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# MESSAGE FROM THE PRESIDENT

## **Welcome to Our Performance!**

As both a proud singer and the Board Chair of Una Voce Chamber Choir (UVCC), it is with great excitement and anticipation that I welcome you to *The Sounding Sea*. At UVCC, we strive to create transformative musical experiences—ones that resonate deeply with both the performers and the audience.

*The Sounding Sea* is no exception, as we celebrate the voices of contemporary composers, including one who calls Maine home. Many of the pieces you will hear tonight are so new that they are not yet available on streaming platforms. As a singer, that can be both exhilarating and challenging. For previous concerts, I would create a practice playlist of choir recordings, immersing myself in the music—listening on repeat as I drove, worked, or even folded laundry. By the time we took the stage, even my husband could whistle along to the songs! But for this concert, my playlist contained only five of the pieces you'll hear this evening. The rest? A leap of trust.

It's a wonderful feeling to know we are presenting music that is so new that *you*—right here, in the heart of Midcoast Maine—are among the first to experience it. Isn't that amazing? You're part of an intimate and special moment, where the music is still unfolding, and you're helping to shape its life.

That's what Una Voce Chamber Choir is all about: a group of passionate, dedicated musicians who have found a way to connect with each other and with you through song. We lift our voices not just to perform, but to create new and inspiring experiences that resonate long after the final note.

Thank you for being here tonight. Your presence and support enable us to continue this journey, sharing the gift of music and fostering deeper connections within our community. We are so grateful for your encouragement, and we hope you enjoy the concert as much as we've enjoyed preparing it for you.

With warm regards,

Claire Berkowitz

Singer & Board Chair, Una Voce Chamber Choir



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And a big welcome to our new Choral Manager, Stephanie Rendall!

## Dear Friends of Una Voce Chamber Choir,

Welcome to Una Voce Chamber Choir's 2024-2025 Winter Concert series, *The Sounding Sea*. Though this program will undoubtedly feel familiar to those who have seen our past performances. Alongside works by contemporary giants like Cecilia McDowall, Ēriks Ešņvalds, Jake Runestad, and Caroline Shaw, we are pleased to be performing work by another Maine composer, Philip Carlsen. His *Earth Dance* has been a consistent source of joy throughout our semester, and he has been an incredibly generous partner in its preparation. We are beyond excited to be crossing this threshold, and thrilled that Mr. Carlsen will be joining us for these concerts.

In other ways, *The Sounding Sea* marks a bit of a departure for our ensemble. For one, the two Matthew Lyon Hazzard compositions you will hear tonight are more clearly inspired by the world of musical theater; a sound and aesthetic into which we have not previously ventured. We have all had to learn to think differently about timbre and articulation when preparing these pieces, and this new dimension of our sound is exciting!

In the art of building musical programs, there are times when a theme emerges early in the process; one that is strong and defined enough to guide musical decisions. This is NOT one of those times. When Drew (Albert) and I first began working on selecting this repertoire early last year, we imagined a maritime-themed concert. And while some of those early compositions are still on this program, it developed in a manner far different than we had envisioned. It began to encompass themes of exploration, imagination, community, and solitude. The programming choices flowed, not just from extra-musical ideas, but equally from musical connections like key relationships and recurring motifs. In short, we became more interested in transitions and throughlines that we found pleasing rather than in creating a text-based narrative. To be honest, I always look back on these types of programs with greater satisfaction, because I think they have the potential to be more moving in the ways that only music can move us.

As always, it is a tremendous pleasure to make music with this incredible group of singers. Musicianship, friendship, and good humor are always in abundance in our rehearsals, and our shared commitment to bringing you the highest level of performance to which we are able never wavers. On behalf of our musical staff, singers, and Board of Directors, it is my pleasure to welcome you again to tonight's concert. If you enjoy listening to it half as much as we enjoyed preparing it, you will surely leave delighted.

All Best,

Virgil



# *Program Order*

<b><i>Gloria</i></b>	Marybeth McCaffrey, Soprano Scott Romeyn, Tenor	<b>Jan Sandström (b. 1954)</b>
<b>Northern Lights</b>	Owen White, Tenor	<b>Ēriks Ešenvalds (b. 1977)</b>
<b>The Children's Eye</b>	Rowan Etzel, Tenor	<b>Caroline Shaw (b. 1982)</b>
<b>The Sounding Sea</b>	Drew Albert, Conductor	<b>Eric William Barnum (b. 1979)</b>
<b>Earth Dance</b>		<b>Philip Carlsen (b. 1951)</b>
<b>Metropolis</b>	Drew Albert, Conductor	<b>Matthew Lyon Hazzard (b. 1989)</b>
<b>The Ice Is Listening</b> 1. Solid Waters 2. The Ice is Listening 3. Moulin	Lindsay Conrad, Soprano	<b>Cecilia McDowall (b. 1951)</b>
<b>The Lighthouse Keeper (excerpts)</b> 1. Shifting Sands 2. Beauty is Life 3. Mariposa		<b>Jake Runestad (b. 1986)</b>
<b><i>Y'did Nefesh</i></b>		<b>Jonathan Sheffer (b. 1953)</b>
<b>Traveler's Hymn</b>	Drew Albert & Shirsten Lundblad, Percussion	<b>Matthew Lyon Hazzard</b>

# *Selected Program Notes*

## **Gloria**

*“Glory to God in the highest, and peace on earth to all of good will.”*

Scored for 8-part mixed chorus with tenor and soprano soloists, Jan Sandström’s setting of the second part of the Ordinary of the mass features extensive use of divisi and frequent time signature changes. Coupled with a very slow tempo, these elements combine to create an ethereal and (seemingly) un-metered soundscape. Initially centered in F-Major, Sandström cleverly employs mode mixture to evoke a kind of elemental harmony that ultimately gives way to a subdued D-Major conclusion.

## **Northern Lights**

*“On how many nights did we see the Northern Lights fighting in the sky.”*

Taking as his inspiration a folk song rooted in Latvian mythology, as well as recollections from Arctic explorers Charles Francis Hall and Fridtjof Nansen, Ēriks Ešenvalds *Northern Lights* evokes a sense of wonder experienced at seeing the Aurora Borealis for the first time. Bookended by a plaintive tenor solo, Ešenvalds moves through declamatory passages of ever increasing tempo and urgency into a densely flowing 8-part choral texture. Accompanied by 6 tuned glasses and tone chimes, *Northern Lights* is at once frigid and ecstatic, and brilliantly captures the play of light in a field of overwhelming sound.

## **Children’s Eye**

*“O Wisdom, who came from the mouth of the Most High, reaching from end to end and ordering all things mightily and sweetly: come, and teach us the way of prudence.”*

Best known for her work with the Grammy Award winning ensemble, *Roomful of Teeth*, Caroline Shaw possesses a truly unique compositional voice. *The Children’s Eye* juxtaposes poetry by Robert Louis Stevenson with the Advent antiphon “*O Sapientia*”. Here Stevenson’s poem, which conveys the pleasure of childhood imagination, is set to a folksy melody in the minor mode, alternately harmonized in the remotely related keys of F-Major and b-minor. These sections alternate with the antiphon, which is skillfully treated as two four-part choruses in strict canon. Here too Shaw’s sense of invention shines through, as the unusual key relationship takes full flower in a truly bi-tonal treatment (“...mightily and sweetly ordering all things”) before giving way once more to simpler material.

## **Sounding Sea**

*“O listen! For that sound will be when our wild hearts shall beat no more.”*

Eric William Barnum’s setting of a poem by George William Curtis opens tumultuously with tenors and basses ascending a terse and unstable Phrygian scale, followed immediately by sopranos and altos echoing “O, listen” on increasingly dissonant intervals. This opening section gives way to a tenor/bass ostinato in 8/8 time, repeating a fragment of the poetry (“listen to the sound, for that sound will be..”). Sopranos and altos soon join in, telescoping different lines of the poem in soaring lines that form a rhythmic and articulative counterpoint above the gently rocking foundation. After a grand dynamic build-up (complete with foot-stomping), the piece gives way to serenity (“for sitting folded close to thee”) before concluding with a sublime imitation of the sounds of waves gently breaking on the rocky shoreline.

## Earth Dance

*“crop and toil someone’s working lord this land in red pleats taking & giving”*

Maine-based composer Philip Carlsen has crafted an elegant yet earthy work based on a poem by Jeri Theriault, itself based loosely on the collage “Procession II” by David Driskell (part of the collection at the Portland Museum of Art). Theriault’s poem, inspired by the red-pleated soils of Prince Edward Island, is sparse and wonderfully alliterative, evoking rich images of the simple and joyful lives of coastal farming communities of Acadia and West Africa (“ashanti in head scarves acadians in flannel”). Carlsen’s setting, based on the first three notes of “Kumbaya” (a simple major triad) is bright and rhythmically contrapuntal, and alternates frequently between measures of 4/4 and 5/8.

## Metropolis

*“I bounded out and ran up steps that climb forever. A blast of cold air and blaring horns hit me”*

The first of two pieces on this program by the award-winning Filipino-American composer Matthew Lyon Hazzard, *Metropolis* is a brilliant homage to the hustle and bustle of daily life in New York City. Based on poetry by the eminent choral director Jonathan Talberg, Hazzard’s piece opens with a simple piano ostinato (evoking the rocking of a subway car) and overlapping improvised conversations by small groups of singers. Strongly reminiscent of the musical language of Stephen Sondheim, *Metropolis* crackles with energy, as angular unison vocal lines give way to theatrical lyricism. Against this backdrop, a moment of touching intimacy unfolds “They’re holding hands. A knowing glance, Her eyes looking into his. A knee against a knee.”

## The Ice is Listening

*“we are taught the Truth we must Tread backwards”*

Recently commissioned by the Henley Choral Society, Cecilia McDowall’s *The Ice is Listening* is a cantata in three movements for chorus, piano, and soprano soloist. Featuring the poetry of Kate Wakeling it is, in the composer’s words “not a cantata about ‘winter’; rather, it is a cantata for all time, a reminder that ice is a precious resource, something to treasure.”

The first movement, Solid Waters, depicts the Frost Fair of 1683-1684, when the River Thames froze solid. Of it, McDowall writes *“The movement opens with great activity as ‘people began to walk upon the ice’ and repeated patterns on ‘weather’ represent chattering teeth. This spirited, vivacious mood is countered by more thoughtful moments; away from the clamour and bustle on the ice there is another world - one of quietness, cold, and hunger.”*

Of the titular second movement, McDowall attempts to convey *“an air of regret and loss; it is a lament for the ice we have now but, one day, we may have no more....The choir is joined by a soprano soloist singing of the ice which ‘has borne time without complaint.’ But now water challenges the integrity of ice which ‘is pressed at last to speak.’ The choir supports the soloist, perhaps in the fashion of a Greek chorus commenting on the unfolding of a tragedy.*

Moulin *“expresses something of the dynamism of these strange, magnificent waterfalls within the ice, and seeks to conjure up both their beauty and the threat they pose. This movement presses on relentlessly, rather in the manner of a perpetuum mobile...and I have made play with the words ‘dizzy’ and ‘dazzle’ as if they fall downwards into a watery chasm or ‘moulin’ below.*

Cecilia McDowall & Kate Wakeling

## The Lighthouse Keeper

*“The Lighthouse Keeper,” an ode to a dear friend, is a series of vignettes capturing a life journey of joy, beauty, loss and renewal.. From the excitement of a roadtrip to Joshua Tree National Park, to a magical midnight swim in the Spanish Mediterranean, to the death of a friend at Point Reyes National Seashore, this work is a deeply personal, yet powerfully universal expression of a life shared in friendship. - Jake Runestad*

Three excerpts from Jake Runestad’s multi-movement composition for chorus and orchestra (performed here with the composer’s keyboard reduction) open the final portion of the program. Setting excerpts of poems by Henry Wadsworth Longfellow, Khalil Gibran, and Edna St. Vincent Millay, each movement is distinct in character, but unified by minimalist piano textures and a simple ascending melodic motive encompassing a minor third. “Shifting Sands” employs minimalist compositional features in *both* the piano and chorus. After its glorious conclusion “Beauty is Life” begins simply and quietly, and gradually unfolds through increasing dynamics and a continuous passing of melodic material between all sections of the chorus. “Mariposa” begins similarly and (save a few measures) retains its intimate character throughout.

## Y’did Nefesh

*“I will run to you like a deer, and bow down before your majesty”*

A musical and textual counterpoint to the Sandström *Gloria*, Jonathan Sheffer’s setting of a *piyyut* (Jewish liturgical poem) by 16th-century Sephardic poet and rabbi Elazar ben Moshe Azikri is excerpted from a larger set of music for a Shabbat service. As the poem is romantic in nature, highlighting both the masculine and feminine aspects of G\_d and our longing to draw near to the divine, Sheffer’s writing is similarly evocative of the late 19th and early 20th century harmonic vocabulary. Largely homophonic (with but a few points of imitation), it closely adheres to the four-stanza form of the *piyyut*, with contrasting musical material appearing for the third stanza ( *“Vatik yehemu na rachamecha”*).

## Traveler’s Hymn

*“He loved it as he loved you - deeply, without hesitation.”*

This second piece by Matthew Lyon Hazzard closes the program. Likewise setting words by Jonathan Talberg, Hazzard’s delicate piano arpeggiations and sumptuous vocal lines bring to life the poet’s quiet grief at the loss of his beloved, and the bittersweetness of his memories. It is an elegiac (and fitting end) to the concert.

# *The Choir*

*Artistic Director:* Virgil Bozeman IV

*Assistant Director:* Drew Albert

*Accompanist:* Kellie Moody

## Soprano

Emma Akrawi  
Stephanie Bernier  
Marsey Caswell  
Jennifer Caton  
Lindsay Conrad  
Caroline Koelker  
Erika Leighton  
Marybeth McCaffrey  
Denise Meiler  
Susan Purcell  
Hillary Shende  
Fiona Vella

## Alto

Claire Berkowitz  
Abby Bozeman  
Eileen Brown  
Covey Crolus  
Jean Edmondson  
Jeannie Giberson  
Shira Gersh  
Susan Kring  
Shirsten Lundblad  
Catherine Newell  
Kit Pfeiffer  
Rachel Turner  
Karen Topp

## Tenor

Drew Albert  
Steve Amsden  
Nate Bates  
Rowan Etzel  
Trey Freeman  
Robert Gersh  
Salvatore Guzzardi  
Robert Haines  
Scott Hanson  
Scott Romeyn  
Owen White

## Bass

Sheldon Bird  
Jon Chellis  
John Gilmour  
Seth Grondin  
Gavin Grover  
Matt Jones  
Del Leonard  
Thomas McLaughlin  
Ryan Newell  
Adam Sobczak

# Artistic Leadership

## **Virgil Bozeman IV, Artistic Director**

Virgil received his Bachelor of Arts in Music Literature and Performance from Northeastern University, where he studied choral conducting with Dr. Joshua Jacobson. 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 Master of Music in Choral Conducting from the University of Illinois, where he continued his conducting studies with Dr. Fred Stolfus, 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 still holds. Since 2003, he has been the Senior Choir Director at South Parish Congregational Church, U.C.C. in Augusta. From 2006 to 2020, Virgil was the Artistic Director of the Greater Freeport Community Chorus. In 2023 he was appointed to the position of Chorus Master for Opera Maine, where his credits include *La Cenerentola* and *Aida*. Additionally, he recently prepared the chorus for a joint PSO/Opera Maine production of *La Bohème*. An active member of the Maine Music Educators' Association, Virgil served as Chairman of MMEA District III and Vice-President (Choral Music) for the MMEA State Executive Board. In 2018, he was named MMEA District III Educator of the Year. In 2024, Virgil received the Russell-Cox Distinguished Choral Directors award from the Maine Chapter of the American Choral Directors Association. Also in 2024, Virgil was awarded third place in the American Prize for Choral Conducting "Dale Warland Award/Community Division", and Una Voce received an honorable mention for its 2023 performance of Michael Gilbertson's *Born*, and Daniel Pinkham's *Wedding Cantata*. This summer Virgil will again serve as Chorus Master for Opera Maine's production of *Sweeney Todd*. Virgil lives in Richmond with his wife Abby, their pup Fritz, and Gus the cat.

## **Drew Albert, Assistant Conductor**

Drew Albert is a native Mainer, born and raised in Millinocket. He graduated from the University of Maine in Orono with a degree in Music Education. There Drew had the privilege of studying with Dr. Dennis Cox and served as the music director of the Maine Steiners, and the Assistant Conductor of the University of Maine Singers. Although he started his musical training as a percussionist, choral and vocal music became his biggest passion while an undergrad. He attributes his time performing with the chamber choir "Euphony," directed by Jeff Hallowell, as one of his biggest musical influences of that time. The group specialized in contemporary a cappella choral music.

Drew has been teaching high school music since 2011 and has taught instrumental and vocal ensembles as well as a wide range of general music courses. He is an active adjudicator, clinician, and guest conductor throughout the state. He has served as Choral Music chair in the Maine Music Education Association and is the secretary and membership chair of the Maine chapter of the American Choral Directors Association. In 2022 Drew joined the Camden Hills Regional High School faculty, teaching vocal music. He directs three choirs that are very active in Maine choral music. Drew is also the Music Director for Camden Hills' fall musical. Now the father of a wonderfully beautiful and silly toddler, Eloise, and a part-time graduate student at the University of Southern Maine, Drew has his hands full outside of work and Una Voce. He and his immensely talented choral director wife, Mrs. Ashley Albert, live in Gardiner.

## **Kellie Moody, Accompanist**

A Maine native and resident of Standish, Kellie is a versatile pianist and music director with a degree from the University of Southern Maine, where she studied piano with Dr. Laura Kargul and voice with Judith James. Known for her collaborations across the state, Kellie regularly works with ChoralArt, the Greater Freeport Community Chorus, Una Voce Chamber Choir, White Mountain Musical Arts, and numerous school programs. She also spends summers coaching and performing with young musicians at USM's Osher School of Music camps.

Kellie's recent highlights include music directing Opera in the Pines' Maine premiere of *The Crucible* and performing Brahms' *Requiem* in a four-hand piano arrangement with ChoralArt. Her musical theatre experience spans community, school, and professional productions, including Maine State Music Theatre.

Offstage, Kellie serves as pianist and vocalist at Mountainside Community Church in Falmouth. When not at the piano, she enjoys time with her dog, Winston, who's convinced he's her manager.

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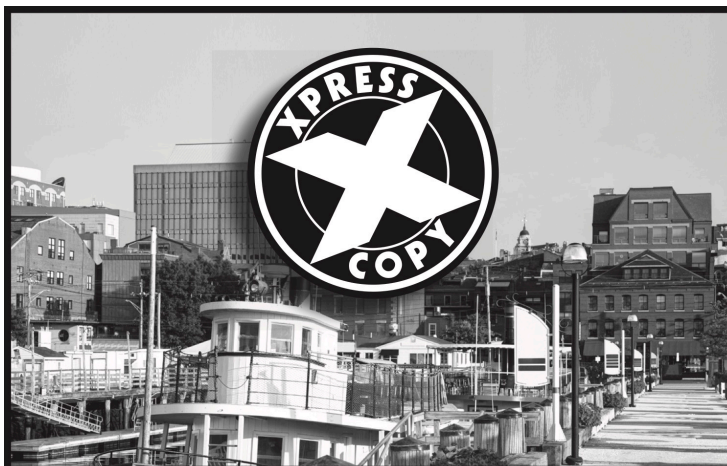
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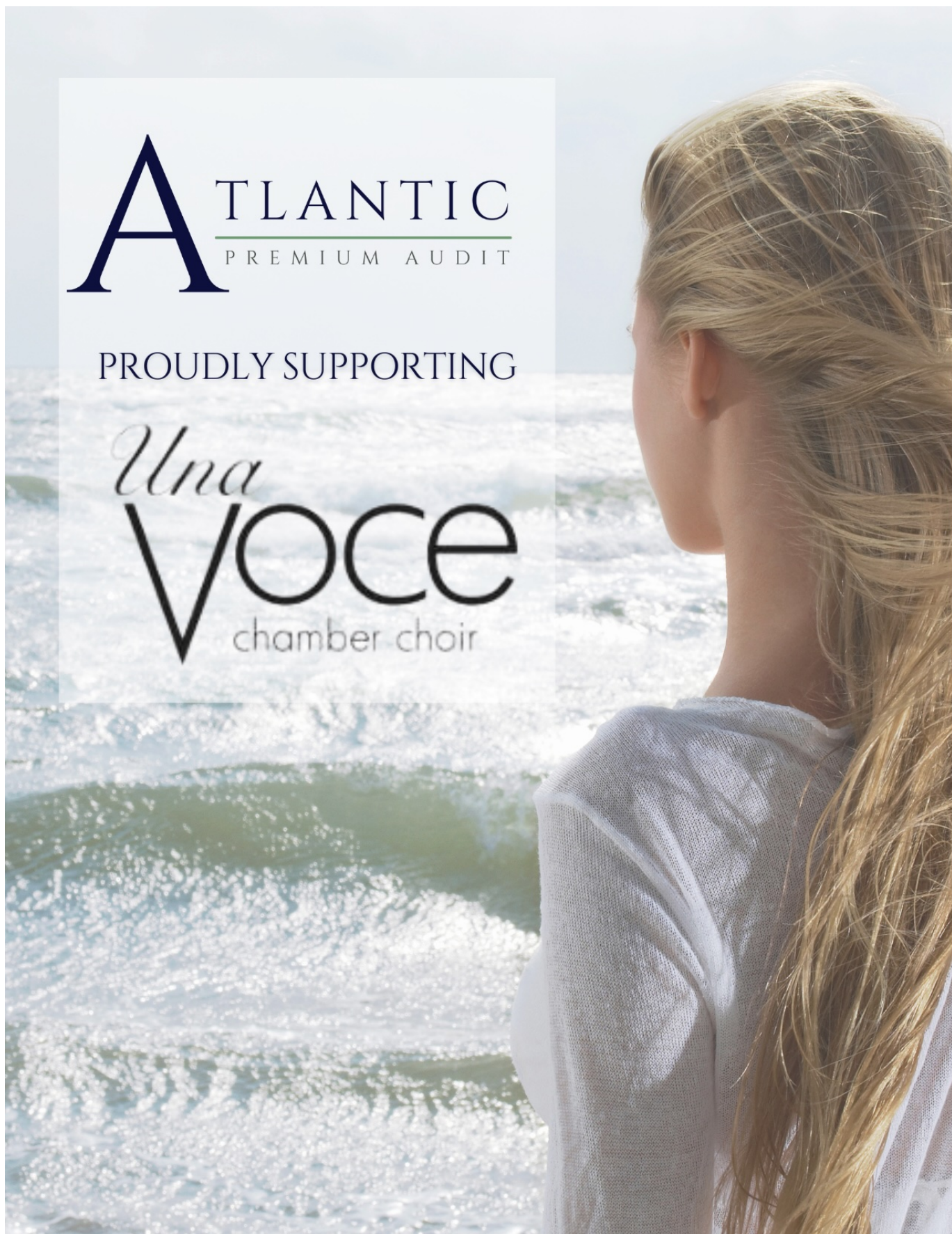
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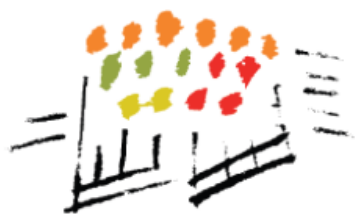
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