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October 1993

## October Musings

Friday & Saturday  
October 22 & 23  
8:00 p.m.  
COCA Auditorium

*A musical evening  
of the aspects of love  
and the truth about witches*

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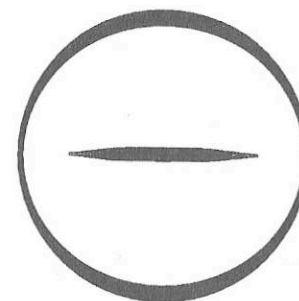
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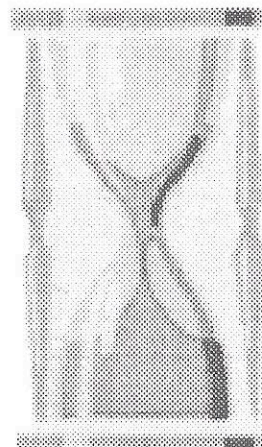
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*Dear Friends:*

Welcome to October Musings! In this year of firsts, you are the first audience to see and hear Charis perform solo and we are proud to have you.

We are an all-woman community chorus, striving toward musical excellence, and dedicated to performing music written by, for, and about women. Charis was formed in January of this year and as the months have unfurled, our singing membership has soared. We have more than doubled our numbers since we sang during Pride Week in June. We continue to focus on increasing the diversity of our membership to reflect our whole community.

We encourage you to become involved with Charis as a singing member or as an associate member. There are many important non-singing ways to support the chorus such as stage management for concerts, publicity, ushering, or helping with after-concert parties. Please sign the Chorus Interest List in the lobby tonight if you'd like to be contacted about Charis.

We are also very excited about our brand new sponsor organization, Friends of Charis. A Friend of Charis may not have time to volunteer, but would like to support the chorus with a monetary donation. We have already welcomed many "Friends" and are encouraged by your eager support.

Charis plans on giving three concerts per year in the months of February, June, and October. Look for us and become a regular concert-goer. Should you want us to mail you a concert announcement as they come up, please sign our mailing list in the lobby.

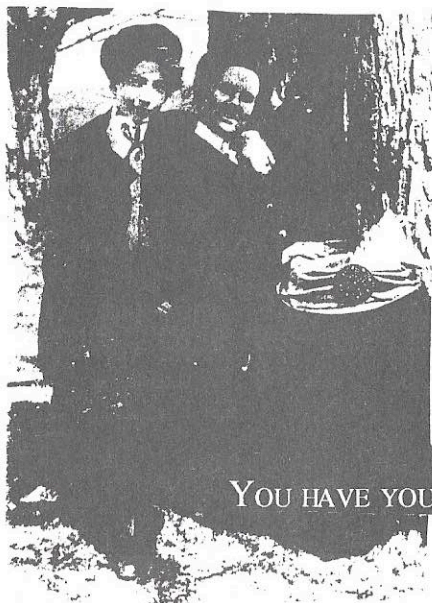
So many people have had a hand in making tonight a reality...On behalf of Charis, we thank you. And to those of you who are with us for the first time tonight - we think you're in for a treat. Thanks for joining us.

Julie Sutfin, President  
Charis



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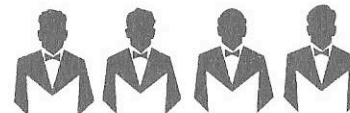
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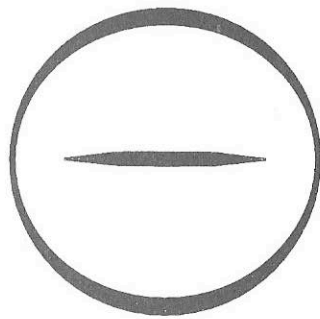
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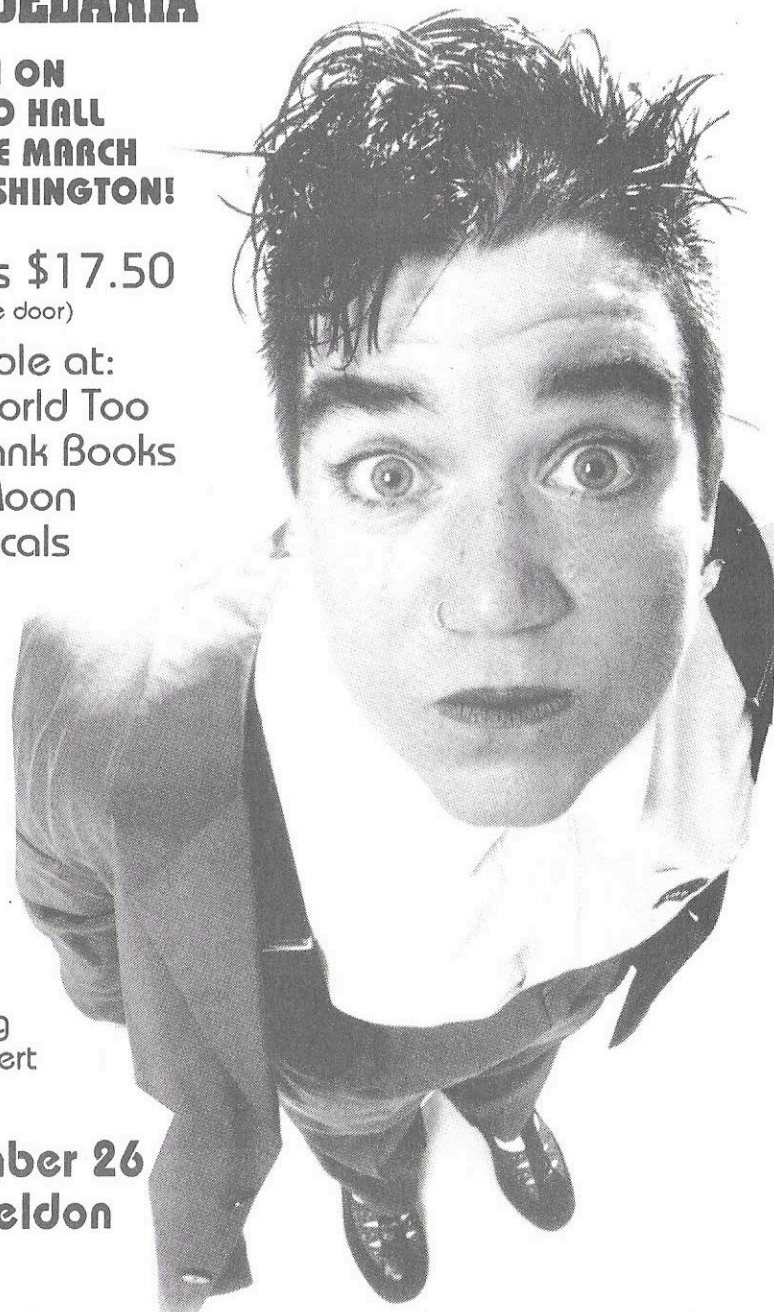
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### *.....the truth about witches*

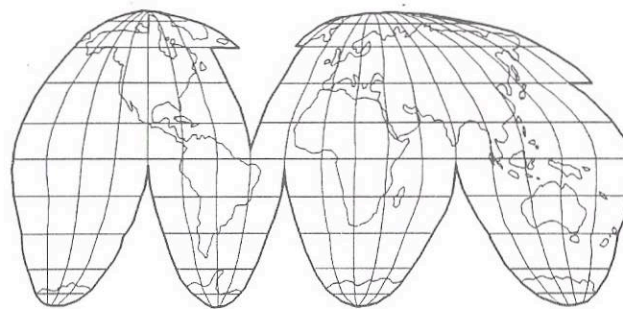
What do you think of when you hear the word witch? The old woman who tried to make Hansel and Gretel into gingerbread? Snow White's evil stepmother, who gave the beautiful, young heroine a poisoned apple and sent her into a dreamless sleep? The Wicked Witch of the West, rubbing her hands together threatening Dorothy and her "little dog, too"?

As children we are taught to hate those ugly old women with broomsticks and black cats. This attitude toward witches extends toward all elderly women, whom society portrays as ugly, senile, and meddling. Instead of valuing the wisdom and experience of older women, society ridicules and discriminates against them, both because they are women and because they are old. By contrast, older men are often viewed as people we can learn from: mentors or father figures.

It is time to reclaim the witch. Her black, conical hat, at one time symbolized wisdom and power, while her broomstick denotes women's historic role as keeper of the house. In some areas, a peasant woman would prop her broom outside the door or up the chimney as a sign to her neighbors that she had gone off on business. In other areas, men and women straddled brooms, poles, and pitchforks, in ritual fertility dances to wake "Mother Earth." After the Fourth Century, when Christianity became the dominant, state-sanctioned religion in Europe, a slow battle was waged to displace such rituals. The first casualty was the witch, or wisewoman.

Before Christianity gained ascendancy, most European peasants turned to the wisewoman or medicine man of their village for herbal remedies, protective amulets, and fortune telling. While early Christianity at first tolerated the old religions—almost all of which worshipped a female principle—the Church soon began to resent them. In order to gain converts, church doctrine came to emphasize the opposition of Good and Evil, equating popular pagan deities—often goddesses—with the Devil. The church tried to substitute the worship of the Virgin Mary for the worship of the great mother, the earth goddess, who had been seen as the source of life. At the same time, the Church outlawed witchcraft, which at first, was defined as the use of spells and potions to do harm. Soon the use of any spells and potions made one suspect. (cont.)

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.....*the truth about witches (cont.)*



In 1320 during the Catholic Inquisition—designed to wipe out heresy and strengthen and enrich the Church—the pope changed the definition of a witch; midwives and wisewomen were automatically classified as witches because of their special knowledge. Spells or herbal remedies, which had been seen as curative, even by the Catholic church, were now construed as evil.

The Church punished those accused of witchcraft by burning them at the stake. Since the witch was thought to have gained extraordinary power through her pact with the devil, she could only be destroyed by a very hot fire, one hotter than that made of fagots, or bundles of ordinary wood. Thus, other heretics, often gay men, were used as fodder, burned alive to create a fire hot enough to kill the witch—hence the modern connotation of “faggot.”

The Catholic Inquisition lasted for four hundred years, during which time an estimated one hundred fifty thousand to two hundred thousand people were killed as heretics. As many as 85 percent of those killed are estimated to be women.

The persecution of witches was not exclusively Catholic phenomenon. Protestants also burned witches. King James I, known for his sponsorship of the early Protestant translation of the Bible, the King James version, wrote a treatise on witches, while the extensive witch-hunts in colonial America were conducted by Protestant divines.

Both Catholic and Protestants turned to the 1484 Malleus Maleficarum, or Hammer of Witches for information on how to conduct a witch hunt. Written by two Dominican Friars, the book ties witchcraft to female lust. Men, the friars believed, were protected from becoming witches, “because Jesus was a man.”(2) According to one scholar, the misogynistic text is replete with “stories of spells, pacts, the sacrifice of children and copulation with the Devil,” which came from witchcraft trials conducted by the friars themselves.(1) At these trials—like all trials of heretics—the accused were tortured to force confessions.

“For centuries women healers were doctors without degrees, barred from books and lectures, learning from each other and passing on experience from neighbor to neighbor and mother to daughter...They challenged the male doctors as well as religious thought that the pain of *cont.*





.....*the truth about witches (cont.)*

labor was just payment for their female sexuality.”(2) “Plants and herbs were of vital importance to the physician because they were the chief source of his medicaments. But the wise woman had as much, and frequently more, knowledge of what could be done with those herbs than he.”(3) He was jealous as well as fearful of these women.

The hysteria surrounding the witch-hunts cost women a great deal: their acceptance as healers, control over their own bodies, and the addition of the role of wisewoman to those of daughter, wife and mother. As one feminist work so aptly characterized them, the witch trials “in one stroke established the male physician on amoral and intellectual plane vastly above the female healer...it placed him on the side of God and Law, while it placed her on the side of darkness and evil.”(2)

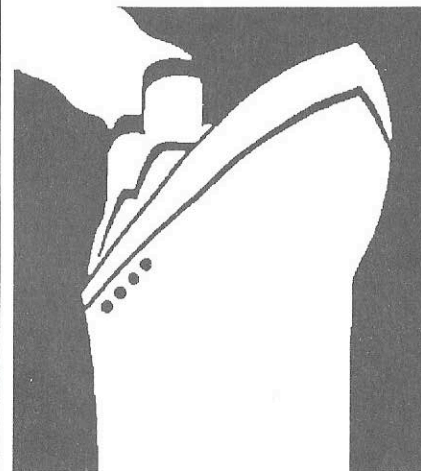
Women throughout history have resisted their oppression, including the denigration of the midwife. During the recent wave of feminism, women have again begun to question their inherited beliefs about religion, witches, and the patriarchy more generally. Some have returned to worshipping the goddess; others have continued to participate in the religion of their parent while challenging its oppressive traditions; still others have turned from religion completely to look for their answers elsewhere. Some women proudly sport the label of crone, hag, or witch. Their sisters choose other means to challenge the discrimination and belittlement that all women face. It is to all of these rebellious spirits that we dedicate this concert.

**Sources:**

- (1) Rosemary Ellen Guiley, *The Encyclopedia of Witches & Witchcraft*, Facts on File.
- (2) Ehrenreich, Barbara and Deirdre English. *Witches, midwives and nurses, a history of women healers*. The Feminist Press. 1972.
- (3) Dorothy Jacob, *Cures and Curses*, Taplinger Publishing Co., New York, 1967.

**Bibliography:**

- (4) Encyclopedia Americana. 1992.
- (5) Barbara G Walker. *The Skeptical Feminist: Discovering the Virgin, Mother, and Crone*. Harper and Rowe. 1987.
- (6) *The Malleus Maleficarum of Heinrich Kramer and James Prenger*. Edited by Montague Summers. Dover Publishing, 1971.
- (7) Richard Kieckhefer. *European Witch Trials: Their Foundations in Popular and Learned Culture, 1300-1500*. University of California Press, 1976.
- (8) Thomas Rogers Forbes. *The Midwife and The Witch*. Yale University Press, 1966.



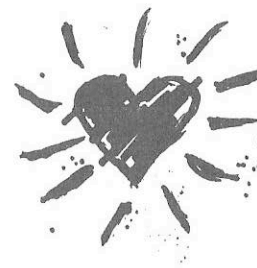
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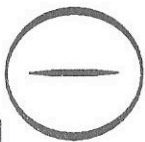


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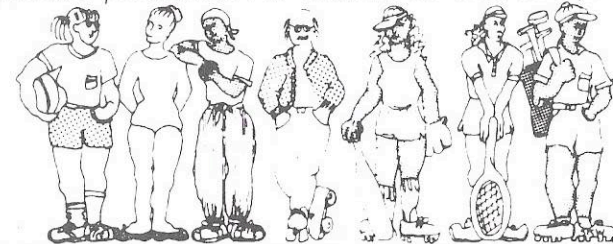
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# October Musings

## *Love Changes Everything*

Soloists: Virginia Kelly  
Kim Gruner

Words, Don Black & Charles Hart  
Music, Andrew Lloyd Webber  
Arr. Ed Lojeski

## *The Little Horses*

Trad. American Folk Tune  
Adapted by Aaron Copland  
Arr. R. Wilding-White

## *Music in My Mother's House*

Stuart Stotts  
Arr. J. David Moore

## *Love-Eyes Medley*

Arr. David Wright

## *Constant Craving*

Percussion: Dave Simmons  
Acoustic Guitar:  
Amy A.S. Strongheart

k.d. lang and Ben Mink  
Arr. Juliet Jackson

## *Perfect Night*

Percussion: M.S. Phillips

Holly Near & Jeff Langley  
Arr. J. David Moore

## *I'm So Excited*

Percussion: Dave Simmons  
Acoustic Guitar:  
Amy A.S. Strongheart

Trevor Lawrence, June Pointer,  
Ruth Pointer & Anita Pointer  
Arr. Juliet Jackson & Cindy Sohn

## • Intermission •

## *Halloween Overture*

Arr. and Recording  
Jerry Love

## *Invocation: Peace*

Soloists: Jane Miles, M.S. Phillips

Alice Parker

## *Kore Chant*

Anna Dembska  
(Source: Libana)

## *Breaths*

Percussion: M.S. Phillips

Text:  
Ysaye M. Barnwell  
Text from poem by Birago Diop

## *Ancient Mother*

Recorder: M.S. Phillips

Trad. Native American  
(Source: Libana)

## *Sky Dances*

Words, Jimmy Durnam  
Music, Roy Brown  
Arr. Jennifer Stasack

## *Be Like a Bird*

Recorder: M.S. Phillips

Unknown  
(Source: Libana)

## *Love Is*

Soloist: Juliet Jackson

John Keller and Tonio K.

## *Fly, Fly, Fly*

Peter Erdeley  
(Source: Libana)

## *Burning Times*

Soloists: Mary Akers  
Linda Agnew  
Dayna Deck  
Elizabeth Nolan  
Lor Jackson  
Sarah Bridges

Words & Music, Charlie Murphy  
Arr. Anna Crusis Women's Choir

Percussion: M.S. Phillips  
Dave Simmons  
Julie Sutfin

Lynn Placek  
Taylor Rose

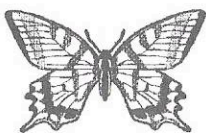
Acoustic

Guitar: Amy A.S. Strongheart

## *This We Know*

Words, Chief Seattle  
Music, Ron Jeffers  
(Source: earthsongs)

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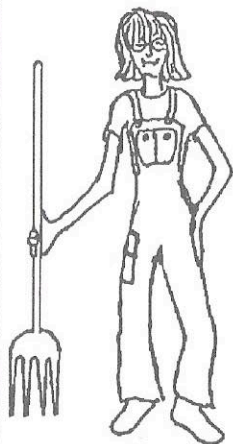


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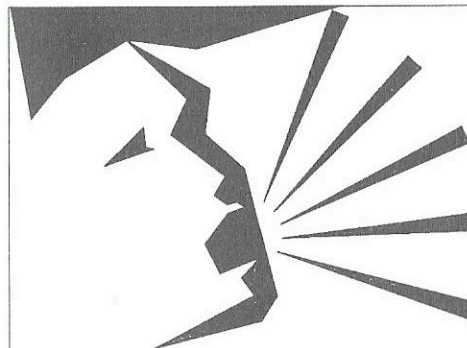
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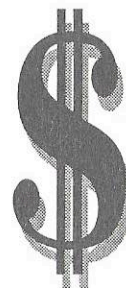


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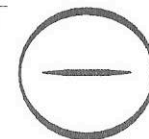
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## Choir Members



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Juliet Jackson, *Assistant Director/Accompanist*

Glenace Humphrey, *Sign Language Interpreter*

### *1st Altos*

Dot Bailey  
Sarah Bridges  
Suzanne Cornell  
Myrna Heitgerd  
Virginia Kelly  
Dotti Ramey  
Taylor Rose

### *2nd Altos*

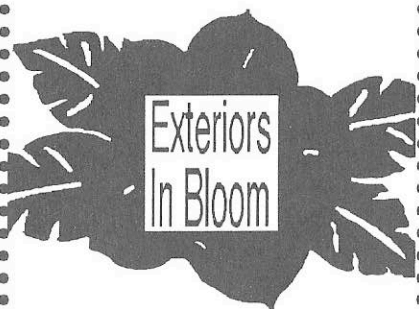
Linda Agnew  
Mary Akers  
Pat Bozdech  
Donna Crain  
Lor Jackson  
Jane Levdansky  
Jeanne McCamish  
Elizabeth Nolan  
Theresa Soebbing  
Jean Woolsey

### *1st Sopranos*

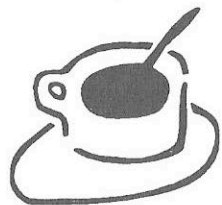
Laura Barrett  
Dayna Deck  
Cindy Fedders  
Juliet Jackson  
Jane Miles  
M.S. Phillips  
Judi Stover  
Sage Taber

### *2nd Sopranos*

Jane Clark  
Darlene Dougherty  
Colleen Gilmore  
Kim Gruner  
Theresa Mozelewski  
Lynn Placek  
Linda Shubow  
Vicki Stricklin  
Julie Sutfin  
Michelle Syberg  
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Vonda Trammell  
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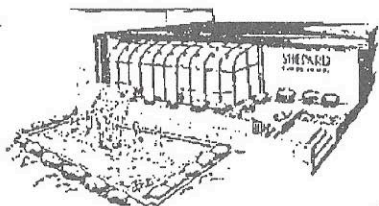
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# Acknowledgements

So many people have given so much to make Charis a reality and especially, to help us present you with our first solo concert. We gratefully acknowledge you. We regret any omissions or errors.

(alphabetically)

The Back Bar  
Laura Barrett  
Steve Brammeier  
Nancy Bridges

Centenary Methodist Church  
Jane Clark

Carey Coleman and the  
women of the former St. Louis Women's Choir

Cathy Cooper  
Kendall Deck  
Meagan Fedders  
Marty Fischer  
Barbara Flagg

The Gateway Men's Chorus

Jerry Love

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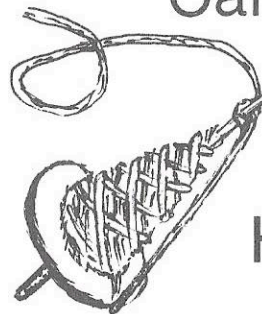
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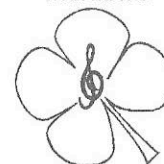
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Theresa & Jim Goetter  
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Jeanne McCamish & Dolores Anselment  
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Best Wishes For Continued Success!

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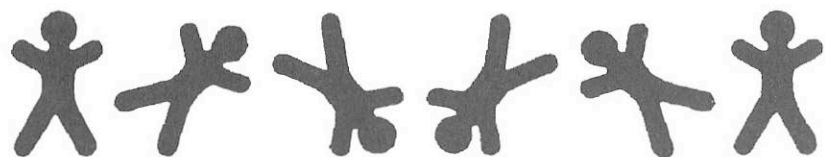
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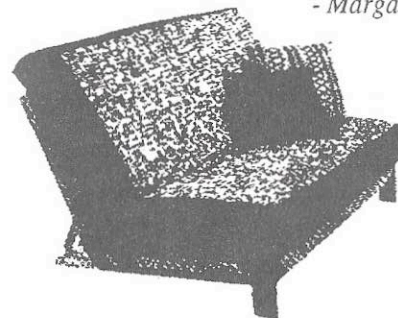
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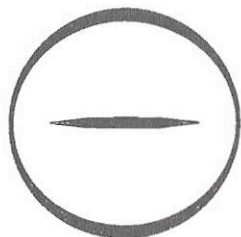
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## Acknowledgements (cont.)

Hugh Pavitt  
Sonya Pelli  
Cindy Quart  
Guideon Richeson  
Jenny Rodgers  
Aelred Rosser  
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*Look for our  
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in February!*

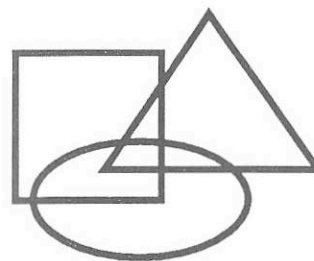


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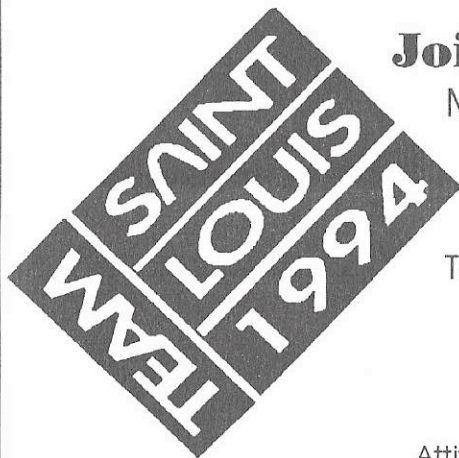
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**CHARIS •** Our name comes from the Greek word meaning "grace" that was used to describe women's culture on the isle of Lesbos. Charis encompasses all the women's arts including music, visual art, dancing, poetry, philosophy and romantic love. We sing together in the spirit of Charis, honoring women's artistic culture.

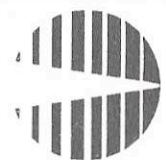
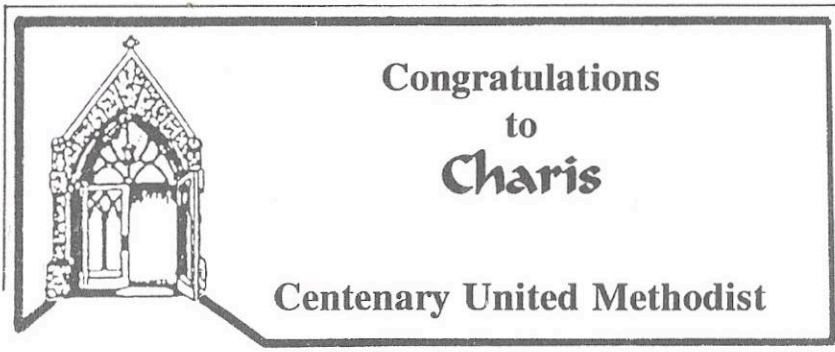
The **CHARIS SYMBOL** is derived from an ancient symbol for women, and represents more than just the members of our chorus. In written music, when a half note or whole note falls on one of the lines of the staff, this symbol is created. So the Charis symbol not only represents the women who make up our chorus, but also our reason for coming together—our music.

**OUR MISSION •** We are an all-woman community chorus, striving toward musical excellence through the education and growth of our members, performing a variety of musical styles and messages, representing the diversity and talents of lesbian and non-lesbian women in the St. Louis community, enlightened by the joy of singing.

**WELCOME •** Be a part of Charis and help us shape our future. Even if you don't want to sing, Charis always needs volunteers to help organize and serve on committees. Practices are Tuesdays at 7:00 p.m. at Centenary Methodist Church, 16th and Olive. Dues are \$10 per quarter. Scholarships are available. For more information, call 576-1708.

*Charis is a member of Sister Singers and GALA Choruses.*





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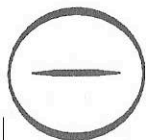
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## Friends of Charis

Become a Charter member of *Friends of Charis* and be a part of our future! You can help with a tax-deductible contribution, or by volunteering to assist with performances, the Friends Newsletter, fund raising and many other ways. Please join us in our first year of performing music by, for, and about women.

☐ **Yes!** I want to become a Friend of Charis.

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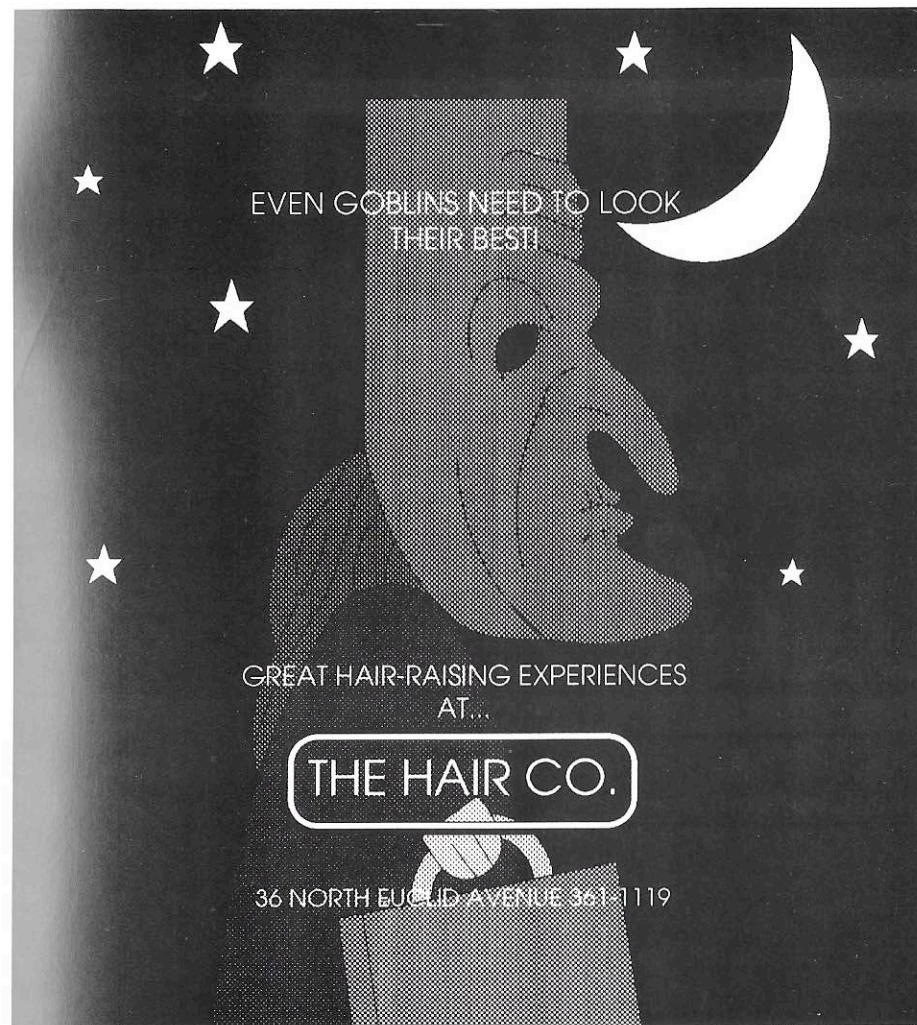
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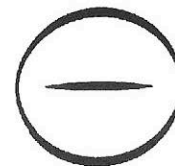
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