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# LIFTING AS WE CLIMB, FORWARD INTO LIGHT

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*featuring*

**ANDREA RAMSEY'S SUFFRAGE CANTATA**

Coraine Tate Sharma '13, *soprano*; Maria Wilson, *narrator*;  
Høyde String Quartet



**ST. OLAF MANITOU SINGERS  
SEE CHANGE TREBLE CHOIR**

**VOCE** | Maple Grove High School; **UNO VOX** | Northfield High School  
**ANIMA** | Northfield Youth Choirs; **VIVACE** | St. Michael-Albertville High School

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SUNDAY, APRIL 28, 2024 | 3:30 P.M.

*BOE MEMORIAL CHAPEL*

**This event is given in benefit of Ruth's House of Hope, Inc.**

Ruth's House is a shelter for women and children in need of safe housing and services to help them recover from crises such as domestic violence. Ruth's House is located in Faribault, MN, and has been operating in our community for 20 years. Sarah's House is a sober home for women who are discharged from drug and alcohol treatment and need a sober and safe temporary home. Sarah's House was established in 2020 and is located in Northfield, MN. Both of these affiliated facilities are supported financially through grants and charitable donations. If you would like to support our mission to provide safe housing for women and children in our community, you can donate by scanning this QR code.



# 24. Resilience

Words & Music by Abbie Betinis

St. Paul, MN | 2017

Determined, forceful (♩ = 60)

First time, all on Part 1

1 Re - sil - ience, we are strong; shoul - der to shoul - der keep

2 Re - sil - ience, we are strong; shoul - der to shoul - der keep

3 (shout it!) Oh! Oh! We are strong; hold \_\_\_\_\_

1 mov - in' on, — Re - sil - ience, make a new plan;

2 mov - in' on, — Re - sil - ience, make a new plan;

3 on! \_\_\_\_\_ I wan - na make it and I know we will, yes — it's

**ENDING**

1 stand up a - gain and say yes we can. — Re - sil - ience.

2 stand up a - gain and say yes we can. — Re - sil - ience.

3 hard to keep go - in' but it's worse to stand still. Re - sil - ience.

### Performance Suggestions:

- Sing Part 1 in unison; add parts one by one.
- Or sing it as a canon (on repeat, group 1 continues on line 2, etc).

*Abbie writes: "Resilience is a mindset born in the hardest days, when you're scared or sad or tired, when progress toward your goal is slow, and the barriers seem impenetrable... and yet you keep going, because somewhere deep down you know that what you're fighting for will be so much better. As a three-time cancer survivor, I continue to learn about resilience."*

Always include songwriter's name when posting recordings. Link to PDF: <http://songs.justicechoir.org/Resilience>

creative commons



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JUSTICE CHOIR.ORG

# RESILIENT VOICES SINGING STRONG

## ALL ENSEMBLES

THEREES TKACH HIBBARD, *CONDUCTOR*

### Resilience

Abbie Betinis '01

*All sing: (see sheet music previous page)*

*The audience is invited to join in singing while the choir processes.*

*Please sing each part in unison and in order (1, 2, and 3) with the choirs, then choose any part to sing.*

### Introductory Remarks

President Susan Rundell Singer

## SEE CHANGE TREBLE CHOIR

AMY JOHNSON, *ARTISTIC DIRECTOR*

### A Beautiful Noise

Alicia Keys and Brandi Carlile  
arr. Rebecca Lam

### Wild Embers

Melissa Dunphy

## VOCE | Maple Grove High School

BETH HELLSTEDT '05, *CONDUCTOR*

Courtney Keenan-Young, *collaborative pianist*

### Where the Light Begins

Susan LaBarr

## UNO VOX | Northfield High School

EMMA SILVESTRI '24, *CONDUCTOR*

Mary Davis, *collaborative pianist*

### Omnia Sol

Z. Randall Stroope

## VIVACE | St. Michael-Albertville

PAIGE ARMSTRONG-HETTERICK, *CONDUCTOR*

Courtney Keenan-Young, *collaborative pianist*

### Light, My Light

Scott AuCoin

## ANIMA | Northfield Youth Choirs

MICHELLE BENDETT, *CONDUCTOR*

Mary Davis, *collaborative pianist*

### Arise My Love

Joan Szymko

MANITOU SINGERS  
THEREES TKACH HIBBARD, CONDUCTOR  
Aaron Looney '24, collaborative pianist

**Invincible**

Joan Szymko

In the midst of hate, I found there was  
within me, an invincible love.  
In the midst of tears, I found there was  
within me, an invincible smile.  
In the midst of chaos, I found there was  
within me, an invincible calm.  
I realized, through it all, that in the midst of winter,  
I found there was within me  
an invincible summer.  
Invincible calm, invincible smile —  
Invincible love.  
No matter how hard the world  
pushes against me, I know  
There's something stronger,  
something better, something  
there within me pushing back —  
An invincible summer.  
Invincible calm, invincible smile —  
Invincible love.

— Anonymous and Albert Camus (adapted by the composer)  
"Albert Camus is widely considered as the author of this text, but he is not. Nevertheless, he is surely the author of the isolated sentence 'in the midst of winter, I found there was, within me, an invincible summer.' It appears in return to Tipasa a lyrical essay contained in the 1954 book *Summer (L'Été)*. It seems, then, that someone took this original quote and extended it, maybe trying to reach a higher level of sentimentalism and poeticalness."  
— "The noble art of misquoting Camus" <http://www.academia.edu/>

**A Song of Life**

Marques L. A. Garrett

Coraine Tate Sharma '13, soloist

In the rapture of life and of living,  
I lift up my heart and rejoice,  
And I thank the great Giver for giving  
The soul of my gladness a voice.  
In the glow of the glorious weather,  
In the sweet-scented sensuous air,  
My burdens seem light as a feather —  
They are nothing to bear.  
In the strength and the glory of power,  
In the pride and the pleasure of wealth,  
I can laugh at the world and its sages —  
I am greater than seers who are sad,  
For they are most wise in all ages  
Who know how to be glad.  
I lift up my eyes to the beautiful days,

And my spirit soars off like a swallow  
And is lost in the light of its rays.  
Are you troubled and sad? I beseech you  
Come out of the shadows of strife —  
Come out in the sun while I teach you  
The secret of life.  
Come out of the world — come above it —  
Up over its crosses and graves.  
Come up where the dust never rises —  
But only the perfume of flowers —  
And your life shall be glad with surprises  
Of beautiful hours.  
And your life shall be happy as mine is  
And as full of delight.

— from "A Song of Life" by Ella Wheeler Wilcox (1850–1919)

INTERMISSION

# ALL ENSEMBLES

THEREES TKACH HIBBARD, *CONDUCTOR*

Maria Wilson, *narrator*; Coraine Tate Sharma '13, *soloist*

Rebecca Lyford '25, Claire Hughes '25, *violin*; Akseli Mende '26, *viola*; Alice Ryan '25, *cello*

Abby Schroeder '27, Austin Meyer '22, *percussion*

Aaron Looney '24, *piano*

## Suffrage Cantata

Andrea Ramsey

### I. It is Coming

*Content warning: partner abuse*

Maple Grove High School Voce, See Change Treble Singers, and Manitou Singers

CHOIR:

Deeply have I felt the degradation of being a woman.

NARRATOR:

1830. Of the 24 United States, half were slave states. Of the 2 million enslaved, half were women. For those women not enslaved, voting, speaking in public, preaching in church, and a formal education were not permitted. When a woman married—usually at a young age, her property became her husband's. Her body was not hers to control. She was expected to bear many children and raise them while tending to the labors of a 19<sup>th</sup> century household . . .

CHOIR:

Deeply have I felt the degradation of being a woman.

Not the degradation of being what God made woman, but what man has made her.

NARRATOR:

If a woman wanted to work, there were few options. She could be a teacher, seamstress, housekeeper, or mill worker, but she would be paid one-third what men in the same positions were paid, yet expected to pay taxes in full. Even what she earned was not her own, as her husband could collect her wages from her employer at any time.

CHOIR:

Deeply have I felt the degradation of being a woman.

NARRATOR:

Legally, she was her husband's property. If he beat her, she had no recourse. If he abused her, she could not divorce him. If he wanted a divorce, he could take her children and leave her destitute.

CHOIR:

It will be said that the husband provides the wife feeds, clothes, and shelters her,  
Yes, he keeps her . . . as he keeps a favorite horse  
and by law they are both his property.

Oh, the degradation,

I ask no favors for my sex,  
Just take your feet from off our necks,  
Permit us to stand up right,

Oh, the degradation.

It is time we gave man faith in woman,  
And still more,  
time we gave woman faith in herself!

NARRATOR:

The United States women's rights movement of the 1800s came to life in the ancestral home of the Haudenosaunee (dubbed "Iroquois" by French and English settlers). This land — called the state of New York after colonization — was home to a variety of women's lived experiences.

Middle class white women aired the frustration of their constrained realities to one another. Elizabeth Cady Stanton, who would go on to be a leader in the women's rights movement, described attending a small tea party of disgruntled women, where in addition to serving tea, she also "poured out the torrent" of her "long accumulating discontent."

Meanwhile, Black women were living in a state that had just ended slavery. Full emancipation arrived in 1827 for New Yorkers. Women like Harriet Jacobs and Sojourner Truth had both endured the torture of slavery, and were now sharing their personal stories as activists for abolition and supporters of women's rights.

And the women of the six Indigenous nations of the Haudenosaunee were living in communities that modeled women's equality to men. They owned property, had a voice in religious life, nominated leaders, and removed them if necessary.

Some early women's rights leaders had interactions with the Haudenosaunee, including Matilda Joslyn Gage, who was adopted into the Wolf clan of the Mohawk nation and given a name meaning "she who holds the sky."

CHOIR:

One day, the women got tired enough to move.

NARRATOR:

Charlotte Woodward, 19 years old: "At first, we travelled quite alone, but before we had gone many miles, we came on other wagon loads of women, bound in the same direction. At different crossroads, we saw wagons coming from every part of the country, and before we reached Seneca Falls, we were a procession."

CHOIR:

One day, the women got tired enough to move.

NARRATOR:

When Charlotte's wagon reached the first women's rights convention in Seneca Falls, over 300 people were there including 40 men who were permitted inside, but not allowed to speak for the first day. When Elizabeth Cady Stanton presented the Declaration of Rights and Sentiments, her voice was so quiet that many struggled to hear her. The document, modeled after the Declaration of Independence, contained 11 resolutions to be voted upon the following day.

All resolutions passed easily, except the one Stanton had authored alone, which called for the enfranchisement of women. One man stood to defend the resolution. His name was Frederick Douglass, and after he spoke, it passed by two votes.

NARRATOR:

1853. Broadway Tabernacle, New York:

NARRATOR:

Sojourner Truth had  
endured much in her life,  
but she refused to let her  
life's light be determined by  
the darkness that  
surrounded her.

SOLOIST (Sojourner Truth):

We have all been thrown  
down so low,  
We have been long enough  
trodden now,  
But we will have our rights,  
See if we don't!  
See if you can!  
You may hiss as much as  
you like, but it is coming,  
It is coming one day.

CHOIR:

So low  
Long trodden  
But we will have our rights,  
And you can't keep us from them  
See if you can!  
One day, oh one day, the  
women got tired,  
One day the women got  
tired enough to move.  
It is coming,  
One day.

## II. Failure is Impossible

Maple Grove High School *Voce*, See Change Treble Singers, and Manitou Singers

NARRATOR:

Three years after Seneca Falls, Elizabeth Cady Stanton became friends with a woman whose name would one day be synonymous with women's suffrage: Susan B. Anthony. Susan was unmarried and able to travel and lecture while Elizabeth was busy tending to many children at home. A partnership was formed, or as Elizabeth put it, "I forged the thunderbolts and Susan fired them." On November 5, 1872, Anthony voted — illegally — setting into motion a plan she hoped would eventually gain the women's vote. The 14<sup>th</sup> Amendment contained ambiguous language. Stanton and Anthony hoped it could be exploited for the cause of women's suffrage. If all persons born in the United States were citizens, didn't that include women? Weren't women citizens? Seeing an ad in a Rochester paper that encouraged registration for the upcoming election, Susan took her three sisters and 11 other women down to the local barbershop. At first, they were ignored, and then asked to leave, but when Susan read the 14<sup>th</sup> Amendment to the registrars and threatened to sue, the men surprisingly agreed. They were convinced by Susan's promise that she would pay their fines if the government ever came after them. Her act of voting became a national story, yet 13 days later, a federal marshal knocked at her door. Seeming embarrassed, he indicated Susan was to be arrested and should come downtown, but no rush. Susan insisted that if he believed her to be a criminal, he should arrest her just as he would any man. She went to change, and upon returning, presented her wrists to the officer for handcuffing. He would not cuff her but did accompany her. As they boarded the trolley, the driver asked for her fare, and she announced — loudly enough for every passenger to hear — that she was traveling at the expense of the federal government. Pointing at the marshal, she said . . .

CHOIR:

Ask him for my fare!

NARRATOR:

After her lawyer bailed her out of jail, Susan B. Anthony spent the months before her trial delivering a lecture titled: "Is it a crime for a citizen of the United States to vote?" She gave this lecture in all 29 towns of Monroe County and convinced so many people of her reasoning that the prosecution had to move the case to a neighboring county.

CHOIR:

We the people, formed this Union.

Women as well as men.

It is mockery to talk of the blessings of liberty while we are denied the ballot!

NARRATOR:

*United States vs. Susan B. Anthony* took place in June of 1873, and lasted two days. With an all-white, all-male jury, and a judge who had written his decision before any of the evidence was presented, it was hardly a fair trial.

Susan had not been allowed to speak until the final day when the judge ordered her to stand and asked: "Has the prisoner anything to say why sentence shall not be pronounced?"

CHOIR:

Yes, your honor, I have many things to say, for your verdict of guilty you have trampled every vital principle of government!

Robbed of citizenship, I am degraded to the status of a subject under this so-called form of government!

NARRATOR:

The judge ordered Susan B. Anthony to sit down (something he would have to do six separate times before she was finished) and he sentenced her to pay a fine of \$100 plus the costs of prosecution, but Susan had thoughts on that . . .

CHOIR:

I rebel against your manmade, unjust forms of law that tax, fine, imprison, and hang women while they deny them representation in government, I shall urge all women: "Resistance to tyranny is obedience to God!"



NARRATOR:

Susan B. Anthony kept her word to the judge. She never paid the \$100 fine for as long as she lived. Traveling in frozen railcars, bone-jarring carriages, and often being refused hotel rooms because she was alone, she tirelessly lectured, lobbied and petitioned — devoting her entire life to the cause of women's rights.

She encouraged younger women to “try their wings,” as she put it, by cultivating their writing and speaking abilities, and though she did not live to see the day women could vote, she knew that day would come. In the year of her passing, at age 86, she was still inspiring those who would carry her banner forward:

CHOIR:

I am here for a little time only, and then my place will be filled.  
The fight must not cease, you must see that it does not stop.  
With such women consecrating their lives, failure is impossible.

### III. A Woman's Place

*Content warning: racism, violence*

Northfield Youth Choir *Anima*, Northfield High School *Uno Vox*,  
See Change Treble Singers, and Manitou Singers

SOLOIST (Ida B. Wells-Barnett):

I stayed in Susan B. Anthony's house, and had a speaking engagement in Rochester. The next morning she had some errands in town, so she said I could use her stenographer.

NARRATOR:

Ida B. Wells-Barnett was born in Mississippi, six months before the Emancipation Proclamation.

After losing both parents and a sibling to yellow fever, she convinced the school board in Memphis that she was 18 years old so she could be hired as a teacher and provide for her younger siblings. Eight years later, Ida was fired from teaching for writing about school corruption in a newspaper column. A talented writer, Ida decided to start her own newspaper.

Ida's paper grew to be a successful endeavor. She boldly called out white supremacy and shined the light of truth on the horrors of lynching in the South. But when her friends who owned a grocery business were lynched, and she published that their lynchings were because they were economically successful black men, an angry white mob destroyed her newspaper building while she was away was on a trip. Armed men waited outside her home to kill her, and friends warned her that she could not return to Memphis . . .

So Ida fled to Chicago.

SOLOIST:

The stenographer never ventured upstairs, I simply assumed she was occupied, but when Susan B. Anthony got back from town, the mood intensified, and downstairs she went swiftly, to ask the stenographer why she did not show . . .

NARRATOR:

The stenographer told Susan B. Anthony that she would not take dictation from a woman of color.

SOLOIST:

Susan B. Anthony steeled her gaze, and she spoke calm and low:  
“An insult to my guest is an insult to me, come get your bonnet, and go!”

NARRATOR:

An activist on multiple fronts, Ida fought to help women gain the right to vote in Illinois, and confronted white women who ignored women of color in the movement. A founding member of the NAACP, she established the Alpha Suffrage Club, and lectured internationally. Taking on injustice was a lifelong pursuit for Ida. Even as a teacher in the South, she sued the railroad when they forcibly removed her from her car . . .

SOLOIST:

A woman's place is a clean train car,  
I paid 30 cents for my ticket, when the conductor tried to put me in the smoking car,  
I told him "Sir, I won't go in it."  
And when he tried to move me, I bit his hand, bit it hard enough he had to get another man.  
And after the two of them took me to the smoke and squalor I sued the railroad, and won \$500.  
Yes, white women need the ballot, but my women even more,  
I'd like to buy a railroad ticket and choose my own car.

When the men try to put you where you don't belong,  
You square your jaw and fix your gaze,  
'Cause a woman's seat is the seat she bought,  
when a woman knows her place.

NARRATOR:

March 1913, the staging grounds near the Capitol filled with women finding their places. Washington, D.C. was about to experience a parade like no other. Horses neighed, wagons creaked, and musicians warmed up . . .

Women marching was a radical idea. Men marched — not women; but parade organizers, Alice Paul and Lucy Burns wanted to show how power did not rest only with men. They also knew this was the perfect day, given Woodrow Wilson's inauguration was the next day and there would be lots of press in town.

Inez Milholland led the charge. Riding a white horse, wearing a gold tiara — she would forever be known as the Joan of Arc of suffrage. Behind her, the first wagon of the parade bore a massive banner stating the women's demands.

CHOIR:

We demand an amendment to the United States Constitution enfranchising the women of this country.  
We march to give evidence of our determination that this simple act of justice be done.

NARRATOR:

There were 8,000 women on Pennsylvania Avenue in academic gowns and work uniforms. There were banners from almost every state — including a delegation from Illinois, the state that Ida B. Wells had traveled from Chicago to join.

Unfortunately, Illinois, like many states, wanted only white women in their delegation. These states worried that southern voters would not support suffrage if Black women were seen marching alongside.

Ida was asked to march at the back of the parade with the rest of the Black women. At 52 years old, and having done more for suffrage than most of white Illinois delegates, she was incensed.

Wounded, but determined to take her rightful place, she did not go to the back, but instead waited on the sidelines. And when Illinois marched by, Ida stepped out of the crowd, linked arms with two allies near the front and marched the entire rest of the parade.

CHOIR:

A woman's place is the ballot box, and we're marching steady to win it,  
And when the people try to tell us we belong in the house, we say  
"Yes, the House and the Senate!"  
8,000 women marching to take a stand for the right to vote afforded every other man,  
A woman needs a ballot far more than a petticoat,  
Standing tall, we are marching steady for the right to vote.

CHOIR AND SOLOIST:

When the world tries to put you where you don't belong,  
you square your jaw and fix your gaze,  
'cause a woman's place is where ever she walks  
when a woman knows her place.

#### **IV. Shall Not Be Denied**

*Content warning: violence*

St. Michael Albertville High School *Vivace*, See Change Treble Singers, and Manitou Singers

CHOIR:

It is our turn.  
What are we going to do in answer to the call of duty?  
When men are denied justice they go to war,  
This is our war.

We fight with banners instead of guns.  
Liberty must be fought for,  
You cannot be neutral,  
You must join with us who believe in the bright future,  
Or be destroyed by those who would return us to the dark past.

CHOIR AND SOLOIST:

Women of the nation, this is the time to fight!

NARRATOR:

When the doorkeeper got up to let Mabel Vernon sit down, her friend joked it was because she looked pregnant. Indeed, Mabel had secretly pinned a large banner under her skirts. President Woodrow Wilson was giving his December address to Congress, and at the opportune moment, Mabel unfurled the yellow sateen, dropping it over the balcony with the help of her friends.

CHOIR AND SOLOIST:

Mister President,  
What will you do for woman suffrage?

NARRATOR:

A murmur rustled through the floor, but in this moment, and in subsequent meetings, Woodrow Wilson remained unmoved.

Harriet Stanton Blatch floated a new idea: the silent sentinels — an unceasing presence of women at the White House gates with messaged banners in the suffrage colors of purple, yellow, and white. This would be radical. Labor pickets were one thing, but to take up a grievance with the President?

No one had ever picketed the White House like this before. The first line of sentinels arrived in January of 1917.

CHOIR:

Mister President,  
What will you do for woman suffrage?  
How long must women wait for liberty?

NARRATOR:

The sentinels kept watch through all of winter and apart from the occasional insult, things had been fairly calm. But when the U.S. entered World War I in April, picketing a wartime president was seen as unpatriotic.

The banners were sharply worded — calling out the President and envoys from other countries. Angry mobs threw rocks and eggs. Banners were torn, and women were shoved, kicked, and dragged across the pavement.

For the next two years, almost 500 women would be arrested on ludicrous charges such as “obstructing traffic” or “meeting on public grounds.”

And as the women persisted, the prison sentences grew even longer.

SOLOIST:

Mister President, how long must women be denied a voice?

NARRATOR:

When the leader of the National Woman’s Party, Alice Paul, was sentenced to seven months in the district jail, she wrote her mother not to worry — reassuring her it would merely be a “delightful rest” — but Alice’s reality in prison would be far from delightful.

Before her sentence was over, Alice would be subjected to a foul-smelling cell, meals of worm-ridden pork, placed in solitary confinement, deprived of sleep, and ultimately moved to the psychopathic ward, having her mental fitness questioned . . .

NARRATOR:

Alice went on hunger strike to protest the horrible conditions. Three times a day, she was strapped down, a tube shoved up her nose, and milk and raw eggs funneled down her throat. Fellow suffragist, Rose Winslow endured the same treatment, smuggling out details of their conditions on scraps of paper.

CHOIR:

No fresh air,  
Raw salt pork,  
One feels so forsaken,  
Electric light sharp in my face  
Unremitting intimidation,  
Investigation of my sanity,  
Gasping, the agony,  
Forced a tube down my throat,  
Forced a tube up my nose,  
We hear them cracking eggs,  
everything turned black.

NARRATOR:

If the Wilson administration thought they would weaken the suffragists by torturing their leader, they were undoubtedly surprised on November 10 when the longest picket line yet appeared outside the White House.

Over 30 women were arrested, including Lucy Burns, who helped form the National Woman’s Party with Alice Paul. All of them were sent to the Occoquan workhouse, away from Alice in the District Jail.

The women were greeted upon arrival by the workhouse superintendent and up to 40 angry men wielding clubs. Women were beaten, choked, and violently thrown into cells — some knocked unconscious. Lucy Burns’s hands were tied over her head. Her clothes stripped off, she was left only with a blanket. Calling out to the others, she was threatened with a gag and straightjacket.

CHOIR:

The warden threatened,  
Men picked me up bodily,  
They lifted her up and banged her down,  
I heard the cries and blows,  
We thought she was dead,  
She didn't move,  
Banged her down twice,  
Over an iron bench,  
the brace and the bit in our mouths,  
the straight jacket on our bodies,  
We were so terrified,  
A cold wind blew,  
We kept very still.

NARRATOR:

One woman had a heart attack. When the others cried for help, the guards ignored their pleas. This evening would be known as "The Night of Terror."

As many as 30 women would go on hunger strikes in protest of their horrible treatment in prison — many enduring forced feedings just as Alice Paul had. The administration — faced with negative press, and women who could not be broken, released all the suffrage prisoners by the end of November.

Upon their release, Alice Paul proclaimed: "We are put out of jail as we were put in — at the whim of government. They tried to terrorize us . . . they could not, so they freed us." The Susan B. Anthony amendment passed the House in 1918, but failed to clear the Senate.

So the suffragists continued their protests. The "watchfires" involved burning copies of Woodrow Wilson's speeches as the empty words that they were, and in February of 1919 a trainload of former suffrage prisoners went on a cross-country speaking tour telling of their experiences. By May, a newly elected, pro-suffrage majority of Congress would ensure the Susan B. Anthony amendment passed both the House and the Senate with relative ease.

NARRATOR:

The right of citizens of the United States to vote shall not be denied or abridged by the United States or by any State on account of sex. From here, the amendment would need to be ratified by 36 states. Though public sentiment on suffrage was shifting, there was much work left to be done.

CHOIR AND SOLOIST:

Shout the revolution of women,  
Shout the revolution of liberty,  
Rise, glorious women of the earth  
the voiceless and the free.  
Shout the revolution of women,  
Shout the revolution of liberty,  
Rise, glorious women of the earth, the voiceless  
and the free, all shout!  
Shout the revolution of women,  
Shout the revolution of liberty.

## V. Forward Into Light

St. Michael Albertville High School *Vivace*, See Change Treble Singers, and Manitou Singers

SOLOIST (Mary Church Terrell):

By a miracle, the 19<sup>th</sup> amendment has been ratified.  
We women now have a weapon we have never possessed before.  
It will be a shame and reproach if we do not use it.

CHOIR AND SOLOIST:

Woman is no longer a servant, but equal to man.  
In her hands are possibilities,  
The hour of degradation is past,  
Woman is no longer a servant, but equal to man.

NARRATOR:

Alice Paul raised a toast and unfurled a celebratory banner outside headquarters. She'd been quietly sewing a new star on the banner for each state that ratified the 19<sup>th</sup> amendment, and now it was finished. 36 stars. 36 states. In August of 1920, all eyes were on Tennessee, the final state to ratify.

In Nashville, freshman legislator Harry Burn had an anti-suffrage red rose on his lapel, but the letter in his pocket weighed more heavily on his mind . . .

CHOIR:

Dear Son,  
Hurrah and vote for suffrage!  
Don't keep them in doubt . . .  
I have been watching to see how you stood,  
I have not noticed anything yet  
Don't forget, don't forget to be a good boy . . .  
Your Mother.

NARRATOR:

Mrs. J. L. Burn was a widowed, tax-paying landowner and when her son, Harry, cast his vote of "aye," the room gave way to confused gasps. Had it really happened?  
Had women actually won the vote? The room exploded. There was weeping, screaming, and singing.

CHOIR:

Women, be glad today!  
Let your voices ring out!  
Though morning seems to linger,  
O'er hilltops far away,  
The shadow bears the promise of a brighter coming day.

NARRATOR:

Dr. Mary Walker was the first woman to win the Congressional Medal of Honor. A surgeon and a spy in the Civil War, she wrote "Nothing but the ballot in woman's hand will right these wrongs." But for women of color, the struggle was more complex than this." Having picketed with the Silent Sentinels Mary Church Terrell wrote: "A white woman has only one handicap to overcome: that of sex. I have two, both sex and race."

Black suffragists worked hard in their churches and communities, often being ignored by white suffragists and written out of historical records.

Frances Ellen Watkins Harper remarked: "I do not believe that giving woman the ballot is going to cure all the ills of life. I do not believe that white women are dewdrops just exhaled from the skies I think that like men, they may be divided into the good, the bad and the indifferent. The good would vote according to their convictions and principles; the bad as dictated by prejudice or malice; and the indifferent will vote on the strongest side of the question with the winning party."

SOLOIST:

Lifting as we climb, onward and upward we go,  
struggling and striving and hoping,  
we knock at the bar of justice, asking an equal chance.

*All choirs sing:*

NARRATOR:

The 19<sup>th</sup> amendment was a 72 year struggle, but for women of color, the struggle would continue. Zitkala-Ša, of Yankton Sioux heritage, fought for Indigenous Americans to gain citizenship in 1924.

Their right to vote, however, was decided state by state with New Mexico and Arizona being the last in 1948. Chinese immigrants would vote in 1943, and for Black women repeatedly suppressed at the polls . . . the poll tax was ended in 1964 and the Voting Rights Act created in 1965. Voters with disabilities were given special protections in 1982.

As Carrie Chapman Catt said: “Women have suffered agony of soul which you can never comprehend, that you and your daughters might inherit political freedom. That vote has been costly. Prize it.”

CHOIR:

Lifting as we climb, onward and upward we go,  
struggling and striving and hoping, we knock at  
the bar of justice, asking an equal chance.

Forward out of darkness,  
Leave behind the night,  
Forward out of error forward into light,  
Forward out of darkness,  
Forward into light.

SOLOIST:

Forward out of darkness,  
Leave behind the night,  
Forward out of error  
Forward into light,  
Forward out of darkness,  
Forward into light.  
Lifting as we climb.

*“This work is about a distinct moment in history, but it was also composed during a critical moment in history. The music and texts capture the struggle for suffrage among women who were separated by the color line, but united in an understanding of the importance of women having the capacity to participate as full and equal citizens. Just as the women involved in suffrage raised their voices, artists must also make their desires for a better world clear, and that is why we implore you to involve singers who embody the women characterized in this work as authentically as possible, so that audiences can connect to the conflicts and triumphs of the road to suffrage. Careful attention must be given for coherent and respectful representation of the characters, especially the mezzo soprano soloist(s) representing African American women.”*

— Drs. Marcia Chatelain and Andrea Ramsey

## Composer's Notes

This score represents well over a year of research, planning, and composing. The journey took me places I never imagined. I explored multiple suffrage exhibits in Washington, D.C., visited Susan B. Anthony's home, stood in the parlor where she was arrested for illegal voting, and held the handwritten letters of Susan B. Anthony, Lucy Stone, and Carrie Chapman Catt while at the University of Rochester archives. When I began this, I had no idea the 19<sup>th</sup> amendment represented 72 years of struggle. I didn't know any of these women's names, save Susan B. Anthony, who only received passing mention in my history books growing up. Walking through a bookstore, have you ever noticed how little of the history section is comprised of women? In working through this project, I have dwelled with women who were American heroes, but in many cases dismissed or outright silenced by the major authors of history. Even within the women's suffrage movement, women silenced other women. Leading white suffragists were dismissive of and in some instances intentionally omitted the efforts of suffragists of color from historical records.

My personal commitment to include diverse perspectives from the movement intensified the process in ways I hadn't anticipated. For every scrap of information I could find on Mary Church Terrell or Mabel Ping-Hua Lee, I could find 50 to 100 more documents on Susan B. Anthony or Alice Paul. Instances like this challenge us to critically examine the history we are presented. Who is telling the story? How do their experiences impact the story? And, if we are fortunate enough to write a story ourselves, are we sharing all the voices we can?

Some of the most revered figures in the U.S. Women's Suffrage Movement have been romanticized in ways that omit massive flaws of judgment. In the teaching and learning of American history, there has for too long been a desire for narratives that fit neatly on their specific shelves and generally allow us to observe only one facet of a historical figure. This approach, while tidy on the surface, can cause us to look away from complexities and injustices we deeply need to acknowledge. History is immensely messy. Many of the very suffragists who fought so hard to end slavery were deeply racist and classist (e.g. Elizabeth Cady Stanton). Others (even the Quakers like Susan B. Anthony and Alice Paul) were permissive of racist thinking when they felt it would expedite their efforts (i.e. how Alice Paul handled segregation in the 1913 parade). It is easy for many to dismiss this as simply being "how things were" or an unfortunate condition of the times. However, if women like Elizabeth Cady Stanton could be revolutionary enough in independent thought to see that women should be treated as equal to men, it stands to reason those same women could think radically and independently regarding Americans of color as well.

When I began the work, I naïvely thought, "I'll only include the 'good suffragists'." While touring the Belmont-Paul Equality House in Washington, D.C. (former headquarters of the National Woman's Party), I arrived early and had a moment to talk with the guide before the tour. In our conversation, I told her of my project and said something to the effect of: "I know some of the white suffragists were racially problematic . . ." She stopped me and said, "Oh, they were all racially problematic." As I moved through the tour, I saw women who had been arrested, jailed, beaten, and tortured for the right to vote — but who were also deeply flawed.

Planning for this work began in May of 2019. In less than a year, our own history was shifting dramatically with the arrival of a global pandemic, sustained protest, and racial upheaval. We are influenced by our environments and I know this work is different, and likely stronger, as a result of composing in this season of self-examination. I have tried to craft a work that is honest about the heroism of these figures while also acknowledging their flaws. The music for the work is original, with the exception of a brief portion of movement three, which quotes "Fall in Line," a Suffrage March by Zena S. Hawn. Published in 1914, it is quite possible this march was performed at or inspired by the 1913 suffrage parade in Washington, D.C. The entirety of the original sheet music to this march is available for free online through the Library of Congress digital collections, which include many other suffrage tunes as well. While movements one and three include some original lyrics, the bulk of the texts used in the work are historically sourced. The original lyrics of "One Day the Women Got Tired" provides a simple message as the women move forward in their various ways (e.g. Charlotte Woodward in her wagon, Sojourner Truth speaking at Broadway Tabernacle, Elizabeth Cady Stanton reading the Declaration of Rights and Sentiments.) The original lyrics in movement three were crafted to relay stories from Ida B. Wells's autobiography "Crusade for Justice" as well as textbook accounts of the events within the Illinois delegation on the day of the 1913 parade in Washington D.C. Apart from these original lyrics, the rest of the texts were pulled from historical content: banner messages, programs, speeches, writings, and letters of suffragists. Using mostly prose for the lyrical content required some additional creativity. In many instances, I would find (and even color code) similarly themed texts so I could parse together whole sets of lyrics. The opening chorus of movement four is a perfect example: a rapid-fire thread of quotes from five different suffragists summoning the women to battle. In some instances (e.g., movement two) I needed to paraphrase for the sake of rhythmic coherence and lyricism. Susan B. Anthony's verbosity did not always translate smoothly to melody, so occasionally; I removed/adjusted a few words without altering the overall meaning. In other moments, I would pull together fragments of descriptive text to create a mosaic effect (e.g. the Silent Sentinels banners, and Night of Terror sequences in movement four). To aid conductors and performers, the sources of historical texts used in this work are documented later in these notes.

To view more extensive program notes:





# BIOGRAPHIES

**DR. ANDREA RAMSEY** enjoys an international presence as a composer, conductor, scholar, and music educator. Her teaching experiences range from work with adolescent and children's voices to high school and collegiate voices. She enjoys regular opportunities to conduct all-state and divisional level honor choirs: she has conducted festival events at Carnegie Hall, served as a principal conductor for the Pacific International Young Women's Choral Festival in Eugene, Oregon, and conducted the National ACDA Junior High/Middle School Honor Choir in 2023. Before leaping into full time composing and guest conducting, Andrea held positions in music education and conducting at The Ohio State University and the University of Colorado, respectively. An ASCAP Plus (American Society of Composers, Authors and Publishers) award-winning composer, Andrea believes strongly in the creation of new works. Her compositions are available with traditional publishers and also through MusicSpoke, a digital sheetmusic marketplace. She enjoys residency collaborations with ensembles and festival choirs, some of which have included: the University of Oregon, the Allegro Choirs of Kansas City, and the Crescent City Choral Festival in New Orleans. As a scholar, she has presented for state, divisional, and national conventions of the American Choral Directors Association, the 6<sup>th</sup> Annual Symposium on Sociology in Music Education, as well as The Phenomenon Singing Symposium in St. Johns, Newfoundland, Canada. She has co-authored articles published in the Choral Journal, as well as the Journal of Research in Music Education. A native of Arkansas, she has experienced in her own life the power of music to provide a sense of community, better understanding of our humanity, and rich opportunities for self-discovery.

**CORAINE TATE SHARMA '13**, soprano, emerges as a distinguished vocal artist, captivating audiences with a vocal honesty that unveils the profound human stories concealed within the music. Her multiracial background intricately shapes a diverse musical tapestry, fostering a deep passion for an array of genres. As a fervent advocate for social justice through the arts, Coraine utilizes her platform to amplify narratives that resonate with depth and significance. Her numerous concert appearances include The Conservatory Project Recital Series at the John F. Kennedy Center for the Performing Arts, Renée Fleming's Songstudio Young Artist Program, the Oregon Bach Festival, Songfest at the Colburn School in Los Angeles, the Cleveland Art Song Festival, and the Arts Renaissance Tremont Series. As a solo collaborative artist, she has appeared in Severance Hall, Wells Cathedral, Orchestra Hall, Kennedy Center of the Arts, Oslo Concert Hall, Grieghallen, and The Music Center at Strathmore. She has performed as a soloist with the Duke Symphony Orchestra, St. Olaf Orchestra, and the Cleveland Institute of Music Orchestra and the Oregon Bach Festival Orchestra. In film, she received national attention for her solo performance at the Trondheim Nidaros Cathedral of *This Little Light of Mine* in the PBS Special: *Christmas in Norway with the St. Olaf Choir*. A native of Columbus, Georgia, Coraine holds degrees in vocal performance from St. Olaf College and an artist diploma from the Cleveland Institute of Music.

**MARIA WILSON** is a middle school choir teacher at Brooklyn Middle STEAM School in the Osseo Area School District. She has previously taught choirs in the Anoka-Hennepin School District (Twin Cities, MN), Austin Public schools (Austin, MN), and Fillmore Central Schools (consolidated school district in Harmony and Preston, MN). She has also taught internationally in Ansan, South Korea and Beijing, China. Under her direction, Ellis Middle School Choir (Austin, MN) performed at the American Choral Directors Association (ACDA) of Minnesota state conference. Many of her singers have participated in state ACDA honor choirs and regional ACDA honor choirs as well. Ms. Wilson earned a bachelor of music in education from Northwestern College (University of Northwestern-St. Paul) and a masters in music education from the University of Illinois Urbana-Champaign.

# MANITOU SINGERS

## THEREES TKACH HIBBARD, CONDUCTOR

Aaron Looney '24, *collaborative pianist*; Zoe Vorbach '25, *student manager*

### SOPRANO I

Vienna Adler, *Minnetonka, Minn.*  
Samantha Anderson, *Pine Island, Minn.*  
Faith Barrett, *Maple Plain, Minn.*  
Ryan Brentner, *Iowa City, Iowa*  
Lola Buckley, *Buffalo, N.Y.*  
Petra Causton, *Chaska, Minn.*  
Lillian Engelsgerd, *Livermore, Calif.*  
Mikayla Franke, *Minneapolis, Minn.*  
Elizabeth Glenn, *Omaha, Neb.*  
Ashley Holm, *Owatonna, Minn.*  
Emilia Holm, *Blaine, Minn.*  
Klara Istre, *Sorkjosen, Norway*  
Grace Kamarad, *Cheyenne, Wyo.*  
Annabelle Latino, *Middleton, Wis.*  
Alexandra Nolan, *Oskaloosa, Iowa*  
Greta Olson, *Minneapolis, Minn.*  
• Maisey Scheuneman, *Lakeville, Minn.*  
Savannah Shippy, *Rozet, Wyo.*  
Alexandra Torstenson, *St. Paul, Minn.*  
Ari Unowsky, *Minneapolis, Minn.*  
Starlynn Yacinthe, *Port Saint Lucie, Fla.*  
Jennavieve York, *Brookings, S.D.*

### SOPRANO II

Madelyn Bergey, *Harmony, Minn.*  
Analise Budziak, *Westmont, Ill.*  
Francesca Hajj, *Portland, Ore.*  
Cecelia Huttemier, *Waseca, Minn.*  
Emily Jacobson, *Kronenwetter, Wis.*  
Grace Jasinski, *Forest Lake, Minn.*  
Audrey Jensen, *Batavia, Ill.*  
Lucy Korman, *Lakeville, Minn.*  
Laine Lammers, *Waverly, Minn.*  
Sila Liljedahl, *St. Paul, Minn.*  
• Emma Mach, *Eagan, Minn.*  
Charlotte Murphy, *Downers Grove, Ill.*  
Mary-Tasia Polydorou, *Minneapolis, Minn.*  
Amalia Ranstrom, *Minneapolis, Minn.*  
Sofi Soderholm, *Loretto, Minn.*  
Sophia Stender, *Ashton, Ill.*  
Mazie Thingelstad, *Minneapolis, Minn.*  
Lydia Urice, *Webster Groves, Mo.*  
Ada Vanderbilt, *St. Paul, Minn.*  
Alayna Vogel, *Le Sueur, Minn.*  
Alenna White, *Minneapolis, Minn.*  
Amelia Wise, *Duluth, Minn.*  
Elizabeth Wright, *Omaha, Neb.*

### MUSIC ORGANIZATIONS AND COLLEGE RELATIONS

Michael Kyle '85, *vice president for enrollment and college relations*  
Jean Parish '88, *director of college relations for music organizations*  
Terra Widdifield '95, *associate director of music organizations*  
Connor Smith, *assistant director of music organizations for audience development*  
Sarah Gingerich '11, *assistant director of music organizations for project management*  
Jonathan Kopplin, *associate librarian for ensembles and performing rights*  
Emma Jenks '22, *coordinator of music organizations*  
Gabbie Holtzman '21, *ticketing coordinator*

### FINE ARTS ADMISSIONS

Molly Boes Ganza '08, *associate dean of fine arts recruitment*

### ALTO I

Paige Anselmo, *Owatonna, Minn.*  
Abigail Briese, *Savage, Minn.*  
Tasahra Brown, *Mendocino, Calif.*  
Sarah Degand, *Chicago, Ill.*  
Mikayla Doerfler, *Fort Collins, Colo.*  
Shayla Gleason, *Stillwater, Minn.*  
Julia Grayson, *Rosemount, Minn.*  
Meghan Groshong, *Lee's Summit, Mo.*  
Hailey Guptail, *Chanhausen, Minn.*  
Emilia Gusdal, *Shoreview, Minn.*  
Megan Haas, *St. Paul, Minn.*  
Alexia Jisa, *Aurora, Colo.*  
Gelila Bessufek Lemma, *Addis Ababa, Ethiopia*  
Maeve McBride, *St. Louis Park, Minn.*  
Rae Nielsen, *Northfield, Minn.*  
Abrianna Nissley, *Middletown, Pa.*  
Ebba Nordstrom, *Minneapolis, Minn.*  
Elinor Olson, *Minneapolis, Minn.*  
Cecilia Percy, *Minneapolis, Minn.*  
Morgan Sabers, *Rapid City, S.D.*  
Alyssa Schwartz, *Northfield, Minn.*  
Leihanah Weinacht, *Eden Prairie, Minn.*

### ALTO II

Keely Anderson, *Minneapolis, Minn.*  
Bobbie Rae Benson, *Zumbrota, Minn.*  
Ellen Bolland, *Maple Grove, Minn.*  
Erin Burns, *Forest Lake, Minn.*  
Avery Calhoon, *Flossmoor, Ill.*  
Elizabeth Chen, *Tamuning, Guam*  
Jenna Dahlberg, *Sartell, Minn.*  
Hannah Gaff, *Normal, Ill.*  
Arelly Garcia, *Rogers, Ariz.*  
Rachael Gullyes, *Omaha, Neb.*  
Elizabeth Hallanger, *St. Paul, Minn.*  
Jenna Hartz, *Decorah, Iowa*  
• Meredith Ivory, *Grand Rapids, Mich.*  
Gigi Lin, *Shatin, Hong Kong*  
Marit Lyle, *St. Paul, Minn.*  
Cygnus MacIntosh, *Ames, Iowa*  
Finn Morrison-Meiss, *Madison, Wis.*  
Grace Nemeck, *San Jose, Calif.*  
Kathryn Olson, *San Diego, Calif.*  
Mary Cate Pugh, *Iowa City, Iowa*  
Jasmine Storck, *Cedarburg, Wis.*

• Officer

### DEPARTMENT OF MUSIC

Kathryn Ananda-Owens, *department chair*  
David Carter, *department vice-chair*  
Barb Barth, *academic administrative assistant*  
Lisa McDermott, *academic administrative assistant*  
Faith Kimbrell, *instrument coordinator*

### BROADCAST/MEDIA SERVICES

Jeffrey O'Donnell '02, *director of broadcast/media services*  
Sean Tonko, *associate director of event operations*  
Grant Furgiuele, *associate director of broadcast engineering*  
Mia Pardo, *assistant director of production*

# SEE CHANGE TREBLE CHOIR

AMY JOHNSON, *ARTISTIC DIRECTOR*

Hannah Braasch  
Karmit Bulman  
Deb Geiger  
Megan Hadley  
Rachel Hickman  
Kirstin Huppler  
Emily Jacobson  
Amy Johnson  
Sue Marek

Jen Penserga  
Bri Rivet  
Jenny Sippel  
Laura Tempel  
Amelia Tesdahl  
Elizabeth Trites  
Karli Wies  
Maria Wilson  
Johannah Woodley

# MAPLE GROVE HIGH SCHOOL VOCE

BETH HELLSTEDT, *DIRECTOR*

Kara Adams  
Muna Barrie  
Gabby Bauernschmidt  
Bella Beahen  
Benny Bergman  
Aubrey Beugen  
Allison Blomstrom  
Kaitlyn Blomstrom  
Amelia Boeve  
Ava Bosacker  
Sydney Brean  
Liv Brown  
Breena Bucsko  
Femi Fagbemi  
Nevaeh Flomo  
Naomi Freeman  
Esther-Fay Gbeve  
Addison Harty  
Peyton Kanz  
Eva Karner  
Kelly Kim  
Gloria Kizzier  
Lauren Knutson  
Marilynn Krou  
Sydney Lieser  
Brooklyn Linder

Mac Lodin  
Lauren Lubow  
Kelsey Lugar  
Isa Maldonado  
Kira Marlin  
Jessica Martinson  
Elyse Mikota  
Nam Murugavel  
Charlotte Olson  
Melia Ongoto  
Savannah Otto  
Alaya Porter  
Brianna Ramberg  
Kensie Rivers  
Kaci Roeber  
Kiera Ross  
Clare Schmidt  
Ellery Schock  
Aubrey Schu  
Savanna Shockency  
Addison Sink  
Aubrea Smythe  
Gigi Wampler  
Alexis Williams  
Deborah Williams

# NORTHFIELD HIGH SCHOOL *UNO VOX*

KYLE EASTMAN, *DIRECTOR*

## **SOPRANO I**

Abby Atzinger  
Leilia Dickinson  
Madison Schlomann  
Krisha Schwartz

## **SOPRANO II**

Brielle Condon  
Juila Feldhake  
Jaelyn Holz  
Ruthie Lippert  
Kalea Lippins  
Skylar Petty  
Jenna Smith  
Natalie Sutherland  
Natalia Trevino

## **ALTO**

Erica Jorgensen  
Nora Kortuem  
Rebecca Malecha  
Jayda Marko  
Molly Merritt  
Kaia Monroe  
Sophia Vantries

# NORTHFIELD YOUTH CHOIR *ANIMA*

MICHELLE BENDETT, *DIRECTOR*

ALEXYS SAYEGH '24, *STUDENT INTERN*

Abigail Atzinger  
Nora Becken  
Molly Brandt  
Emerson Carlson  
Catriona Chapman  
Havilah Diercks  
Hazel Feiler  
Nora Flannery  
Quinn Flannery  
Violet Froehle  
Eleanor Groll  
Hannah Holleran  
Lily Jacobson  
Megan Janssens  
Olia Jorgenson

Fischer Kepper  
Hailey Kramer  
Autumn Mastin  
Molly McQuiston  
Molly Merritt  
Avari Parker  
Addison Perkins  
Astrid Peterson White  
Skylar Petty  
Cecilia Riehle-Merrill  
Evelyn Riehle-Merrill  
Adelaide Rubenstein  
Mia Sahlin  
Emilia Zayas

# ST. MICHAEL-ALBERTVILLE HIGH SCHOOL *VIVACE*

PAIGE ARMSTRONG-HETTERICK, *DIRECTOR*

|                          |                   |
|--------------------------|-------------------|
| Miki Aguirre             | Jada Mercil       |
| Anjolaoluwa Alade        | Kali Mielke       |
| Kierra Au                | Kheagan Monsrud   |
| Kaleena Baltzell Wallace | Dinah Morara      |
| Madie Barnes             | Jo Myslicki       |
| Isabel Benusa            | Erin Nolan        |
| Ava Bernier              | Ava Pajari        |
| Trynny Bichler           | Sophia Pederson   |
| Kayla Bultena            | Helen Pichler     |
| Natalie Clements         | Lydia Raisenen    |
| Maggie Cynor             | Jensen Rogers     |
| Andi Davey               | Savannah Schiltz  |
| Lindsey Demo             | Emily Schuetz     |
| Olivia Esnough           | Rachel Sixta      |
| Ranya Ezzaid             | McKenna Smaagaard |
| Claire Gonsior           | Sarah Stephenson  |
| Leah Hein                | Annika Strand     |
| Lydia Hustoft            | Ava Talley        |
| Maddie James             | Maya Tatge        |
| Isabel Kephart           | Joslyn Thering    |
| Maddalyn Lamprecht       | Charli Tims       |
| Addison Landy            | Cecilia Tregaskis |
| Madeline Lawinger        | Tori Verhulst     |
| Megan Lenneman           | Lucy Voss         |
| Abby Leonard             | Mira Weber        |
| Josie Lewis              | Chloe Weidner     |
| Ari Marquette            | Lindsey Williams  |
| Ellie Martin             | Nevaeh Williams   |
| Madelyn Matheson         | Skye Yaeger       |
| Cooper McAdams           |                   |
| Renee Meehan             |                   |

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Susan B. Anthony  
1820-1906



Harriet Stanton Blatch  
1856-1940



Harry T. Burn  
1895-1977



Mrs. J.L. Burn



Frederick Douglass  
1818-1895



Lydia Maria Child  
1802-1880



Carrie Chapman Catt  
1859-1947



Lucy Burns  
1879-1966



Jovita Idár  
1885-1946



Matilda Joslyn Gage  
1826-1898



Sarah Grimké  
1792-1873



Frances Ellen Watkins Harper  
1825-1911



Harriet Jacobs  
~1813-1897



Daisy Elizabeth  
Adams Lampkin  
1883-1965



Inez Millholland Boissevain  
1886-1916



Alice Paul 1885-1977



Mabel Ping-Hua Lee  
c. 1897- 1966



Ernestine Rose  
1810-1892



Mary Church Terrell  
1863-1954



Zitkala-Ša  
(Gertrude Simmons Bonnin)  
1876-1938



Lucy Stone 1818-1893



Elizabeth  
Cady Stanton  
1815-1902



Sojourner Truth c. 1797- 1883



Charlotte Woodward  
1829-1921



President Woodrow Wilson  
1856-1924



Mabel Vernon 1883-1975



Ida B. Wells-Barnett  
1862-1931



Rose Winslow  
(Ruza Wenclawska)  
1889-1977



Dr. Mary Walker 1832-1919