



Una
Voce
chamber choir

you whom my soul loves

June 16 & 18, 2023
Studzinski Hall ~ Bowdoin College

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MESSAGE FROM THE PRESIDENT

Hello Friends of Una Voce Chamber Choir:

It is our great pleasure to welcome you to beautiful Studzinski Hall on the Bowdoin campus for our spring concert series, *you whom my soul loves*. Although Una Voce has not sung in this venue before, it was our predecessor, Vox Nova Chamber Choir who first brought fine contemporary choral music to this hall.

Una Voce is proud to continue serving the community through its mission to promote contemporary choral literature through excellence in performance practice, inventive programming, and innovative collaborations, while engaging and fostering new and diverse compositional voices, audiences, and singers. We hope you saw many of these aspects in our January concert, *Passio*, and recognize them in today's performance.

We wish to welcome two new members to our board of directors for next season, Salvatore Guzzardi and Thomas McLaughlin. Along with the current board members, their contributions will help guide us for the next several years.

We express our deepest gratitude to our sponsors, advertisers, and foundations for their financial support. You will find them in your program and we would struggle to exist without their support. They help maintain a high quality of life along the midcoast and we recommend utilizing their services.

Thanks again for coming to *you whom my soul loves*.

Scott



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unavocechamberchoir@gmail.com

Una Voce Chamber Choir would like to acknowledge that the land on which we gather is the occupied and unceded territory of the Wabanaki, the People of the place where the sun first looks our way, who have stewarded this land throughout the generations. We extend our respect and gratitude to the many Indigenous people and their ancestors and thank them for their strength and resilience in protecting this land and aspire to uphold our responsibilities according to their example

PROGRAM ORDER

<i>Lauliku Lapsepõli (The Songster's Childhood)</i>	Veljo Tormis (1930-2017)
Shirsten Lundblad, Mezzo-Soprano Emily Anderson & Erika Leighton, Sopranos	
<i>Du Dob Dob</i>	Vaclovas Augustinas (b. 1959)
Drew Albert, Percussion	
Spring (from Madrigals for the Seasons)	David Conte (b. 1955)
Wedding Cantata	Daniel Pinkham (1923-2006)
I. Rise Up My Love	
II. Many Waters Cannot Quench Love	
III. Awake, O North Wind	
IV. Epilogue: Set Me As a Seal	
Caroline Koelker, Soprano Jacob Sagrans, Baritone	
You Are the Music	Dan Forrest (b. 1978)
Denise Meiler, Mezzo-Soprano Shira Gersh, French Horn	
Born	Michael Gilbertson (b. 1987)
In the Middle	Dale Trumbore (b. 1987)
The Dreams that Remain	Thomas Lavoy (b. 1990)
I. Song of a Dream	
II. In the Forest	
III. Transience	
Drew Albert, Assistant Director	
Waves	Jake Runestad (b. 1986)
Salvatore Guzzardi, Tenor	

MISSION STATEMENT



“UNA VOCE CHAMBER CHOIR promotes contemporary choral literature through excellence in performance practice, inventive programming, and innovative collaborations, engaging and fostering new and diverse compositional voices, audiences, and singers.”

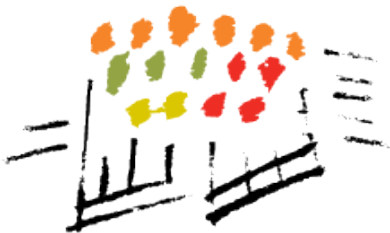
2022-23 UNA VOCE CHAMBER CHOIR

Soprano	Alto	Tenor	Bass
Emily Anderson	Abby Bozeman	Drew Albert	Sheldon Bird
Stephanie Bernier	Eileen Brown	Steve Amsden	Jon Chellis
Marsene Caswell	Covey Crolius	Nate Bates	John Gilmour
Jennifer Caton	Jean Edmondson	Rowan Etzel	Seth Grondin
Jeannie Giberson	Shira Gersh	Robert Gersh	Matt Jones
Caroline Koelker	Susan Kring	Sal Guzzardi	Aaron Keller
Erika Leighton	Shirsten Lundblad	Robert Haines	Del Leonard
Fiona Vella	Kit Pfeiffer	Scott Hanson	Thomas McLaughlin
Denise Meiler	Karen Topp	Josh Koelker	Jacob Sagrans
Susan Purcell	Rachel Turner		Ryan Newell
Hillary Shende			

Virgil Bozeman IV, Artistic Director
Drew Albert, Assistant Director
Kellie Moody, Accompanist

Cover Art: courtesy of Aaron Keller

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ARTISTIC LEADERSHIP

Virgil Bozeman IV, Artistic Director

Raised in Honolulu, Hawaii, Virgil graduated from Cony High School in Augusta, Maine. He holds a Bachelor of Arts in Music Literature and Performance from Northeastern University, where he studied choral conducting with Dr. Joshua Jacobson. During his time at Northeastern, he served as Student Conductor of the NU Choral Society, sang with the world-renowned Zamir Chorale of Boston, and was named the university's inaugural Gideon Klein Scholar. Virgil holds a MM in Choral Conducting from the University of Illinois, where he continued his conducting studies with Dr. Fred Stoltzfus, Dr. Don V Moses and Dr. Chester Alwes. He served as Assistant Conductor of the University of Illinois Concert Choir, the school's top auditioned undergraduate chorus.

Upon returning to Maine in 2000, Virgil accepted a position as Middle/High School Choral Music Teacher in Richmond, a position he has held ever since. Since 2003, he has been the Senior Choir Director at South Parish Congregational Church, UCC in Augusta. From 2006-2020, Virgil served as Artistic Director of the Greater Freeport Community Chorus. He has been an active member of the Maine Music Educators' Association, serving as Chairman of MMEA District III and Vice-President (Choral Music) for the MMEA State Executive Board. In 2018, Virgil was named MMEA District III Educator of the Year. This summer, Virgil will serve as Guest Chorus Master for Opera Maine's staging of Rossini's *La Cenerentola*.

Drew Albert, Assistant Conductor

Drew is currently the high school vocal conductor at Camden-Hills Regional High School. Previously, he worked at Noble High School in North Berwick and Maranacook Community High School in Readfield, where he conducted concert choir, chamber choir, concert band and jazz band, as well as the schools' theater productions. Drew has participated in several District honors festivals, and recently took singers to All-Easterns as well as brought his entire chamber choir to New York City last year. In the summer of 2019 he joined the conducting staff of the Wescustago Youth Chorale.

Kellie Moody, Accompanist

Kellie is a Maine native and resident of Standish. She is a graduate of the University of Southern Maine, where she earned a Bachelor of Arts in Music, studying piano with Laura Kargul and voice with Judith James. She also studied with Ed Reichert, learning to music direct shows and conduct pit orchestras from the keyboard. She has since worked closely with USM, accompanying auditions, degree recitals, ensembles, juries, and music directing for the Musical Theatre program. She has played countless college, high school, and community shows and played in the pit at Arundel Barn Playhouse and Maine State Music Theater. She is an active musician throughout the state, working with high school ensembles, district and state festivals, competitions, and summer camps. She serves as pianist/praise team vocalist at Mountainside Community Church in Falmouth. In addition to UVCC, she accompanies ChoralART, Greater Freeport Community Chorus, Southern Maine Music Academy, and Southern Maine Choral Music Academy. When she's not playing piano, she's usually with her beloved dog, Winston.

MESSAGE FROM THE ARTISTIC DIRECTOR

Dear Friends and Supporters of UVCC,
Welcome to Una Voce Chamber Choir's presentation of *you whom my soul loves*.

The title derives from a recurring verse in the Song of Songs (Song of Solomon), and is meant to evoke a love that is at once romantic and platonic, earthly and spiritual, time-bound and eternal. This program developed as a conversation between Drew Albert and myself. It has been both a challenge and a delight to prepare.

Building concert programs is a task with which I struggle mightily. In my perfect world, a successful program exists within its own universe, and is subject to its own laws of musical and emotional gravity. In practice, this means that NO two programs ever take shape in the same way. Some programs emerge from a single composition that serves as an anchor, with the remaining repertoire chosen to offer some sort of meaningful comment on the larger work. Other programs begin with a very clear theme in mind. They never develop in quite the same way, and I think that this is as it should be.

This particular program began with one of its smaller works. Drew sent me the score of Dale Trumbore's *In the Middle*, and suggested that it could be a great piece for Voce. Thus began our extended conversation. Suggestions flew back and forth between our inboxes, and soon we had more music than could fit on multiple programs. Through this process we discovered that we were both trying to tell the same kind of love story, a program about courtship, discovery, time, and memory. Throughout, we endeavored to choose music that would showcase the third member of our artistic team. Kellie Moody is an indispensable part of our musical preparation, and you will see tonight why she is one of the very best collaborative pianists around.

On behalf of our singers, board members, and artistic team, I would like to thank you for your continued support of Una Voce Chamber Choir. I hope that you enjoy this program as much as we enjoyed preparing it.

Best,

Virgil



PROGRAM NOTES

A regilaul is an ancient Estonian folk song in trochaic tetrameter characterized by narrow range and stepwise motion. *Lauliku lapsepõli* (The Songster's Childhood) comes from a five song set composed between 1966-1971 by the Estonian composer Veljo Tormis (1930-2017). The text describes the early life of a singer, whose cradle is taken by their mother to a meadow where the infant is surrounded by the songs of the birds of summer. He presents the original melody, delicately and faithfully, in a solo alto voice. The choir enters, almost unnoticed at first, intoning open fifths that highlight the modal quality of the original tune. As the soloist sings each successive verse, the open fifth in the choral parts is colored by thirds above and below the base interval. The dynamic range increases, then the texture slowly returns to its original sparseness. At the end, the choir disappears, leaving the soloist to sing the final verse ("that is why I have so many words, that is why I have lots of tunes") alone.

Composed by Vaclovas Augustinas (b. 1959), *Du Dob Dob* is based (lyrically and musically) on a traditional Lithuanian *sutartinė*; a form of polyphonic vocal music comprising two simple melodies that may be further imitated in a canonic fashion. These melodies, like the Estonian *regilaul*, are quite contained in register; often encompassing a range of only five pitch classes. Due to these condensed ranges, the harmonic dissonance of the major second is a prominent feature of the *sutartinė*. Traditionally, *sutartinės* are performed during festivals or solemn gatherings. *Du Dob Dob* recounts promises of marriage made by a young lad. Augustinas employs both multiple melodies in rhythmic counterpoint as well as imitation, then continues to layer accompanying vocal lines, percussion, and piano accompaniment to create a musical texture of incredible richness. Just as traditional *sutartinės* combine music with simple movement, Augustinas introduces the percussion rhythm as a simple and sturdy dance for the tenors and basses, evoking a kind of mating ritual.

The fourth movement from *Madrigals for the Seasons*, David Conte's (b. 1959) cycle for SATB Chorus, *Spring* is brief and jubilant. Setting William Blake's (1757-1827) poem celebrating the arrival of the season of rebirth, *Spring* contains several features commonly associate with madrigals, including imitation and text painting, but also adds a virtuosic piano accompaniment that provides a "Sonheimian" harmonic foundation, and supports vocal lines that are at once angular and lyrical.

Composed in 1956 as a wedding gift, Daniel Pinkham's *Wedding Cantata* is a short, multi-movement work that excerpts well-known sections from the *Song of Solomon*. The work begins joyously ("Rise Up My Love"), with a lilting accompaniment and an opening melody built on successive ascending leaps. This melodic gambit reaches its fruition later in the movement with a bravura solo for mezzo-soprano that requires a wide range and even vocal color. Here Pinkham's harmonic language, while basically

tonal, is flavored at key moments with cross-relations and elements of 12-tone music. Always an eager student and champion of early music, Pinkham makes use of canon ("Many Waters", "Awake, O North Wind") and chorale ("Set Me As a Seal"). While the Wedding Cantata opens with ebullience, it ends serenely, a la Bernstein's Chichester Psalms.

The winning submission of the 2006 Vanguard Premieres Choral Composition Contest, *You Are the Music* is Dan Forrest's (b. 1978) harmonically lush and stirring setting of Amy Lowell's poem *Listening* and is scored for SATB chorus, piano, mezzo-soprano soloist, and French horn. Set in ternary (ABA) form, *You Are the Music* begins simply, with piano and french horn forthrightly intoning the main melodic material before it is presented, a cappella, by a mezzo-soprano soloist. This material is immediately restated by the full chorus but is still constrained dynamically; Forrest then veers into remote harmonic territory in an unsettled middle section before making a triumphant return to the main theme

Michael Gilbertson (b. 1987) composed *Born* to a poem by Nobel Laureate Wisława Szymborska. Written for *The Crossing*, one of this country's most innovative choral ensembles, *Born* is a work of incredible depth and skill. Gilbertson's setting of Szymborska's text is clipped and fragmentary, evoking the quiet tumult of the poet's subject; a young woman who is meeting her partner's mother for the first time. What he treats as a perfunctory introduction is, to her, a window into her partner's beginning, and their (individual and collective) future. Gilbertson's vocabulary is minimalistic, and the harmonic world he creates is quite reminiscent of Steve Reich. Six voices stumble homorhythmically through the poem while two other voice parts weave in long notes around the punctuated text, perhaps giving voice to the uneasy thoughts behind her words.

Another charming vignette from everyday life follows with Dale Trumbore's *In the Middle*. Trumbore breathes life and charm into Barbara Crocker's poem about the ways in which a married couple experiences and marks the vagaries of time; barely linear, pungent with memory, and subject to vicissitudes and pressures of everyday life. Crocker reminds us to observe and treasure those moments where we can slow down and allow ourselves to be "tangled up in love". Trumbore's setting is suitably rife with tempo and meter changes that keep the listener in an unsettled state. Described by the composer as an "unreliable timekeeper", the pianist plays a central role in this disequilibrium, constantly shifting between triple, quadruple, and quintuple divisions of the beat.

Thomas LaVoy's *The Dreams That Remain* sets the text of Indian poet Sarojini Naidu. In these poems, Naidu explores the subjects of dreams in both the literal and figurative sense. He examines what becomes of a person "when their hopes and dreams are

dashed and they are forced to create them anew". The first movement (Song of a Dream) draws us through gently arpeggiated accompaniment figures and long vocal lines into the middle of our protagonist's dream world; one surrounded by the spirits of truth, love, and peace. This dream-like atmosphere is pierced in the second movement (In the Forest). The vocal writing is homorhythmic and more densely chromatic as the protagonist burns their dreams in a funeral pyre, then gathers their strength to return to the struggles and joys of life. Lavoy returns to the piece's opening musical themes and figures in the final movement (Transience), but somehow these ideas, underpinned by a subtle transition to the mixolydian mode, feel transformed. We are reminded of the "temporary nature of all things, as well as the ability of the human spirit to rise again following a period of darkness".

Scored for piano, double choir and tenor soloist, Jake Runestad's Waves is constructed on layered and overlapping sonorities. As one choir ebbs dynamically the second choir surges, submerging the previous harmony. The tenor solo requires an even tone color throughout an exceptionally wide range and a virtuosic ability to sustain line. Ostinati predominate in accompaniment figures, providing a solid undercurrent for the gentle rhythmic interplay of Runestad's vocal writing. The dark and brooding quality of the work finally gives way to a bright and euphoric conclusion ("sunlight washing over me in waves").

The UVCC Board is committed to fostering an environment where all individuals feel accepted, respected, and embraced for who they are, and we stand against discrimination, prejudice, and any form of injustice that marginalizes members of the queer community. We recognize that queer composers, performers, directors, and musicians of all sorts have made integral contributions to the world of classical music throughout its long history, and seek to amplify their voices and those of other marginalized groups. Music has an incredible ability to unite, heal, and bridge differences, and we commit to promoting diversity, understanding, and love through the power of music.



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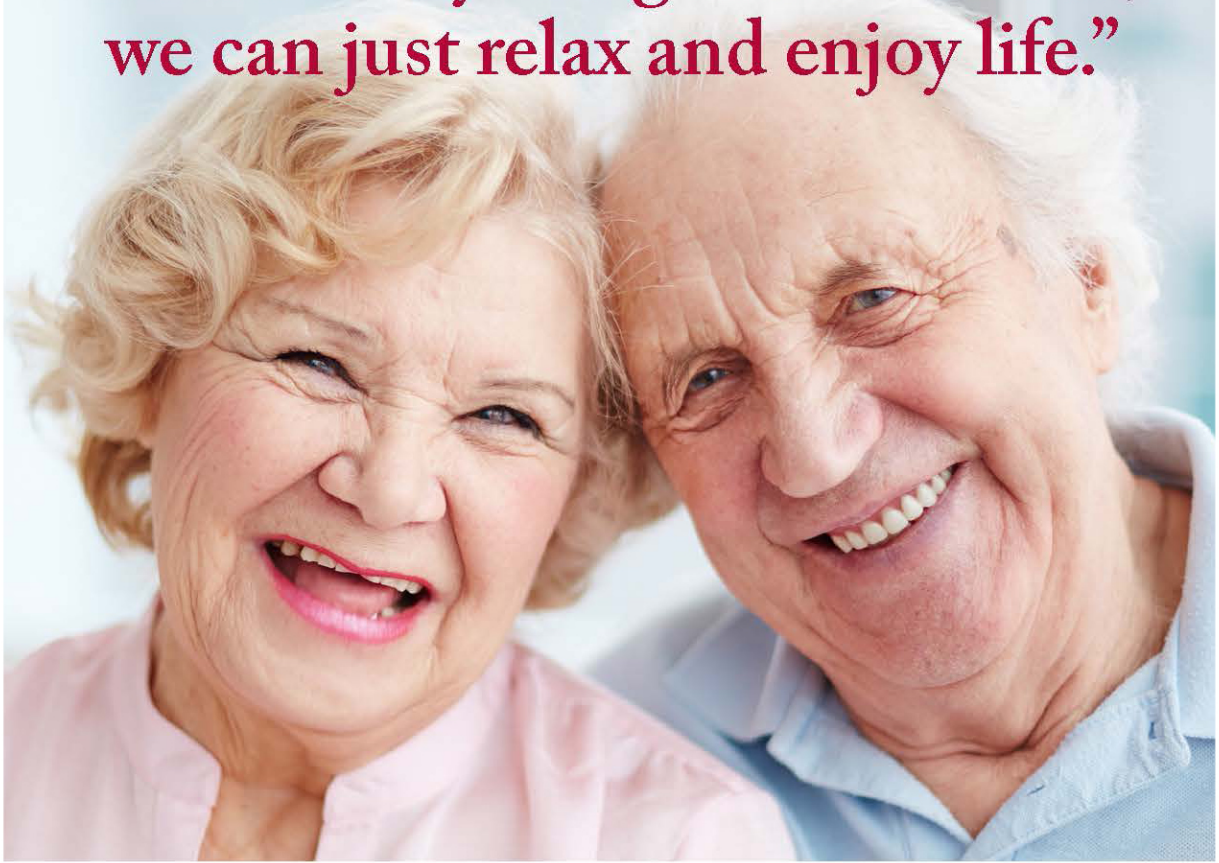


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