



US Open 2021 — Molly Brown “Daughter of Adventure”

No more than 25 minutes of music

Spoken word 130 wpm

I. Storyline: Molly Brown’s Childhood

Suggested Narration:

The Colorado Brass present their program “Molly Brown, the Daughter of Adventure”.

“I am a daughter of adventure. This means I never experience a dull moment and must be prepared for any eventuality.” Margaret “Molly” Brown, an Irish-American activist for women rights and the working class, used these words to summarize her life nine years before her death. In this program, we highlight her achievements and attempt to honor her legacy.

[Begin Prelude]

[Prelude on an Irish Folk Tune - Philip Sparke](#) (3:00)

This text below goes on slides for Sparke:

Margaret “Molly” Brown was born in 1867 in Hannibal, Missouri, the third of five children born to John and Johanna Tobin. Hannibal is set on the banks of the Mississippi River, and in the early 1800s, became a major hub for steamboat and railway travel. Molly’s childhood here would eventually spark her own desire to travel—first out west and then across the world.

John and Johanna met in Hannibal after immigrating from Ireland during the first wave of American industrialization. Though we don’t know John’s exact profession, he was probably employed by one of the city’s major factories, railways, or lumber yards.

Molly remembered her father as a hard-working man—“I used to think that the zenith of happiness would be to have my father come to his home after a pleasant day and find his slippers warmed and waiting for him.... [He] was too tired when his work was done to enjoy any comfort. His life was bounded by working and sleeping.”

The Tobins were progressive for their time, and Molly attended grammar school until age 13 when she began working at D.J. Garth and Brothers Tobacco Company . As an adult, Molly



took pride in her continuing education, saying, “I’ll wager there isn’t a woman in this country who keeps posted on politics more closely than I do. When I am abroad,... I hire readers to read the daily papers to me.”

Even at 13, Molly, like her father before her, worked long days for low wages, which led to her lifelong advocacy for workers’ rights.

- II. Storyline: Molly Brown moved to Leadville, Colorado where she met her husband JJ Brown

Suggested narration: When Molly was 19, she migrated west to Leadville, Colorado with her brother Daniel. She began doing charity work through her local church and became involved with the early feminist movement in Leadville. She also met J.J. Brown, the miner who would eventually become her husband.

In a letter home, Molly writes, “The rugged chain of the Rockies, their peaks towering heavenward, the prismatic colors of the rainbow. From the depths of these majestic mountain precipices are the awe-inspiring canons.” This next piece, “The Great Revival” by William Gordon, captures Molly’s hope and excitement as she explores Colorado and experiences a new way of life.

No Text for Great Revival Slides

[The Great Revival - William Gordon](#) (4:30)

A Copland-esque piece written for Brass Band, great writing!

- III. Storyline: The Browns move from Leadville to Denver

Suggested narration: J.J. and Molly became millionaires when the mining company they had invested in struck gold. The Browns bought a home in Denver, where Molly began her activist work in earnest.

Leveraging her newly acquired wealth, she advocated for city improvements, including public baths for the homeless, and became a crucial ally to Judge Lindsey, who pioneered the establishment of a juvenile court system in the west.



Molly was also a founding member of the Denver Women's Club, which advocated for education, suffrage, and human rights. Written in 1910 by Ethel Smyth, this next piece became the anthem of the Women's Social and Political Union, Molly's sisters-in-arms.

No Text for March of the Women Slides

[The March of the Women](#) - Ethel Smyth (need to arrange it from a standard hymn type piece to something for brass band) (2:00-3:00) (200 to 250 words).

IV. Storyline: The Browns travel the world

Suggested narration: In 1902, the Browns began a world tour through Ireland, France, Russia, India, and Japan. Molly explained, "During my years of travel, I have tried to justify my existence by hard, sincere study, not alone of languages, but of peoples." Molly's empathy for other peoples and cultures would spur her to aid war relief efforts in France and Mexico later in her life.

Inspired by "Around the World in 80 Days," this next piece will take us on an international journey to many of the sites that the Browns would have visited, from visiting London, Russia, and the Moulin Rouge to watching bullfighting in Spain.

[The Journal of Phileas Fogg](#) (Peter Graham) - excerpts (3:00)

Text for Phileas Fogg Slides:

Molly was reading in her cabin when the *Titanic* struck an iceberg. In typical Brown fashion, Molly made herself useful, helping other passengers into the lifeboats, before being dropped about 3 feet into Lifeboat #6 with the words, "You're going too."

The women rowed for hours in the freezing cold before being rescued by the *Carpathia* at 4:30 am. Molly reflected afterward, "I cannot explain to you how the tragic beauty of it all appealed to me, with the sea as smooth as glass, the stars above, the light in the distance and the sixteen lights on the lifeboats bobbing here and there.... And then when we... saw the lights of the *Carpathia*."



[Nearer My God to Thee](#) (Mason arr. Akford) (1:00)

V. Storyline - Survivor of the Titanic

No Text for Time for Outrage Slides

Suggested narration: After surviving the sinking of the *Titanic*, Molly continued her activism, working with the American Committee for Devastated France during WW1. Her fame as a *Titanic* survivor helped promote her efforts worldwide.

She returned to Colorado in 1914 after the Ludlow massacre—a labor conflict between striking miners and company guards that resulted in 25 deaths, including women and children. Molly acted as a mediator, saying, “I am not taking sides and am here to help all who need aid. I am interested in humanity and will do my duty impartially and conscientiously.”

Molly passed away from a brain tumor on Oct. 26, 1932.

We still struggle with the issues of poverty, war, political division, and injustice that Molly fought against, and must strive to do our duty to humanity.

Marco Putz’s work *Time for Outrage!* expresses what Molly Brown might feel if she saw our modern atrocities. In the second movement, “Troubled,” Putz expresses fear and anxiety about modern crises and injustices. The final part, “Rock the Culprits!,” embodies relentless anger as Putz drives the oppressors before him to the end of the piece.

We end our program with a call to action; speak up against the injustices you see. As the composer of this next work says “If you are not outraged, you are not paying attention”

[Time for Outrage!](#) Marco Putz (trans. McGhee) - (9:00)

END OF PROGRAM!

Time for Outrage! is an expression of personal dissatisfaction of composer Marco Pütz all the current crises and injustice of any kind in the world. He is aware of the fact that he cannot alleviate any of these crises with his music let alone eradicate, but sees it as his free citizen



right to express his indignation through music. The first part - Breaking Silence - begins almost eerily quiet. That silence is broken by a broadly built crescendo and musical climax, and then the music quiets down again. The outrage appears to be silent. In the second part - Troubled - the composer voices the fear and anxiety of people. In the third and final part - Rock the Culprits! - follows a presto in which the culprits are relentlessly and without pause driven to the end of the composition. Pütz hides his weakness in this hopeless struggle against injustice behind a mild sarcasm: the perpetrators are not punished, but "rocked ". Lastly, Pütz says: if you are not outraged, you are not paying attention. In other words: if you're not outraged about what's happening in the world today, you walk with blinders on.

<https://bronsheimmusic.com/time-for-outrage-brass-band>

Quotes from Margaret:

<https://docs.google.com/document/d/1RAXGvRMEUuhjxK2i2bCcPaCWg61oSGCq7tuZJNBsFak/edit?usp=sharing>

https://en.wikipedia.org/wiki/Ludlow_Massacre

<https://usopenbrass.org/rules-regulations/>

<https://mollybrown.org/wp-content/uploads/2020/04/Ludlow-History-at-Home-Activity-2020.pdf>