

An abstract painting with a warm, fiery palette of reds, oranges, and yellows. The brushstrokes are thick and expressive, creating a sense of movement and depth. The overall composition is dense and textured, with a central area of lighter yellow and orange tones that draws the eye.

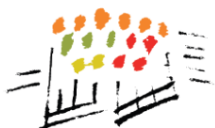
Una
Voce
chamber choir

*The Tardy Triumph
of Joy*

Echoes of the

Harlem Renaissance

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The Times Record

MESSAGE FROM THE PRESIDENT

Dear Friends of Una Voce Chamber Choir:
Welcome to *The Tardy Triumph of Joy*!
We are incredibly lucky to feature the soprano and baritone soloists along with several very talented instrumentalists for this concert series. The quality of this performance reflects our promise to you to provide inventive and excellence in programming. We hope you agree!



I continue to be impressed with the level to which the singers offer their craft to you.

Many of the singers studied music and specifically voice in college whether that was just a year ago or many years ago as they work to perfect their craft. Several of the singers are choral instructors giving their love for choral music to students around the State. Three members of UVCC have been awarded the top honor for choral direction in Maine. Awarded by the Maine Chapter of the American Choral Directors Association, the Russell-Cox Award is given each year to an outstanding choral director to recognize their contributions to the choral community. We are honored to have three recipients in Una Voce, Beth Preston in 2010, Ashley Albert in 2022, and Virgil Bozeman in 2024. My congratulations to them and to all of the singers of Una Voce!

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 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.

It has been my great pleasure and honor to have served as the President of Una Voce Chamber Choir for the past 6 years. The second term of my three year terms ends on June 30 and I leave with a sense of gratification to the singers, the sponsors, the other Board members, and especially the audience. Your support in our mission has made this possible. I present our new Board Chair, Claire Berkowitz, to you.

Please enjoy *The Tardy Triumph of Joy*.

Scott B. Miller
Board President

Dear UVCC Friends,

As the incoming Board Chair of the Una Voce Chamber Choir (UVCC), I am honored to be part of such an extraordinary community of talented musicians, dedicated volunteers, and passionate supporters.

Music has the power to transcend boundaries, uplift spirits, and bring people together. At the beginning of a concert season, I often wonder how we are going to perform the challenging pieces selected for our programs. But something magical happens during the rehearsal process. With Virgil Bozeman's incredible vision and leadership, we lean on each other to find the notes, rhythms, and soul of each piece. For me personally, it is a transformational experience that feeds my spirit and brings me boundless joy.



I would like to thank Scott Miller who has led the Board for six years, building a solid foundation with his steadfast commitment to UVCC's mission. Special thanks also go to our diligent Board members, devoted choir members, and enthusiastic volunteers, whose tireless efforts make every performance possible.

As we look forward to the future, I am excited about the new opportunities and experiences that await us. Together, we will continue to explore new horizons in choral music, foster a sense of community, and share the beauty of our art with midcoast Maine and beyond.

Thank you for joining us tonight and for being an integral part of the Una Voce community.

Warm regards,
Claire Berkowitz

Incoming Board Chair, Una Voce Chamber Choir

2023-24 UNA VOCE CHAMBER CHOIR
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unavocechamberchoir@gmail.org

Dear Friends of UVCC,

Welcome to Una Voce Chamber Choir's 2024 Spring concert series, "The Tardy Triumph of Joy", exploring the poetry and prose of the Harlem Renaissance. Spurred by the Great Migration, the influx of Black immigrants from the West Indies, and the horrific backsliding of basic civil and human rights a mere generation after the end of Reconstruction, the Harlem Renaissance refers to the social, intellectual, and artistic movement that flourished in northern and midwestern American cities during the early part of the twentieth century. Roughly corresponding to, and drawing influence from the Modernist period, it was suffused with the same spirit of experimentation, boldness, and alienation that defined Western art between the World Wars.



Because of their fraught origins, some of the texts in this program can be troubling to hear: antiquated terms and unflinching descriptions of violence toward African-Americans that would certainly offend when uttered in most contexts, and conclusions about the nature of power and inequality that challenge our understanding of our history and place in the world. Yet, the words of Langston Hughes (1901-1967), Angelina Weld Grimke (1880-1958), James Weldon Johnson (1871-1938), and W.E.B. DuBois (1868-1963) are brilliant products from the period that saw the African-American community become both a global artistic force and the moral conscience of the nation. They represent a vibrant and vital time in American cultural and intellectual life, and redound to the civil rights and social justice movements of successive generations.

UVCC did not take on this program lightly. We spent a good deal of time as an organization in deliberation and discernment, and gave opportunities for our members to voice feelings of concern or discomfort. We consulted composers, colleagues, and trusted resources as to the appropriateness of this project for our group. In the end we concluded that poems and compositions are too beautiful and important to leave unperformed, as Robert Shaw so eloquently said, "in our yard of space and our inch of time." We strived daily to be worthy of them, and hope you enjoy this music as much as we thrilled in preparing it for you.

All Best,

Virgil

PROGRAM ORDER

Black Pierrot (2019)

William Averitt (b. 1948)

1. A Black Pierrot
2. Breath of a Rose
3. Jazzonia
4. Justice
5. Song for a Dark Girl
6. Silhouette
7. To a Dead Friend

Goitsemanang Lehobye, Soprano
Dean Stein, Violin Karen Jung, Cello
Nicole Rabata, Flute Karen Beacham, Clarinet
Gabriel LaSalle, Percussion Kellie Moody, Piano

Three Dream Portraits (1959)

Margaret Bonds (1913-1972)

1. Minstrel Man
2. Dream Variations
3. I, Too

Marcus King, Baritone Kellie Moody, Piano

***Credo* (1967)**

Margaret Bonds (1913-1972)

1. I Believe in God
2. Especially Do I Believe in the Negro Race
3. I Believe in Pride of Race
4. I Believe in the Devil and His Angels
5. I Believe in the Prince of Peace
6. I Believe in Liberty
7. I Believe in Patience

Goitsemanang Lehobye, Soprano Marcus King, Baritone

At the Spring Dawn (2023)

Andrea Ramsey (b. 1977)

Gabriel LaSalle, Marimba

The Gift (2017)

Rob Dietz (b. 1987)

Lift Every Voice For Freedom (2001)

Moses Hogan (1950-2003)

SELECTED PROGRAM NOTES

"Your country? How came it yours? Before the Pilgrims landed we were here. Here we have brought our three gifts and mingled them with yours: a gift of story and song—soft, stirring melody in an ill-harmonized and unmelodious land; the gift of sweat and brawn to beat back the wilderness, conquer the soil, and lay the foundations of this vast economic empire two hundred years earlier than your weak hands could have done it; the third, a gift of the Spirit.
—W.E.B. DuBois (1868-1963)

In April of this year, the Metropolitan Museum of Art opened a new exhibition entitled "The Harlem Renaissance and Transatlantic Modernism," allowing viewers to experience this important era from various perspectives and with all its complexities. The paintings, photographs, drawings, and sculptures represent artists who lived in Harlem, and those who spent most of their careers living and working in other American cities or in Europe; the painter Beauford Delaney (whose untitled 1968 painting adorns the cover of this program) being a prime example. His portrait of his dear friend James Baldwin is among the works in this curated collection. Delaney, like many African-American artists during this time period, eventually settled in Paris, where he found a far greater level of acceptance of his race and sexual orientation than he could have in the country of his birth. There is an overwhelming sense that to get a proper view of the artistic achievements of the Harlem Renaissance, one has to look not just through the lens of American history, but also through the lens of European and American Modernism; cosmopolitan, non-idealized, unapologetic, and assertive.

Assertiveness and pride are the calling cards of the poetry of Langston Hughes (1901-1967). Born in Joplin, Missouri, Hughes first moved to New York in 1921 to study engineering at Columbia University, and it wasn't long before his first poems were published in *The Crisis*, the magazine of the NAACP. He unflinchingly portrayed the vibrancy and diversity of all strata of African-American culture, and the violence perpetrated against his community. In a 1926 article for *The Nation*, he wrote, "*The younger Negro artists who create now intend to express our individual dark-skinned selves without fear or shame. If white people are pleased we are glad. If they are not, it doesn't matter... We build our temples for tomorrow, strong as we know how, and we stand on top of the mountain free within ourselves.*"

Hughes's poetry has proven fertile material for generations of composers. The composer William Averitt has written multiple large-scale works adapting Hughes's poems, *Black Pierrot* being the most recent. His program notes for *Black Pierrot* follow.

Black Pierrot was commissioned by conductor Paul Crabb for the University of Missouri University Singers and the Mizzou New Music Ensemble (Stefan Freund, director) with funding from the Sinquefeld Charitable Foundation through the Mizzou New Music Initiative. Based on seven poems by Langston Hughes, it is scored for SATB Chorus (*divisi*) and Chamber Ensemble (Flute, Clarinet, Violin, Violoncello, Percussion, and Piano).

The instrumental scoring used here is one that has become quite common in recent chamber music and is sometimes called a “Pierrot plus percussion” ensemble. “Pierrot” refers to the 1912 masterpiece by Arnold Schönberg titled *Pierrot Lunaire*, which is scored for a single vocalist accompanied by a quintet of the aforementioned two woodwind and string instruments and piano (without percussion).

The overall key structure of the seven movements of *Black Pierrot* derives from an interval set characterized by alternating ascending minor thirds and descending perfect fifths (E, G, C, Eb, Ab, B, E). This interval set not only determines the tonal center of each movement, but also the presentation of music material in related tonal centers *within* each movement; as it also circumscribes key regions that are separated by descending major thirds. The interrelated nature of tonal organization at the macro and micro levels is one of the main musical through lines that connect movements with otherwise distinct musical characteristics.

The first movement of *Black Pierrot* sets Hughes’ poem of the same name. Much of its music is dominated by a constantly recurring seven-note figure heard in the opening in the right hand of the piano, itself a parody of the figure heard in the opening of Schönberg’s great score. Hughes’ *Pierrot* is, like the classic *commedia dell’arte* character, a sad figure lamenting the loss of his love. Just as the poem is in three verses, the music divides clearly into a tripartite structure, each opening with the line, “I am a black Pierrot”.

Breath of a Rose (1944) concerns the fragility of love and how easily it can evaporate, like the dew on a flower at dawn. Musically, it is set as a slow and sensuous dance over a gently undulating bass pattern, with the instruments gently interweaving the choral parts.

Jazzonia (1923) describes the scene in a Harlem café of the 1920s in which “six long-headed jazzers play,” and beautiful girls dance. After a short introductory section, the music moves into a lively ragtime—complete with drum set—that forms the background for the remainder of the piece. Altogether, it is something of a poetic and musical glance at the era of the Harlem Renaissance in which so much African-American music, art, and poetry emerged as vital forces in the arts.

The first three Hughes poems presented in this cycle celebrate life, the bitter-sweetness of love, sadness when it is lost, and the simple human delights to be enjoyed in dancing and flirting. The mood changes abruptly and profoundly with the fourth movement, Hughes' brief 1923 poem, ironically titled *Justice*. The poem's four bitter lines are delivered quietly and simply, somewhat dispassionately, held in; they are accompanied by quiet, sustained music in five of the instruments, while the piano aggressively pursues its own ironic, violent course.

Song for a Dark Girl (1927) is Hughes' emotionally wrenching and deeply personal response to the evil of lynching, the murder of black men by white mobs. Each of the poem's three verses begins by quoting the phrase "Way down South in Dixie" from the song *Dixie*; the chorus sings these words over and over, though never to the familiar tune. The remainder of the poem is delivered as a first-person lament by the soprano soloist, largely in duet with the violoncello, perhaps suggestive of her now-dead lover, "hung...to a crossroads tree."

Song for a Dark Girl unfolds with deep sadness in response to the lynching of her lover. In contrast, *Silhouette* (1944) presents an entirely different response. Its words describe a "Southern gentle lady" who is, apparently, entirely indifferent to the fate of the murdered black man and accepting of "How Dixie protects Its white womanhood." Perhaps unexpectedly, the music is a sometimes casual-sounding waltz, but one with constant, dark undertones.

To a Dead Friend (1922) opens with the suggestion of a moonlit scene, tinged by the sadness of a friend now departed; it continues with reflections of beautiful things that can no longer be enjoyed in the same way. Musically, this final movement is dominated by the familiar, reflective spiritual, *Motherless Child*, from the instrumental introduction to its choral conclusion. Some instrumental elements from earlier movements reappear in this movement. For example, the seven-note figure of the first movement returns to underpin the poem's second verse, while the angry instrumental music from the fourth movement serves as a transition from the end of Hughes' poem to the concluding, simple, unaccompanied choral presentation of *Motherless Child*.

– William Averitt

Few individuals in music's history have been more assiduous as lifelong advocates for racial justice and social justice generally than Margaret Allison Bonds (1913-1972). Her mother was a musician who studied at Chicago Musical College, and her father was the author of one of the first published books for Black children as well as the 1893 lexicon *Noted Negro Women: Their Triumphs and Activities*. These parental profiles exerted a powerful formative influence on Margaret: she grew up in a home that, while in the segregated Black south side of Chicago, was not only relatively affluent, but also a cultural mecca for musicians and other artists of color and acutely aware of the ethical and moral imperative for racial justice.

That background paid off in her work. By the age of eight she had been taking piano lessons for several years and written her first composition, and by the time she entered Northwestern University in 1929 she had studied piano and perhaps also composition with Theodore Taylor of the Coleridge-Taylor Music School, as well as Florence Price. She took the long commute by train to Northwestern University, where she earned her Bachelor's and Master's degrees in piano and composition and, because of her race, studied in the basement of the University library; it was in that basement that she first encountered the poetry of Langston Hughes, a lifelong friend, who would eventually persuade her to move to New York and become part of that city's thriving African-American intellectual and cultural community. Here, she earned a reputation for her social-justice activities, especially on behalf of young African-Americans, composing prolifically, teaching gratis lessons at youth centers, working as a public speaker, and laboring to enfranchise Black Americans in U.S. cultural life in a variety of ways. After Langston Hughes's death she relocated permanently to Los Angeles, where she concertized and composed music of almost every variety.

Precisely when Margaret Bonds first came into contact with the *Credo* of W.E.B. Du Bois is not currently known. Du Bois was one of the great luminaries of the early 20th century's Civil Rights movement in the U.S. - a brilliant, eloquent, and prolific author, founder of the NAACP, and founding editor of the widely circulated journal *The Crisis*. The text of the *Credo*, one of the most iconic texts of the Civil Rights movement before Martin Luther King Jr.'s "I Have a Dream" speech, is a masterpiece of a strategy of dual-perspective: its verbiage of racial harmony and scriptural imagery of children in green pastures beside still waters - language designed to convince skeptical Whites that Du Bois was committed to a racial harmony founded in the Judeo-Christian institutions that they professed to adhere to - is nested in the fierce pride in Black lineage and self, condemnation of war, and (most importantly) the overarching thesis that racial equality and justice were things that were divinely ordained, not granted by humans (let alone White society). It was first published in the New York newspaper *The Independent* on 6 October 1904 and reprinted as a prologue to Du Bois's first autobiography, *Darkwater: Voices from Within the Veil* (1920).

Bonds's *Credo* is a masterpiece. Even a cursory consideration will note Bonds's virtuosity in meeting the formidable challenges of setting prose (rather than poetry) to music, the work's wide emotional range, its alternately beautiful and powerful melodic language, and its rich harmonic palette. Even more significant from a compositional and interpretive point of view is Bonds's brilliant translation of the underlying large-scale concept of Du Bois's text into a large-scale musical cycle. She groups the nine separate articles of the text into two large sections, combining articles 3 and 4, and 7 and 8 into single movements. The work as a whole is a cycle in A minor, with central tonal axes of D minor and F major, and its large-scale cyclical unity is underscored by a rich network of thematic and motivic recollections. Taken together, these interrelationships confirm that the *Credo* is not merely an assemblage of

professed beliefs, but rather a profoundly unified vision that reaffirms the beauty of Blackness and the sanctity of those professions' overarching theme of racial justice.

- John Michael Cooper

Angelina Weld Grimké (1880-1958) was a journalist, teacher, poet, and playwright. Born to a former slave and the namesake of her abolitionist grandmother, Weld Grimké's play *Rachel* was one of the first publicly performed dramatic works to feature an all-Black cast and to openly protest against racial violence. Many of her poetry collections were published in *The Crisis*. In *At The Spring Dawn* Grimké revels in the slow awakening of the day, and beautifully conveys a sense of overwhelming joy at being alive and in love. Andrea Ramsey's setting, accompanied by marimba, is simple and elegant, perfectly capturing the mood of Grimké's poem.

James Weldon Johnson (1871-1938) was a lawyer, activist (he served as Executive Secretary of the NAACP), diplomat, and poet. Best known as the lyricist of *Lift Every Voice and Sing*, often referred to as the "Black National Anthem" (his brother John Rosamund Johnson composed the music), Johnson was a key figure in promoting many of the artistic and literary figures of the Harlem Renaissance. His poetry appears in the final two pieces of the program.

A recipient of a King's Singers New Music Prize jury commendation. Rob Dietz's *The Gift* is a bright and contemporary setting of Johnson's poem *The Gift to Sing*. With an exuberant middle section including body percussion, *The Gift* brilliantly reflects the poet's belief in the power of song to dispel even the darkest mood.

The program closes with Moses Hogan's majestic "Lift Every Voice For Freedom." Beginning as a masterful telescoping of *My Country 'tis of Thee*, and the aforementioned *Lift Every Voice and Sing*, Hogan's further layers textual elements from Martin Luther King's *I Have a Dream* speech in a rousing concluding section.

THE CHOIR

SOPRANO

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

ALTO

Ashley Albert
Claire Berkowitz
Abby Bozeman
Eileen Brown
Sam Caswell
Covey Crolus
Jean Edmondson
Shira Gersh
Susan Kring
Shirsten Lundblad
Kit Pfeiffer
Rachel Turner

TENOR

Drew Albert
Steve Amsden
Nate Bates
Rowan Etzel
Robert Gersh
Robert Haines
Scott Hanson
Josh Koelker
Scott Romeyn
Owen White

BASS

Sheldon Bird
Jon Chellis
John Gilmour
Seth Grondin
Matt Jones
Aaron Keller
Del Leonard
Thomas McLaughlin
Ryan Newell
Mark Sayre

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 Samir 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 Stolfus, Dr. Don V Moses and Dr. Chester Alwes. He served as Assistant Conductor of the University of Illinois Concert Choir, and 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 to 2020, Virgil served as Artistic Director of the Greater Freeport Community Chorus. Last year he was appointed Chorus Master for Opera Maine. 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. In May of this year, Virgil received the Russell-Cox Distinguished Choral Directors award from the Maine Chapter of the American Choral Directors Association. Virgil lives in Richmond with his wife Abby.

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 contributed 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

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 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 vocalists, instrumentalists, 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 Una Voce, she accompanies ChoralArt, Greater Freeport Community Chorus, Southern Maine Choral Music Academy, Southern Maine Junior Music Academy, and Southern Maine Music Academy. When she's not playing piano, she's usually hanging out with her beloved dog, Winston.

FEATURED ARTISTS

Goitsewang Lehobye was born in Ga-Rankuwa, South Africa, and first heard opera during a television broadcast featuring the South African Black Tie Opera Ensemble. After finishing school she joined the Ensemble's "Incubator" Scheme where she began learning the tools of being an opera singer. In 2011 Goitsewang won a scholarship to study with Hanna van Niekerk and Kamal Khan at the University of Cape Town. Productions include *La Boheme*, *Postcards from Morocco*, *Don Giovanni*, and *La Traviata*. Goitsewang moved to the US in 2017 to continue her studies at The University of Michigan where she is still learning under Professor Daniel Washington. Her career highlights include singing as a soloist with renowned tenors Johan Botha and Neil Shicoff, touring to Argentina as Serena from *Porgy and Bess* at the Teatro Colon, and being a soloist for the tour of the Minnesota Orchestra to South Africa where she premiered a work by Bongani Ndodana - *Harmonia Ubuntu*.



Born and raised in Memphis, TN, Marcus King graduated The University of Memphis with a bachelor's degree in Music Education, and a master's in vocal performance. In 2021, he returned to Opera America's Sorca Hall making his New York recital debut in the world premiere of *Sohrab and Rustom*. For 2022, he made his debut with Art Song Colorado as one of the Voices of the Diaspora, a concert featuring the works of Leslie Adams, George Walker and Andre Myers. He also made his debut with Lighthouse Opera of New York's reading of *Twice Upon a Birthday* playing the character of *Metamorphos*. This year he returned to Carnegie Hall in the reading of *9131: A Sing Sing Opera*. He also made his debut with Opera Theatre of The Rockies, Colorado as Derrick Wheatt in *Blind Injustice*. His latest engagement was as a Lakes Area Music Festival Vocal Fellow in Brainerd, Minnesota. He is currently an adjunct voice professor for Rhodes College in Memphis, Tennessee.



INSTRUMENTALISTS

Karen Beacham (Clarinet) has held the position of Principal Clarinet with the Mexico City Philharmonic, Minería Festival Orchestra in Mexico City and the Tulsa Philharmonic. Karen performs with the Portland Symphony Orchestra, Opera Maine, Portland Ballet, Maine State Ballet, and has performed with the Boston Symphony Orchestra. An avid chamber musician, Karen is a founding member of the Nordica Trio. Additional chamber music performances include the VentiCordi Chamber Music Series, Kneisel Hall Chamber Music Festival, Sunriver Festival Chamber Orchestra and the Norfolk Chamber Music Festival. As an educator, Karen has served on the faculties of the University of New Hampshire, Colby College, and the University of Maine, Farmington. She was awarded Maine Music Educator of the Year in 2014 while band director at RSU9. Karen received a Bachelor of Music degree from the Philadelphia College of the Performing Arts and Master of Music degree from the New England Conservatory of Music.

Karen Jung (Cello) is the Music Librarian and Associate Librarian at Bowdoin College and serves as principal cellist of the Midcoast Symphony. She graduated from Indiana University (Jacobs) School of Music with degrees in cello performance and music education. Karen performs in recording sessions, chamber groups, symphonies, and national Broadway touring productions, and can be heard on recordings representing a wide range of classical and contemporary music. Prior to moving to Maine, Karen was an active cello and chamber music adjudicator and clinician in the New Orleans and Gulf Coast area and taught cello and graduate research courses.

Gabriel LaSalle (Percussion) is a fourth-year student at the University of Southern Maine, majoring in music and social sciences, and studying percussion with Nancy Smith. A lifetime resident of Old Orchard Beach, Gabriel performs regularly with various ensembles in the Southern Maine area, most notably as the timpanist for the Southern Maine Symphony Orchestra and the drummer for the Portland-based rock band Two Minutes Out. He has also played for the USM Musical Theatre program, as the percussionist in their productions of *Nine* (2022), *Into The Woods* (2023), and the Maine premiere of *The Prom* in Spring 2024.

Nicole Rabata (Flute) has appeared with critical acclaim on International stages in the United States, Europe and Asia. Notable highlights include the International Flute Festival of Lund and the Magic Flute Festival in Sweden; Portland Chamber Music Festival; White Mountain Bach Festival; Acadia Festival of Traditional Music and Arts; Festival Interceltique du L'Orient in France; Hebridean Festival in Scotland; International World of Music and Dance Festival in the UK; and two residencies in Kalimpong, India. She has been on the artist faculty at the Interharmony International Music Festivals in Sulzbach-Rosenberg, Germany, Arcidosso and Acqui Terme in Italy. Mrs. Rabata has been a guest soloist and lecturer at the National Flute Conventions in San Diego, New York City and Phoenix. Holding a Masters Degree and International Artist's Diploma from Royal Northern College of Music, U.K., she is currently on the faculty at Colby College.

Dean Stein (Violin) has performed throughout the world in recitals, with orchestras, chamber music ensembles, and as a soloist. His performances frequently garner critical acclaim, as in a recording of which *The Strad* magazine wrote, "Dean Arthur Stein excels in the first violin's improvisatory cadenza, his fierce yet luxuriant tone setting the mood..." A passionate performer and advocate for chamber music, Mr. Stein joined the Portland String Quartet as first violinist in 2013. In collaboration with oboist Kathleen McNerney, he founded VentiCordi Chamber Music, programming and performing creative, dynamic chamber music combining wind and string instruments. Since 2009 they have performed in Maine to great acclaim.

A highly sought-after teacher and clinician, Mr. Stein is on the faculty of Bowdoin and Bates Colleges, coaches chamber music workshops with the PSQ at Sebasco Harbor Resort, St. Joseph's College and Sabbathday Lake Shaker Village, and has taught at New England Conservatory's Preparatory Division, and University of North Carolina at Greensboro. He studied first with Margaret Berend at the Henry Street Settlement, then at The Juilliard School with Lewis Kaplan and Ivan Galamian, and at University of Maryland, College Park, with Gerald Fischbach and members of the Guarneri String Quartet.



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Beauford Delaney (1901–1979), *Untitled*, c.1968, gouache and watercolor on paper,
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