Community Presbyterian Church
Concert Series presents

March 20, 2022 • 3:00 PM

ARTEMISIA
She Was

Will you sing her story?

Who controls the narrative?
What stories are we missing?
What would happen in a world where those stories were told?
Who

Kaitlin Foley

(If I could sing)

Alexandra Olsavsky

Gertrude Benham
I’m Not Wearing My Weakness*

Jess Godwin

Rosie the Riveter
Rosie the Riveter

Redd Evans & John Jacob Loeb, based on an arrangement by The Four Vagabonds, arr. Diana Lawrence

Dolores Huerta
Corrido de Dolores Huerta

Carmencristina Moreno, arr. Victor G. Pichardo

Joan Little
Beaufort County Jail

Alice Gerrard, arr. Kaitlin Foley

Dr. Lois Pendleton Todd
Dr. Lois, Woman Surgeon of China*
5 meditations on healing herbs

Hope Littwin
(If I could sing) - Reprise 1  
Alexandra Olsavsky

**Margaret Chase Smith**  
We Want a Woman in the White House  
Bucky Searles  
& Dick Nirenberg,  
arr. Kaitlin Foley

**Lady Jae Song (Anonymous)**  
pale courage*  
Kyong Mee Choi

**Gladys Bentley**  
Gladys II Sirius  
*(featuring Jori Pilcher)*  
Jori Pilcher,  
arr. Artemisia

**Jan Longboat - Kahehti:io and her community**  
Idawadadi  
Dawn Avery

(If I could sing) - Reprise 2  
Alexandra Olsavsky

**#SayHerName Memoriam**  
Say Her Name (featuring Alysia Lee)  
Alysia Lee

**Florynce “Flo” Kennedy**  
Magic Woman*  
Rochelle Rice

Ready or Not  
Diana Lawrence

*Newly commissioned work for “She Was”*
“She Was”

She Was revives past and little-known stories of women, and celebrates the storytellers among us today who are keeping their legacies and influences alive. These stories are sung to life with a mix of existing work, and arranged/composed music created by Artemisia, and five newly commissioned works by living female composers: Kyong Mee Choi, Hope Littwin, Rochelle Rice, Jess Godwin, and Jori Pilcher.

The power of the voice and of the storyteller is highlighted with elements of sound design using recorded interviews, archival footage, and devised writing. While not featured in this preview performance, our final iteration of She Was will include closed captioning and animations from Anne Beal that provide a visceral inquiry into our past, present, and future.

Artemisia

(Diana Lawrence, Kaitlin Foley, Alexandra Olsavsky)

Chicago-based vocal theater ensemble Artemisia harnesses the power of the female voice to tell stories through the vocal traditions of the world.

Praised for “sincerity, wit, and mind-blowing technique” (Vocal Arts Chicago) and for encouraging audiences to “celebrate the eternal feminine” (Robert McBride, All Classical Public Media), Artemisia brings diversity and accessibility to their programming. Not your typical stand-and-sing ensemble, Artemisia draws from a vast repertoire of vocal styles - from Appalachian folk, Tushetian highlander cries, Cuban dance music, and everything in-between - to take audiences on a journey of sound and spirit with every performance.

Artemisia actively commissions and performs newly composed works by living female composers. The 20/21 season included composition residencies with the Chicago Composers Consortium, which featured 6 premieres by Kyong Mee Choi, KC Ginther, Martha C. Horst, Timothy Johnson, Laura Schwendinger, and Elizabeth Start. Additionally, Artemisia held a virtual residency at Amherst College where they workshopped and premiered 6 student compositions. In addition to new commissions, all three members of Artemisia regularly compose for the group internally, frequently adding new arrangements and original compositions of their own to their programs.

In addition to performing, Artemisia provides educational programming to community and youth ensembles on subjects such as cultural literacy through singing, improvisational songwriting, and female empowerment.
Comissioned Composers

Kyong Mee Choi, composer, organist, painter, and visual artist, received several prestigious awards and grants including John Simon Guggenheim Memorial Foundation Fellowship, Robert Helps Prize, Aaron Copland Award, Illinois Arts Council Fellowship, First prize of ASCAP/SEAMUS Award, Second prize at VI Concurso Internacional de Música Eletroacústica de São Paulo, Honorary Mentions from Musique et d’Art Sonore Electroacoustiques de Bourges, Musica Nova, Society of Electroacoustic Music of Czech Republic, Luigi Russolo International Competition, and Destellos Competition.

She was a Finalist of the Contest for the International Contemporary Music Contest “Citta’ di Udine and Concurso Internacional de Composica- eletroacoustica in Brazil among others. Her music was published at CIMESP (São Paulo, Brazil), SCI, EMS, ERM media, SEAMUS, and Détonants Voyages (Studio Forum, France). Ravello records published her multimedia opera, THE ETERNAL TAO, which was supported by the John Simon Guggenheim Memorial Foundation Fellowship and Roosevelt University. Aucourant Records published her CD, SORI, featuring her eight compositions for solo instrument and electronics. The project was supported by the IAS Artist Project Grant from the Illinois Arts Council. She is an Associate Professor of Music Composition at Roosevelt University in Chicago where she teaches composition and electro-acoustic music.

Jess Godwin’s videos featuring her original songs have been viewed more than 2 million times over the past five years. She writes songs with people, for people and about people, and most of them tell a story about determination, resilience, and strength through vulnerability. Through her work touring the globe with The Major Lift – helping 40,000 students in 80 communities around the world combat shame through songwriting, one classroom at a time – she found that most students wanted to talk about the tough stuff. Consistently encouraging students of all ages to use their own words and ideas to find the positive spin in their songs AND their lives helped Jess find her way to her own Major Lift. Now she’s deeply passionate about helping you find yours.

Jess is a proud recipient of a 2018 $25,000 3Arts Award for her videos and music. Her original music has been licensed to Dance Moms multiple times and her voice has been heard on two commercial spots as the Daisy Sour Cream jingle singer. Over the past two years, Jess and her partner, Gabe, have been writing love songs for couples with their custom wedding song business, With This Song. As an actress, she has been onstage with Court Theatre, The Getty Villa, The Chicago Theatre, The Auditorium Theatre, Steppenwolf Theatre, Writers Theatre, Northlight Theatre, Porchlight Theatre, Long Wharf Theatre, The O’Neill Center, Double Door... but her favorite places to play have been school auditoriums and cafeterias.
Hope Littwin grew up in Seattle and Miami performing with Miami’s New International Ballet Company and New World School of The Arts’ Musical Theater Ensemble and graduated from Chicago College of Music in 2013, with a double major in classical voice and music composition. Hope was raised in the theater, acting and singing in plays and musicals and as an apprentice dancer with New Century Ballet Company before picking up guitar and writing songs. From songs, Hope moved to arranging music for a cappella groups, composing and engineering electronic music, and composing music for chamber ensembles and orchestras.

Jori A. Pilcher is a multi-dimensional activist, artist, and rapper-singer-songwriter born in Chicago during November of 2000. The artist currently attends a private liberal arts college in Galesburg, studying in the fields of art and social science. Pilcher is gender non-conforming and uses they/them/she/her pronouns.

Walking the fine line between jazz, folk, and soul, Rochelle Rice, lives in between the cracks of hard and fast genre rules. As a singer steeped in the music of Lizz Wright and Joni Mitchell, Rice’s sound leans heavily on solid lyrics, jazz-influenced harmony, and soaring vocals. Her debut EP, Wonder, released in 2016, (featuring the likes of Brent Birckhead and Mark G Meadows) established her as a singer’s singer with beautiful original songs, a sizzling quartet, and lush strings.

Rice’s versatility and unique skills opened the door for a long-standing stint with world-renowned, social justice-centered women’s group, Sweet Honey In The Rock. Steeped in the rich legacy of the storied group, Rice released her roots music-tinged single, “Mountains”, an autobiographical account of the artist’s struggle with anxiety and depression. Carrying the torch of Washington DC’s indelible sound, the song features Christie Dashell, Micah Robinson, and Shacara Rogers. Never one to shy away from self-examination, Rice continues to bare the innermost of herself, making for refined, freeing, and honest music.

Additional Collaborators

Animations - Anne Beal  
Captions - Breezy Lucia  
Visual Production - Alexandra Olsavsky  
Language Coaching - Stephanie Londoño  
Audio Production - Taylor Fitzjarrald  
Audio Editing Support - Miles Comiskey  
Audio Lead - Diana Lawrence  
Promotions - Kaitlin Foley

A special thank you to all anonymous community members who submitted “She Was” audio testimonies
Who - Kaitlin Foley

Who writes history? Who tells the stories that we know and love? And who decides what gets left out? This song calls us to peek around the corners of what we think our histories are, as individuals and as a nation; to uncover the wrongly hidden truths, uncomfortable as they may be; and, with a community effort, to bring them into the light.

(If I could sing) - Alexandra Olsavsky

(If I could sing) is a completely hummed tune, accompanied by audio testimonies collected from community members far and wide. In pairing wordless harmony with the words of the living, we reflect on the resonance of the past lives living on through storytellers of today. This was written during the COVID-19 pandemic, when I was gripped with the suffocating nature of being unable to safely sing with others in the same room - quite literally being unable to share my voice freely. This same year also brought about a period of intense reflection, as our society grappled with how to clear space for other voices to be amplified. This piece similarly reflects the closing of our own mouths to make the room to listen to the voices of others.

I’m Not Wearing My Weakness - Jess Godwin

Gertrude “Truda” Benham was an English mountaineer, hiker and explorer who, in the early 20th century, scaled peaks on almost every continent while leaving many of her male colleagues in the dust. She documented her travels in drawings and journals that were later used to map the far-flung places she’d been. She circumnavigated the globe seven times, and a peak in British Columbia is named for her.

Rosie the Riveter - Redd Evans and John Jacob Loeb (1943)

The song that created and named the monolith of the female wartime worker.

Corrido de Dolores Huerta -
Carmencristina Moreno, arr. Victor Pichardo

Dolores Huerta is a founder of United Farmworkers of America, the nation’s first farmworkers union. In 1962, along with Cesar Chavez, she helped create the UFW, which championed farmworkers, most of whom were Mexican migrants or were born into migrant families. Huerta negotiated their rights to humane working conditions and fair wages. Huerta originated the phrase “Sí, se puede!” which was later adopted by Barack Obama during his campaign for presidency. This song, written by Carmen Moreno, pays homage to her legend and attributes her successes to her intuition as a woman.
Beaufort County Jail - Alice Gerrard, arr. Kaitlin Foley
Released by folk and country singer Alice Gerrard in 1976, this song describes the events of the a 1976 murder charge acquittal that was pivotal for women’s rights. In an effort to protect herself from sexual assault and rape by her prison guard, Joan Little, a Black woman, murdered her attacker, a white man, with his own ice pick. She was the first woman to be acquitted on the grounds that she used deadly force as self-defense from sexual assault. Her case caused the “Free Joan Little” movement and inspired another protest song which we recommend you listen to, “Joanne Little,” sung by Sweet Honey in the Rock.

Dr. Lois, Woman Surgeon of China -
5 meditations on healing herbs - Hope Littwin
The center around which my family lore and mythology has been woven is undoubtedly my great grandmother Lois. She is the fiery, passionate and courageous beacon around which my family gathers and extends. A traveler, a surgeon, a mother, an athlete, Lois whole heartedly explored many facets of hers being at a time when women were fiercely discouraged to do so.

As a child I was raised on stories of her heroic feats, international travels, humanitarian efforts and intellectual prowess and it had a profound impact on my understanding of what it means to be a woman in this world. I am indebted to her example of what a well lived and full life can be.

Though I am myself a musician by trade, I have always loved to study books on internal medicine and have a specific love of Traditional Chinese Medicine. When Artemisia approached me to make a vocal work in celebration of a woman who should be known, I immediately knew it was 1. My great grandmother Lois 2. A bilingual piece combining Chinese and English (which her and my grandmother both spoke fluently) 3. Should be a healing and meditative piece that soothes and comforts and heals as I come from a long line of healers, doctors and medical missionaries.

To keep the meditative trance-like quality of the work I choose to work with the names of common healing herbs in Chinese and English. The list of herbs are repeated in the same order in various settings for a meditative trance-like effect.

We Want a Woman in the White House -
Bucky Searles and Dick Nirenberg (1964), arr. Kaitlin Foley
Margaret Chase Smith was the first woman in the United States to run for President. She was grandfatherrized into public office when her husband fell ill and could no longer fulfill his duties as a Congressman; she took over for him and was eventually sworn in to serve out the remainder of his term after his death in 1940. In a speech declaring her run for the presidency in 1964, she said, "As gratifying as are the reasons advanced urging me to run, I find the reasons advanced against my running to be far more impelling... so, because of these very compelling reasons against my running, I have decided that I shall." We thought this song, written by two males, provided an interesting (and comical) perspective on a woman running for president.
pale courage - Kyong Mee Choi
My grandma had a sister [“Lady Jae Song” - an anonymous name like “Jane Doe”] who was very ambitious and dreamt of becoming a modern woman with a career of her own. Her father denied her of modern education. Since her family was of nobility, their daughters were not allowed to go to school, but were tutored by governors. Then she was forced to marry a gentleman of nobility by her father. She protested to marry because she felt she was too young and possessed an ardent desire to attend school to learn. She desperately wished to escape from the suffocating and inhumane culture of patriarchy. She could not tolerate the man she was forced to marry. Yet, she was physically forced to marry the man. Soon after, she was sent back to her father’s house by her husband and his family, possibly by not obeying her husband. From that day on, she was a prisoner of her room. She refused to eat and stared at her own reflection in her water basin day in and day out until she died. She starved herself to death with her broken heart and unfulfilled dream.

어디로 가는가
내 손길 닿은
이 곳에서

Where am I going
from here
where I reside

마지 못해 날으는
여원 새 치름

Reluctantly flying
like a thin bird

창백한 얼굴 위로
내 혼이
나를 둘른다

My soul
calls me
over a pale face

띄 멀리 놓여진
MeshPro이나려 발버둥쳐도
나를 것누르는
커나란 약봉

A nightmare
that forces me
that crushes me
even if I try to escape

나를 없애려는
나를 억압하는
폭력의 손위에

that tries to get rid of me
that oppresses me
in the hands of violence

몸부리치는 깃털로
마지 못해 날으는
여원 새 치름

Reluctantly flying
like a thin bird
fluffing feathers

어디로 왔는가
내 손길 닿은
이 곳에서

Where am I coming from
where my soul resides

마지 못해 떠나는
창백한 새 치름

Reluctantly leaving
like a pale bird

바래진 창공으로
내가 되리
나는 떠난다

For a faded sky
I leave
to be who I am
Gladys II Sirius - Jori Pilcher, arr. Artemisia
Gladys Bentley was a Black queer singer, pianist and entertainer whose comical and subversive drag performances were the toast of the speakeasies of the Harlem Renaissance. Openly lesbian, dressing and performing in men’s clothes and satirizing issues of race, gender and class, she drew audiences of all backgrounds. Despite pushback at every turn, from family, colleagues and eventually from McCarthyism, Gladys Bentley made an indelible mark on blues, jazz, cabaret and drag performance.

POEM
Waking up from a dream
Nothing is what it seems
All the angels fallen down
the angels look like me
That angel’s still not free
In jungles of concrete
Why they still not see?
Why they still not see?

LYRICS
Do you speak my language?
You’re nothing like your maker
My heart evades it
The hieroglyphics faded
The things I’m saying
The thoughts I’m holding on
and leading to
My heart controls my reading
view
My heart contracts, I’m reading
you

Knowledge as novice
Oh I just want to feel right now
Feel right now
Get it?
Vice, I rid it
All my faults are honest
My fault is honest
It’s common knowledge
It’s all in all
I’m still a star

When I was younger I made a
promise to follow my heart
(and) have I forsaken that?
No
All these people expecting me
to be what they want to see
This is my life, not a show
Don’t you know?
Guess you don’t

In my world all alone
I learned that nobody will
love me as much as I do
And when I can’t love my-self
at all, no one even has to (no
they don’t even have to)

Yeah I learned that lesson
once, no I learned that
lesson twice

She broke my heart the same
day she gave me new Life
no ones wrong no ones right
I’m just saying
She opened my eyes
She one reason I’m able to
fight for my right today

But I admit she had me
waiting to be checked on like
a clock
and for a minute, I was bluer
than the Harlem Renaissance
sitting charging Crystal
under Luna one night
Looking up at the stars, all I
think about is us
(man) I don’t think anything
could ever be enough
this coming from my inner
child rocking scars made me
tough
used to speak ill on the kid,
just for looks
speaking ill on the kid, had
me shook
And ostracized me
Now they reaching out, I’m
kind of booked
focused on my intuition,
catching all the signs, that’s
on the hook!

paint the Underdog
Overlooked, so ironic
Dogstar shines brightest in the
ether,
let’s be honest (let’s be honest)
always lying our worth, do
you see the correspondence?
Cause I can’t help but see the
angels falling
live in concrete jungle
people hurt, steal, murder
Rape, shame, torture
Kill the world (just)cause
somebody projected it’d make
profit

And you live, pay, survive
Usually somebody pay to have
your temple lay
World feeling free, only
freedom’s in the coffin
I’m moved to heal it, past life as
a shaman-
Hear the message, and I speak it
past life as a prophet

I just switched my style again,
they telling me to stop it
But I ain’t stopping

This is a song for those feeling
We came to Earth for a mission
To free the stars
We’ve come so far
I’ve been a star
I’m still it
This is a song for those feeling
We came on Earth for a mission
To free the stars
Know who you are
If you’re a star say you feel it
(I feel it)
**Idawadadi - Dawn Avery**
We were so lucky to coach this song with Dawn. She graciously shared her thoughts on the music and her heritage and guided us toward a respectful performance of this piece. Idawadadi was a larger project about putting Natives in touch with lost parts of their culture, and this song was written in tandem with that project.

**LEAD**

Idawadadi

Let us speak / share our voices

**SONG**

la kon kwe Onkwehon:we
Nia:weh ha se ya-- kion he
la kon kwe Onkwehon:we
Nia:weh yo ha hi—yo
Kai na wi a he ya

Native Women
Thank you for our life
Native Women
Thank you for the good road

**VERSE**

le thi ni sten ha tsi ion hon tsa te
lo ne ka ni: io thi wa—kwe ko
le thi so thå Ah son ke ne kha Ka ra khwa
Te wa no ronh kwa nyon kwa ri ho: ten

Mother Earth
Good Waters
Grandmother Moon
We love our culture

**SONG or LEAD**

Kon ti sa sten sa ra ien

We are strong women

**SONG**

la kon kwe Onkwehon:we
Nia:weh ha se ya-- kion he
la kon kwe Onkwehon:we
Nia:weh Kahehti: io
Nia:weh ka ni kon ri: io
Kai na wi a he ya

Native Women
Thank you for our life
Native Women
Thank you Kahehti:io
Thank you for the good mind

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**Say Her Name - Alysia Lee**

This original song by Alysia Lee was written as a vehicle to bring the powerful Kwanzaa ceremony to the concert stage with a call to action. The #SayHerName movement resists police brutality against Black women. If you say the name, you’re prompted to learn the story, and if you know the story, then you have a broader sense of all the ways Black bodies are made vulnerable to police violence. - Alysia Lee

**Magic Woman - Rochelle Rice**

Rochelle Rice is a force, and she wrote something absolutely perfect for Artemisia. We discussed at length with her the significance of our group performing this piece, especially within the greater context of She Was. We count ourselves lucky to have Rochelle in our circle of collaborators.
Ready or Not - Diana Lawrence
I was inspired to write "Ready or Not" by reading Mary Church Terrell's speech at the 1898 National American Women's Suffrage Association. Terrell was both a suffrage activist and the president of the National Association of Colored Women, and a phrase from her 1898 speech, "lifting as we climb," became the motto of the association.

My goal was to write something that celebrated the hundredth anniversary of American women's suffrage while also recognizing that the suffrage movement was very segregated, and that, a hundred years later, we still have a long way to go when it comes to an intersectional women’s rights movement. I hope this song inspires us to both face the hard truths of our country’s past and build a better future grounded in the joy of our shared humanity. To "lift as we climb," amplify the untold stories of others, and find the bravery to tell our own. Ready or Not.

Learn more about Artemisia at
www.artemisiatrio.com

This project is made possible with contributions from DCASE, 3Arts, and individual donors as part of a 3AP (3Arts Projects) campaign
She Was, presented by Artemisia, is brought to you today by the Community Presbyterian Church Concert Series. We hope you enjoy the program, whether you are with us in person or watching the livestream online.

The concerts we produce could not happen without the support of sponsors. If you are a current or former sponsor, we thank you wholeheartedly for your generosity. If you aren’t a sponsor yet, then please consider donating to help us continue to bring outstanding musical performances to enrich our community.

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3. Mail your check with “Concert Series” on the memo line to:
   
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Special thanks go to Jim Trchka and Blake Trchka of Perfect Show Productions (https://www.perfectshow.net) for producing today’s concert on site and online via live-streaming.

Community Presbyterian Church also gratefully acknowledges the following sponsors for their generous support of the 2021-2022 CPC Concert Series.

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The CPC Concert Series was founded in 2018 as a ministry of Community Presbyterian Church. In the four seasons we’ve presented, we’ve brought to the public an outstanding roster of local and nationally known artists, including the Agape Ringers handbell ensemble; Gail Gillispie, Renaissance lutenist; Robert Chen, concertmaster of the Chicago Symphony Orchestra; and many more.

In the opening devotion during our committee meeting in May of 2021, we reflected on the well-known verses from Proverbs 3: 5–6: “Trust in the Lord with all your heart, and do not lean on your own understanding. In all your ways acknowledge him, and he will make straight your paths.” If we had leaned on our understanding over the previous year, we almost certainly would not have attempted a concert season at all in 2020 or 2021. However, supported by the prayers and generosity of our sponsors, we found a path forward.

We believe that community matters. It’s our first name, after all. And we believe that one of the most meaningful ways to enrich our community, both at CPC and throughout the area, is through music. To all of our sponsors we say thank you for making it possible for us to engage musicians of the highest caliber as we extend the warmth of God’s Spirit to all.

The Concert Series Committee

Scott Anderson • Glenn Gabanski (Chair) • Pat Garner
Nancee Margison • Judy Johns Schloegel • Gregg Sewell

A ministry of Community Presbyterian Church of Cloverdale Hills