the other side. There we found a beautiful country--all kinds of fruit were growing spontaneously, and in abundance--every want was satisfied, and we were happy."

"A Life in the West" (or "The Emigrant's Song") (Track 3) is a good example of the kind of song that evoked visions of a promised land. It was written by an Englishman, Henry Russell (1812-1901), probably in the early 1840s to words by the American poet George Pope Morris (1802-1864). Perhaps the most fruitful part of Russell's career was spent in the United States during the late 1830s and early 1840s. As a popular songwriter and performer he belongs as much to America as to England, and among the many causes he championed through his art was emigration. Back home in the late 1840s and the 1850s, as an enthusiastic admirer of the American people--they had certainly shown their affection for him (all but some critics)--he evoked in some of his songs rather fanciful visions of the New World. He even produced a musical stage work, *The Emigrant's Progress*, consisting of a series of tableaux made to encourage his countrymen to seek the opportunities of the American frontier.

The abolitionists went west not for economic but for idealistic political reasons: "Ho! for Kansas" (from *The Western Bell* [Boston, 1857]; Track 5, whose text appears to have been written to the tune of Stephen Foster's "Nelly Bly" (1850), is more than a call for fresh opportunity. The freedom and liberty it mentions are not for the emigrant but for the slave. In 1855 Kansas elected a proslavery government as a result of the interference of Missourians who crossed the border and forcibly stopped Free-Soil voters at the polls. Thus began the struggle for dominance in Kansas between Yankee abolitionists who came to "plant beside the cotton bale/The rugged northern pine" (in the words of John Greenleaf Whittier) and the proslavery Missourians. Some regard the bloodshed that ensued as the true beginning

of the Civil War.

Another motive for moving west may have been to escape from the hardships of crowded cities. Arthur W. Calhoun in *A Social History of the American Family from Colonial Times to the Present* (New York, 1945) cites the plight of Irish immigrants unaware of the vices of city life and speaks of an Irish traveler advising his countrymen on the merits of cheap western land over the urban squalor that awaited the poor foreign settler. Calhoun adds:

Thus even in the first half of the nineteenth century the contest between city and country was on, and their contrasting influence on the family noted.

"The Jovial Farmer Boy" (Track 8; from *The Day School Ideal* [Cincinnati, 1885]) concerns the contrast between rural and urban life. The farmer boy is represented as an idealized carefree lad and is held up to schoolchildren as an edifying example.

Before the Civil War both North and South had been predominantly rural. But by 1876, in the midst of an international depression, the world's largest steam engine was the major attraction at the phenomenally successful Philadelphia Centennial Exhibition. America was going far industrially, and cities were where important things were happening. Increasingly the whistling, jovial farmer boy would be regarded as a stay-at-home who failed to make the grade, or at best his caricature would be useful for the public educators' "Day School Ideal."

Pittsburgh rivaled Cincinnati as the fastest-growing city in the West, and she was unsurpassed in the industry that earned her the name "The Iron City." Yet "Wake Up, Jake" (or "The Old Iron City") (Track 9) is less about the city than it is a product of the city life that produced the kind of entertainment for which "Wake Up, Jake" was composed: blackface minstrelsy. Most readers will recognize four of the five titles advertised on the song's title page as Stephen Foster's, written when he was still a clerk in Cincinnati:

Songs of the Sable Harmonists consisting of *The Louisiana Belle*, *Away Down South*, *Susanna*, *Uncle Ned*, *Wake Up, Jake*, or the Old Iron City. Arranged for the Piano Forte. . . . Louisville, W. C. Peters & Co., --Peters, Field & Co. Cincinnati . . . 1848.

"Wake Up, Jake," by George Holman, seems to have been quite popular in its time; in 1861 it survived as an old favorite (though by the title "Wake Up, Mose") in a concert medley for brass band by the prominent New York bandleader David L. Downing (see "Free and Easy," recorded at and available from the Library of Congress on *Our Musical Past: A Concert for Brass Band, Piano, and Voice*, OMP-101-102 [Washington, D.C., 1976]).

The song is a comic dialect piece about a black railroad fireman from Pittsburgh. Even in their day this kind of song and the entertainments in which it appeared were met with mixed feelings. Perhaps Foster's own hesitancy in entering the songwriting business through minstrelsy reflects the general feeling that minstrelsy was low entertainment. There is little evidence, however, that caricature was the sensitive point. Early in the century, theater crowds were mixed; even the most eminent Shakespearean actors performing here, such as Charles MacReady and Edmund Kean, confronted mixtures of all classes in their audiences. It was perhaps the more exclusively coarse nature of the early minstrels and

their audiences that made those who represented or aspired to gentility squeamish.

William C. Peters (1805-1866), the publisher of "Wake Up, Jake" and Foster's earliest songs, was born in England. As a child he moved to Canada, where he played clarinet in a British military band. He opened Pittsburgh's first piano and music store about 1823. In 1839 he was established in Cincinnati and in 1847 was cited in the Cincinnati *Gazette* as having "the most extensive [music-publishing] concern in the United States--with only two exceptions."

While Peters, an acquaintance of the Foster family, is best known as the first publisher of Stephen Foster's songs, he composed and arranged music himself and had published a piano arrangement of "Louisville March & Quick-step" (Track 15), a popular piece of the time, as his own. (Though there is no reason to believe he did not compose it, attributions on sheet music of the time are notoriously unreliable and we usually rely on supporting documentation, lacking in this case, to verify authorship.) Peters also compiled or composed the *Drennon Polka Quadrilles* (1849) to which "Frankfort Belle" (Track 14) belongs, and he wrote the typically flashy variations on the popular tune "Old Rosin the Bow" (1852) (Track 4).

The true organ is made of pipes, which may be imagined as giant whistles. The reed organ, in mid-nineteenth-century America and Europe, was an inexpensive substitute that is not without its own charm. The reeds were made to vibrate by suction in the American melodeon or by compression in the earlier European harmonium (see Percy Scholes, "Reed Organ Family," in *The Oxford Companion to Music*, ninth edition [London: Oxford University Press, 1955]). The household popularity of reed organs is attested by the number of extant instruments and the amount of music written for them. The "Galop" (Track 13; from *Murray's Method for the Cabinet Organ*, by James R. Murray [Cincinnati, 1882]; our performance is on the piano) is a romping evocation of the common fare of the town brass band or of the dance hall with its solitary accordion or small orchestra.

An important kind of music common in the American family was intended to educate or edify. One such piece is "Sound of the Singing School" from *The Pyramid of Song* [Cincinnati, 1889], a five-part round that is a clever blend of solmization, practice in singing short and long notes, and rhythmic variety, with a touch of fun at the expense of stuffy schoolmarmish admonitions.

Singing schools were originally organized in eighteenth-century New England for religious purposes and flourished during the next century in the South and what was then the West. The use of solmization suggests the practice still preserved in the Sacred Harp tradition of the rural South, in which the congregation first sings the hymn without text but declaiming the "fa-sol-la" syllables appropriate to the notes. Many eighteenth-century compositions by William Billings and others who established and worked in the New England singing schools are intended to be performed this way. (For the New England tradition see David P. McKay and Richard Crawford, *William Billings of Boston* [Princeton, 1975]. For a recording and bibliography of the Sacred Harp tradition see George Pullen Jackson (ed.), *Folk Music of the United States: Sacred Harp Singing* [Washington: Library of Congress. Recording Laboratory, AAFS-L11]. Also see New World Records 80205-2, *White Spirituals from the Sacred Harp*, and 80433-2, *The Colored Sacred Harp*.)

The most important music educator in nineteenth-century America was Lowell Mason (1792-1872), whose goal was to introduce music into the school curriculum so that children learning the subject at

an early age could develop a fine appreciation of art music. (However, while much of his work is didactic, he did compose some memorable hymns, of which "From Greenland's Icy Mountains" is probably the most famous.) *The Sacred Harp, or Eclectic Harmony* (Cincinnati, 1835), one of his earliest publications, must not be confused with the collection of the same name by B. F. White and E. J. King (Atlanta, 1844) that, after many reprints, is still the standard tunebook for the Sacred Harp tradition in the South. Mason's *Sacred Harp* represents part of a career whose aim was contrary to what developed in the Sacred Harp tradition. That tradition has become a part of America's folk life that the academic, Bostonian Mason would probably have deplored. (For a discussion of Mason, see notes on his son William in New World Records 80257-2, *The Wind Demon and Other Mid-Nineteenth-Century Piano Music*.)

Another didactic piece is the duet and chorus "Where Home Is" (Track 1); from *The Day School Ideal* [Cincinnati, 1885], by George Frederic Root (1820-1895), a young contemporary of and frequent co-worker with Lowell Mason. Root wrote secular as well as sacred music, and his popular songs of the Civil War remain his most famous: "The Battle Cry of Freedom," "Tramp, Tramp, Tramp, the Boys Are Marching," "Just Before the Battle, Mother," and "The Vacant Chair." (See New World Records 80202-2, *Songs of the Civil War*) He was also successful in the music business, joining his brother in the Chicago firm of Root & Cady in 1858.

"Where Home Is" introduces the familiar "Home, Sweet Home" in the style of a very simple choral prelude. Following the duet, the chorus continues while the tenor sings the last strains of the tune. Another interesting appropriation of "Home, Sweet Home" appears earlier as a hymn, "Sweet Home" (Track 2), in a German-American tunebook (*Deutsches Choralbuch* [Cincinnati, 1852]). The original tune was composed by an Englishman, Henry Rowley Bishop (1786-1855), for his opera *Clari, the Maid of Milan*, of 1821, and the familiar words were added in 1823 by the American author and actor John Howard Payne (1792-1852). Carl Engel's *Discords Mingled* (New York, 1931) contains a thorough history of "Home, Sweet Home."

No other song of the early nineteenth century so fully epitomizes the sentimental longing for home. The tradition of such songs in the English language is the subject of scholarly attention in William W. Austin's *"Susanna," "Jennie," and "The Old Folks at Home": The Songs of Stephen C. Foster from His Time to Ours* (New York, 1975; see especially Chapter 7, "Foster and His Public in the Tradition of 'Home Songs'"). That Americans of the early Republic knew the literary tradition of such poets as Robert Burns (1759-1796), Thomas Campbell (1777-1844), and Thomas Moore (1779-1852) is relevant not only to the study of Foster but to the history of music in society throughout the nineteenth century. For a broader and radically different view of the home in popular music the Hungarian music historian János Maróthy makes interesting reading, whether or not one shares his Marxist viewpoint (*Music and the Bourgeois* and *Music and the Proletarian* [Budapest, 1974]).

Another of Root's pedagogical pieces is "The Old Canoe" (Track 6; from *The Day School Ideal* [Cincinnati, 1885]). This didactic but evocative piece, with its rhythmic, rocking refrain, explores, as the editor describes it, the "recitativo" style, familiar today to those who have fathomed the mysteries of "English chant" in the back of Episcopal hymnals.

Sacred music of a more rustic type than that of Mason, Root, or their followers is found in *The Concordia* (Cincinnati, 1865), from which several examples have been recorded here.

The compiler of the collection and the composer of the fervent "Firmament" (Track 19) was the Reverend Augustus Dameron Fillmore (1823-1870). He first came to Cincinnati to study medicine, but turned to the ministry of the Christian Disciple Church. His talents as a singer and composer served him well in his evangelistic vocation. Toward the end of his relatively short career he published some dozen collections of sacred and temperance music, including pieces of his own composition. These collections marked the beginning of a family publishing business that became the well-known Fillmore Brothers Company, incorporated in 1902. After Rev. Fillmore's death his son, James Henry Fillmore, expanded into publishing and selling band music.

Rev. Fillmore was not cast in the same mold as Mason or Root. His compositions, which include "The Blessed Bible" (Track 16), "Henry" (Track 17), and "Ohio" (Track 11), have a rustic energy that suggests a self-taught evangelistic musician rather than a polished Bostonian academician. Yet in *The Concordia*, among his own technically more primitive and individualistic settings, he included numerous relatively correct pieces such as "Ives" (Track 12), by the New England compiler and composer of the same name. (The similarity between the melody of its third strain, "While the billows near me roll," and the familiar Irish tune "The Minstrel Boy Has Gone to War" is certainly accidental, however striking.) Elam Ives, Jr. (1802-1864), was associated with Lowell Mason, with whom he issued *The Juvenile Lyre* (Boston, 1831).

While American education was characterized by separation of church and state, secular educators and representatives of the churches agreed that education was to serve a moral purpose. This concern was manifested in many ways, outside as well as within the classroom or church.

An early and influential book of advice to parents, mothers in particular, provides some relevant background to such moralizing pieces as "You Never Miss the Water Till the Well Runs Dry" (Track 7; from *School for the Parlor Organ, Melodeon and Harmonium* [Cincinnati, 1876]. John Abbott's *The Mother at Home* (New York, 1834) stresses the importance of authority with admonitions as frightening to the parent as the applied principles were hard on the child:

And, mother! look at that drunken vagrant, staggering by your door. . . . That wretch has a mother. . . . You cannot now endure even the thought that your son will ever be thus abandoned.

And later:

Neither is it enough that a child should yield to arguments and persuasions. It is essential that he should submit to your authority.

The lesson of this song--somewhere between the extremes of Abbott and Dr. Spock--is that parental advice tempered by hard experience produces the best results.

And, apropos of Abbott's picture of the drunken vagrant, the temperance song also made its regular appearance in all types of popular songbooks. James R. Murray, the composer of the "Galop" heard here, also composed the temperance song "Who'll Buy?" (Track 18); from *The Pacific Glee Book* [Cincinnati, 1869]). In spite of its boisterous mood, it is no comic parody but a genuine campaign piece against the intemperance it so vividly and entertainingly portrays.

Track 1

WHERE HOME IS (George F. Root)

Home's not merely four square walls,
Tho' with pictures hung and gilded;
Home is where affection calls--
Filled with shrines the heart hath builded.
Home! go watch the faithful dove,
Sailing 'neath the heav'ns above us,
Home is where there's one to love,
Home is where there's one to love us.

Chorus

Home! home! sweet, sweet home,
There's no place like home,
There's no place like home.
Home is where there's one to love us,
Home is there, home is there,
Home is where there's one to meet us,
Home is there, home is there.

Home's not merely roof and room,
Needs it something to endear it;
Home is where the heart can bloom;
Where there's some kind lip to cheer it.
What is home with none to meet?
None to welcome--none to greet us?
Home is sweet--and only sweet--
When there's one we love to meet us.

(Chorus)

Track 2

SWEET HOME

Bei aller Verwirrung und Klage allhier,
Ist mir, o mein Jesu, so heimlich bei Dir;
Im Kreise der Deinen sprichst Friede! Du aus,
Da bin ich in deiner Gemeinschaft zu Haus.
Heim! Heim! Ach, nur heim!
Ach käm' ich, mein Heiland,
Doch recht zu Dir heim!

(Amid the world's strife and sorrow,/ I feel at home, dear Jesus, with Thee./ Within the circle of the Faithful, You preach peace./ I feel at home in Your presence, dear Saviour./ Home! Home! There must I go/ To be near You, my Redeemer.)

Track 3

A LIFE IN THE WEST (G. P. Morris and Henry Russell)

Oh! brothers, come hither, and list to my story,
Merry and brief will the narrative be,
Here, like a monarch, I reign in my glory,
Master am I, boys, of all that I see:
Where once frown'd a forest a garden is smiling,
The meadows and moorlands are marshes no more;
And there curls the smoke of my cottage, beguiling
The children who cluster like grapes at the door.

Chorus

Then enter, boys--cheerly, boys, enter and rest;
The land of the heart is the land of the west!
O-ho! boys! O-ho! boys! O-ho! boys! O-ho!

Talk not of the town, boys, give me the broad prairie,
Where man, like the wind, rolls impulsive and free;
Behold how its beautiful colours all vary,
Like those of the clouds, or the deep-rolling sea.
A life in the woods, boys, is even as changing,
With proud independence we season our cheer;
And those who the world are for happiness ranging,
Won't find it at all if they don't find it here.

(Chorus)

Here, brothers, secure from all turmoil and danger,
We reap what we sow, for the soil is our own;
We spread hospitality's board for the stranger,
And care not a fig for the king on his throne.
We never know want, for we live by our labour,
And in it contentment and happiness find;
We do what we can for a friend or a neighbour,
And die, boys, in peace and good-will to mankind.

(Chorus)

Track 4

OLD ROSIN THE BOW

(arr. William C. Peters) For piano.

Track 5

HO! FOR KANZAS (Lucy Larcom and F. H. Pease)

Yeomen, strong, hither throng,

Nature's honest men;
We will make the wilderness
Bud and bloom again.
Bring the sickle, speed the plough,
Turn the ready soil,
Freedom is the noblest pay
For the true man's toil.

Chorus

Ho! brothers, come, brothers,
Hasten all with me;
We'll sing upon the Kansas plain,
A song of liberty.

Mother, come! here's a home
In the waiting west;
Bring the seeds of love and peace,
You who sow the best.
Faithful hearts, holy prayers,
Keep from taint the air;
Soil a mother's tears have wet,
Golden crops shall bear.

(Chorus)

One and all, hear our call
Echo through the land;
Aid us with a willing heart,
And a strong right hand.
Feed the spark the Pilgrims struck
On old Plymouth rock!
To the watchfires of the free,
Millions glad shall flock.

(Chorus)

Track 6

THE OLD CANOE (S. M. Grannis and George F. Root)

Where the rocks are grey and the shore is steep,
And the waters below look dark and deep;
Where the lofty pine, in its lonely pride,
Leans gloomily over the murky tide;
Where the reeds and the rushes are tall and rank,
And the weeds grow thick on the winding bank;
Where the shadows are heavy the whole day thro',
Lies at its moorings the old canoe.

Chorus

Rocking, rocking, rocking canoe;
The old canoe, the old canoe,
I loved it when it was new;
And tho' no more it dips the oar,
I still love the old canoe.

O, many a time, with a careless hand,
Have I pulled it away from its pebbly strand,
And paddled it down where the stream runs quick,
Where its whirls are wild and the eddies are thick,
And I laughed as I leaned o'er its rocking side,
And looked below in the broken tide,
To see that the faces and boat were two
That were mirrored back to the old canoe.

(Chorus)

But now, as I lean o'er its broken side,
And look below in the murky tide,
The face that I see there has graver grown,
And the laugh that I hear has a sober tone;
And the hands that once lent the light skiff wings,
Have grown familiar with sterner things;
But I love to think of the hours that flew
O'er my beautiful days in the old canoe.

(Chorus)

Track 7

YOU NEVER MISS THE WATER TILL THE WELL RUNS DRY (Rowland Howard)

When a child I lived at Lincoln
With my parents at the farm,
The lessons that my mother taught,
To me were quite a charm.
She would often take me on her knee
When tired of childish play,
And as she press'd me to her breast
I've heard my mother say:

(Chorus)

Waste not, want not is a maxim I would teach,
Let your watchword be despatch, and practise what you preach;
Do not let your chances, like sunbeams pass you by,
For you never miss the water till the well runs dry.

As years roll'd on I grew to be

A mischief-making boy,
Destruction seemed my only sport,
It was my only joy;
And well do I remember,
When oft'times well chastised,
How father sat beside me then,
And thus has me advised:
(*Chorus*)

When I arrived at manhood
I embarked in public life,
And found it was a rugged road
Bestrewn with care and strife;
I speculated foolishly,
My losses were severe,
But still a tiny little voice
Kept whisp'ring in my ear:
(*Chorus*)

Then I studied strict economy,
And found to my surprise,
My funds instead of sinking,
Very quickly then did rise;
I grasp'd each chance and always struck
The iron while 'twas hot,
I seiz'd the opportunities,
And never once forgot:
(*Chorus*)

I'm married now and happy,
I've a careful little wife;
We live in peace and harmony,
Devoid of care and strife;
Fortune smiles upon us,
We have little children three,
The lesson that I teach them
As they prattle on my knee:
(*Chorus*)

Track 8

THE JOVIAL FARMER BOY

A jovial farmer boy I'll be,
As free as birds that sing,
And carol forth my songs of glee
Among the flowers of spring.

With "whoop ho hoy" to drive my team
Before the rising sun,
To drink and lave in silv'ry stream,
This is my morning's fun.

No place for me the crowded town,
With pavements hard and dry,
With lengthened streets of dusty brown
And gloomy houses high.
Where ev'ry boy his ball must bound
Upon his neighbor's dome.
And ev'ry shout and ev'ry sound,
Disturb some other's home.

The squirrel leaping from the limb
Upon the tree top high,
The lark that soars with matin hymn
Is not more gay than I.
I go and come, a farmer boy,
From city trammels free.
I crack my whip and cry "Who hoy,"
A farmer boy I'll be.

Track 9

WAKE UP, JAKE (George Holman)

Come white folks listen to my song
Come listen to my ditty;
I'll tell you ob a colour'd chap
Born in de Iron City.
He us'd to run de Railroad,
He was de Bulgine tender;
Oh golly he's de debil,
When he gets upon a bender.

Chorus

Den wake up, Jake!
Wake up, Jake!
Wake up, Jake, de fire wants pokin'
Steam am up and de Bulgine's smokin'.

Oh Jake has been to college,
And he says he am a Poet,
An while de track am good an strong,
He says he means to go it.

Dat "Milton" went to "paradise,"
And Byron he was witty,
But Jake he means to 'mortalize,
Dat same ole Iron City.

(Chorus)

Oh Bonyparte was de chap,
Dat went to Santalena,
And Billy Brutus was de man,
Dat 'sassinated Ceasa,
And Cromwell was de Oliver,
Dat gub it to em pritty,
And Billy Pit he was de man,
Dat nam'd the Iron City.

(Chorus)

Oh! Jake he went to Mexico,
And dar saw Santa Anna.
He took a message to de camp,
'Twas Zachey don't surrender;
Says Santa whar do you come from,
You seems to be quite witty.
Says Jake, yah-yah! I'm one of de b'hoys,
Dat come from de Iron City.

Track 10

SOUNDS OF THE SINGING SCHOOL (P. P. Bliss)

Now for a song of the singing school,
And the sounds you there may hear,
Of the do re mi and the G A B
And the voices ringing clear.
La la la [etc.]
Lines and spaces,
Clefs and keys,
All must tell with ease.

Keep the time with accent strong,
Full and clear the tones prolong.

Do re mi fa sol la si do
Is the major scale, you know,
Even, double, triple measure too,
Are among the many things we do.

Oh, ah, a, e,
Bo, bah, ba, be,
Sit up erect, I say,
Ho, ho, ho,
Ha, ha, ha
Drive dull care away.

Track 11

OHIO (Augustus Dameron Fillmore)

Silent night! hallowed night!
Land and deep, silent sleep;
Softly glitters bright Bethlehem's star,
Beck'ning Israel's eye from afar,
Where the Savior is born.

Silent night! hallowed night!
Earth awake, silence break,
High your anthems of melody raise,
Heaven and earth in full chorus of praise:
Peace forever shall reign.

Track 12

IVES (Elam Ives, Jr.)

Jesus, lover of my soul,
Let me to thy bosom fly,
While the billows near me roll,
While the tempest still is high.
Hide me, O my Savior, hide,
Till the storm of life is past;
Safe into the haven guide,
Oh, receive my soul at last.

Other refuge have I none,
Hangs my helpless soul on thee!
Leave, oh, leave me not alone,
Still support and comfort me.
All my trust on thee is stayed,
All my help from thee I bring;
Cover my defenseless head
With the shadow of thy wing.

Track 13

GALOP (James R. Murray) For piano.

Track 14

FRANKFORT BELLE (attrib. William C. Peters) For piano.

Track 15

LOUISVILLE MARCH & QUICK-STEP (attrib. William C. Peters) For piano.

Track 16

THE BLESSED BIBLE (Augustus Dameron Fillmore)

Blessed Bible, how I love it!
How it doth my bosom cheer!
What hath earth like this to covet!
O, what stores of wealth are here!
Man was lost and doomed to sorrow,
Not one ray of light or bliss,
Could he from earth's treasures borrow,
'Till his way was cheered by this.

Yes, I'll to my bosom press thee,
Precious word, I'll hide thee here!
Sure my very heart will bless thee,
For thou ever say'st "Good Cheer!"
Speak, my heart, and tell thy pond'rings,
Tell how far thy rovings led!
When this Book brought back thy wan'drings,
Speaking life as from the dead.
Yes, sweet Bible, I will hide thee,
Hide thee richly in this heart;
Thou, through all my life will guide me,
And in death we will not part!
Part in death (no never, never),
Through death's vale I'll lean on thee.
Then in worlds above, forever,
Sweeter still thy truths shall be.

Track 17

HENRY (Augustus Dameron Fillmore)

Just as I am, without one plea,
But that thy blood was shed for me,
And that thou bidst me come to thee,
O, Lamb of God, I come! I come!

Just as I am, though tossed about
With many a conflict, many a doubt,

With fears within, and fears without,
O, Lamb of God, I come! I come!

Just as I am, O, Gracious Lord,
I yield obedient to thy word;
Now to be thine by grace restored,
O, Lamb of God, I come! I come!

Track 18

WHO'LL BUY? (TEMPERANCE) (James R. Murray)

Forty casks of liquid woe,
Who'll buy [etc.]
Murder by the gallon!
Oh, who'll buy? Who'll buy?
Larceny and theft made thin,
Beggary and death thrown in;
Packages of liquid sin--
Who'll buy?

Foreign death imported pure,
Who'll buy? [etc.]
Warranted, not slow, but sure,
Who'll buy? Who'll buy?
Empty pockets by the cask,
Tangled brains by pint or flask;
Vice of any kind you ask--
Who'll buy?

Competition we defy,
Who'll buy? [etc.]
Barrels full of pure soul-dye,
Who'll buy? Who'll buy?
Dye, to make the soul jet black,
Dye, to make the conscience slack;
Nothing vile do our casks lack--
Who'll buy?

Track 19

FIRMAMENT (Augustus Dameron Fillmore)

Sun that ruleth o'er the day,
How sweet thy rays to me;
Playing o'er the laughing hills,
Sparkling o'er the sea,
Sparkling o'er the sea.

Chorus

Shining, shining, shining
To praise your Maker's name;
O praise the Lord, praise the Lord, praise the Lord!
O praise, praise the Lord!

Moon that rideth high in heaven,
I love thy pensive beam,
Lighting up the meadow's green,
Silvering the stream,
Silvering the stream.

(Chorus)

Stars that twinkle in the sky,
All through the livelong night,
Making ev'ry placid lake
Beautifully bright,
Beautifully bright.

(Chorus)

Sun, and moon, and stars rejoice,
God's handiwork ye show,
While in yonder firmament
Day and night ye glow,
Day and night ye glow.

(Chorus)

SELECTED BIBLIOGRAPHY

- Beecher, Catharine. *A Treatise on Domestic Economy*. New York: Harper, 1841.
Greve, Charles T. *Centennial History of Cincinnati*. Chicago: Biographical, 1904.
Greven, Philip J. *Four Generations: Population, Land and Family in Colonial Andover, Massachusetts*. Ithaca, N.Y.: Cornell University Press, 1970.
Pessen, Edward. *Riches, Class, and Power Before the Civil War*. Lexington: Heath, 1973.
Sklar, Kathryn Kish. *Catharine Beecher: A Study in American Domesticity*. New Haven: Yale University Press, 1973.
Smith, Daniel Scott. "Parental Power and Marriage Patterns: An Analysis of Historical Trends in Hingham, Massachusetts." *Journal of Marriage and the Family*, August, 1973.

Producer: Horace Grenell

Assistant producer: Elizabeth Ostrow

Recording engineer: Jerry Bruck

Tape editor: Noel Harrington

Mixdown and equalization: Don Van Gordon

Recorded at Columbia Recording Studios, 30th St., NYC

Digital mastering: Paul Zinman, SoundByte Productions, Inc., NYC

Program consultant: Jon Newsom

Cover art: Henry Mosler, Jr. *Canal Market in 1860*. Oil on canvas. Courtesy of The Cincinnati Historical Society.

Cover design: Bob Defrin Design, Inc., NYC

Library of Congress Card no. 77-750355

© 1977 © 1995 Recorded Anthology of American Music, Inc.

The original recording was made possible through a grant from the Rockefeller Foundation. This recording was made possible with grants from the National Endowment for the Arts and the New York State Council on the Arts.

FOR NEW WORLD RECORDS:

Herman E. Krawitz, President; Paul Marotta, Managing Director; Paul M. Tai, Director of Artists and Repertory; Lisa Kahlden, Director of Information Technology; Virginia Hayward, Administrative Associate; Mojisola Oké, Bookkeeper; Ben Schmich, Production Associate.

RECORDED ANTHOLOGY OF AMERICAN MUSIC, INC., BOARD OF TRUSTEES:
David Hamilton, Treasurer; Milton Babbitt; Emanuel Gerard; Adolph Green; Rita Hauser; Herman E. Krawitz; Arthur Moorhead; Elizabeth Ostrow; Don Roberts; Patrick Smith; Frank Stanton.

Francis Goelet (1926-1998), Chairman

© 1977 © 1995 Recorded Anthology of American Music, Inc. All rights reserved. Printed in USA.

80251-2

WHERE HOME IS

Life in Nineteenth-Century Cincinnati/Crossroads of the East and West

The Harmoneion Singers/John Miner, conductor
Peter Basquin, piano and harmonium

Clifford Jackson, baritone
John Aler, tenor

- 1 **Where Home Is** (George F. Root) 2:02
The Harmoneion Singers; Peter Basquin, harmonium
- 2 **Sweet Home** 1:12
The Harmoneion Singers
- 3 **A Life in the West** (G. P. Morris and Henry Russell) 4:24
Clifford Jackson, baritone; Peter Basquin, piano
- 4 **Old Rosin the Bow** (arr. William C. Peters) 6:02
Peter Basquin, piano
- 5 **Ho! For Kansas** (Lucy Larcom and F. H. Pease) 2:23
The Harmoneion Singers
- 6 **The Old Canoe** (S. M. Grannis and George F. Root) 3:53
The Harmoneion Singers; Peter Basquin, harmonium

- 7 **You Never Miss the Water Till the Well Runs Dry** (Rowland Howard) 4:14
Clifford Jackson, baritone; Peter Basquin, piano
- 8 **The Jovial Farmer Boy** 1:57
The Harmoneion Singers
- 9 **Wake Up, Jake** (George Holman) 2:48
Clifford Jackson, baritone; The Harmoneion Singers; Peter Basquin, piano
- 10 **Sounds of the Singing School** (P. P. Bliss) 3:51
The Harmoneion Singers; Peter Basquin, piano
- 11 **Ohio** (Augustus Dameron Fillmore) 1:30
The Harmoneion Singers
- 12 **Ives** (Elam Ives, Jr.) 1:57
The Harmoneion Singers
- 13 **Galop** (James R. Murray) 2:11
Peter Basquin, piano
- 14 **Frankfort Belle** (attrib. William C. Peters) 1:02
Peter Basquin, piano
- 15 **Louisville March & Quick-Step** (attrib. William C. Peters) 2:15
Peter Basquin, piano
- 16 **The Blessed Bible** (Augustus Dameron Fillmore) 2:15
The Harmoneion Singers
- 17 **Henry** (Augustus Dameron Fillmore) 1:47
The Harmoneion Singers
- 18 **Who'll Buy? (Temperance)** (James R. Murray) 1:11
The Harmoneion Singers
- 19 **Firmament** (Augustus Dameron Fillmore) 4:06
John Aler, tenor; The Harmoneion Singers

Made in U.S.A.

**NO PART OF THIS RECORDING MAY BE COPIED OR REPRODUCED WITHOUT
WRITTEN PERMISSION OF R.A.A.M., INC.**

NEW WORLD RECORDS
16 Penn Plaza #835
NEW YORK, NY 10001-1820
TEL 212.290-1680 FAX 212.290-1685
Website: www.newworldrecords.org
email: info@newworldrecords.org

LINER NOTES © Recorded Anthology of American Music, Inc.