

**Three Cups of Tea:
SSA Relevance in an “SATB World”**
Colorado ACDA Summer Conference

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*The first time you share tea with a Balti, you are a stranger.
The second time you take tea, you are an honored guest.
The third time you share a cup of tea, you become family.- Balti Proverb*

3 Cups of Tea=Making Connections

Connecting with our History

- **Hildegard- 12th Century Convents**
- **15th Century Convents-** Polyptych (Ghent Alterpiece)
- **17th Century Italian Convents**
 - Isabella Leonarda (author of 20 collections of vocal and instrumental music)
 - Ursuline Leonarda
 - Maria Xaveria Perucona
 - Caterina Assandra (composer and dedicatee of various motet collections),
 - Rosa Giacinta Badalla
 - Chiara Margarita Cozzolani
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 - The Cozzolani Project
 - www.cozzolani.com
- **18th Century Venetian Ospedali**
 - Representative Composers: Vivaldi, Porpora, Brusa
- **19th century German *Frauenchor***
 - Schubert, Schumann, Mendelssohn, Brahms, and others
- **20th Century French Repertoire**
 - Poulenc
- **20th Century English (and British Commonwealth) Girls' Schools**
 - Holst
- **US Women's Colleges and Women's Clubs**
- **Women's Extension Service Choirs**

Connecting with our purpose

- Process/Product
- Training/Performance
- “Feeder system”?
- Multi- Purpose Aspects of Gender Choirs

Reconsidering the choral hierarchy perception

- Switching from vertical to horizontal

Connecting with our repertoire

- Present a balance of historical women's literature
- Provide musical experience that is contextual
- Include Ethnic and Multicultural
- The five W's of each piece

Repertoire selection/ programming

- Quality
- Challenging
- Variety
- Relevant text
- Developing an understanding of the story behind the piece
- Beauty
- Excellence
- Group appropriate
- (What is "fluffy" repertoire?)

Selected Publishers:

- Treble Clef Press
- Santa Barbara Press
- CPDL
- Colla Voce
- Hinshaw
- ECS Schirmer
- EarthSongs (St. Mary's Choral Series)
- Walton Music
- Musica Russica
- Yelton Rhodes

Network of Choral Borrowing Libraries

Connecting with the text and subtext

- Connecting with our text
 - Translations
 - IPA
- Connecting with our subtext
 - Finding a central image, a subtext for the piece

Connecting with our singers

- Know your needs
- Know your voices
- Know your people
- The two most important things we do
 - Audition
 - Choose Repertoire
- Concert Attire Options
 - Casual and Formal
 - Same or different

Connecting with our sound

Tone Quality Development

- Develop a mental image of desired tone
- Train to achieve desired tone
- Tonal "color palette"

- Listen to recordings
- Bring in vocalists to model sound
- Sing in the “Beauty Box”- Tim Selig
- Take the “High Road”- Henry Leck

Voicing/ Seating Options

- Strong/weak musicians
- Vocal tone quality
- Repertoire considerations and resulting seating choices
- Mix them up

Connecting with one another

- Developing a Sense of Community
 - Singer ownership
 - Leadership roles in ensemble/ Leadership development
 - Assistant conductor/ conducting intern
 - Peer mentoring
 - Peer tutoring
 - Small Ensembles within larger ensembles
 - Teams
- Social Aspects of Ensemble
 - Teas/ social opportunities
 - Women’s issues
 - Campus/world issues
 - Community and campus partnership
 - Name tags
 - Webpages
 - Social Networks

Connecting with our world

- Volunteering
- Relief Concerts

Connecting with the audience

- Formation
- Facial Expression
- Movement
- Attire
- Integrated arts- visual, interpretive dance
- Thematic concerts
- Student written (or read) program notes
- Student MC’s
- Replacing performance with “informance”

Connecting with our Genre

- Creating partnerships with other women’s choirs
- Hosting Women’s Festivals
- Familiarizing our singers with professional women’s choirs
 - Vox Femina- LA- Dr. Iris Levine
 - Elektra Women’s Choir -Vancouver- Morna Edmundson (Diane Loomer)
 - St. Mary’s Women’s Choir- Indiana- Dr. Nancy Menk

- For Women, By Women- Hollins University, Dr. Shelbie Wahl
- Women's Voices Chorus, Treble Clef Press- North Carolina- Mary Lycan
- Listening to recordings
- Researching
- Creating partnerships with community, college, and school groups- festivals
- <http://www.singers.com/choral/womenschoir/>

Affirming the unique significance of the genre

- Connecting with our past history and....Connecting with our future
 - Commissioning works
 - ACDA Women's Commission Consortium
 - Dr. Iris Levine, National Chair for Women's Choirs Repertoire and Standards at irislevine@mac.com.

Connection and Communication makes our Women's Music relevant.

Sources:

Joan Catoni. *Wisdom, wit, and will: women choral conductors on their art*. GIA Publications, 2009.

Lycan, Mary. *Real Repertoire for Women's Choirs*
Presentation 2/25/99 ACDA (American Choral Director's Association)
National Convention, Chicago, Illinois, 1999.

Mortenson, Greg, Relin, David. *Three Cups of Tea: One Man's Missin to Promote Peace... One School at a Time*. Penguin Books, 2007.

Wahl, Shelbie. *For Women, by Women* (diss. Ball State University), 2009.

The Cozzolani Project. <http://www.cozzolani.com/>

Recordings:

Knight, Elizabeth. *Columbia's Daughters*, Songs of Suffrage

Gilbert and Sullivan. *The Mikado*, Royal Philharmonic Orchestra

Mendelssohn, Felix. *Herbstlied*, The Ankor Choir
Cozzolani, Chiara. *Magnificat*, Primo Magnificat Ensemble

Vivaldi, Anton. *Gloria in D major, RV 589. Gloria In D Major: Gloria In Excelsis Deo*, Music from the Venetian Ospedali, San Francisco Girls Chorus

Brahms, Johannes. *Vier Gesange, Op. 17*. John Eliot Gardiner and Monteverdi Choir

Youmans, Vincent. *Tea for Two* from No, No, Nanett, Duke Ellington's Fifty Big Band Favorites

