

Dido and Aeneas

A coproduction of the San Francisco Girls Chorus and Voices of Music
The San Francisco Girls Chorus, Valérie Sainte-Agathe, Artistic Director
Voices of Music, Hanneke van Proosdij and David Tayler, Directors

Henry Purcell (1659-1695)

Dido and Aeneas

Dramatis Personae

Mindy Ella Chu as Dido, Queen of Carthage

Jesse Blumberg as Aeneas

Emma Powell as Belinda

Nia Caiani Spaulding as the Second Woman

Calla Cra-Caskey as the Sorceress

Lola Miller-Henline as the Spirit of the Sorceress (Mercury)

Allegra Kelly as the Sailor

Audrey Johnson as the First Witch

Marie Johnson as the Second Witch

Caroline Sloan as the Third Witch

Isabel Yang as the Fourth Witch

Overture

Act I

Scene I: The Palace

Recit: (Belinda): Shake the cloud from off your brow

Chorus: Banish sorrow, banish care

Aria (Dido): Ah, Belinda, I am prest with torment

Recit (Belinda, Dido): Grief increases by concealing

Chorus: When Monarchs unite

Recit (Dido, Belinda): Whence could so much virtue spring?

Aria and Chorus (Belinda & 2nd Woman): Fear no danger to pursue

Recit (Belinda, Dido, Aeneas): See, your royal guest appears

Chorus: Cupid only throws the dart

Recit (Aeneas): If not for mine, for Empire's sake

Chorus: To the hills and the vales

The triumphing dance

Act II

Scene I: The Cave

Prelude for the Witches

Recit (Sorceress, 1st Witch): Wayward sisters

Chorus: Harm's our delight

Recit (Sorceress): The Queen of Carthage

Chorus: Ho ho ho!

Recit (Sorceress, Witches): Ruin'd ere the set of sun

Chorus: Ho ho ho!

Duet (Witches): But ere we this perform

Echo Chorus: In our deep-vaulted cell

Echo dance of the Furies

Scene II: The Grove

Ritornelle

Aria (Belinda and Chorus): Thanks to these lonesome vales

Aria with Gittar Ground (2nd Woman): Oft she visits this lone mountain

Ritornelle

Recit (Aeneas, Dido): Behold upon my bending spear

Aria (Belinda, Chorus): Haste, haste to town

Recit (Spirit, Aeneas): Stay, Prince and hear great Jove's command

Chorus: Then since our Charms have sped

The Groves Dance

Act III

Scene I: The Ships

Prelude

Aria (Sailor, Chorus): Come away, fellow sailors

The Sailors Dance

Recit (1st Witch, 2nd Witch): See the flags and streamers curling

Aria (Sorceress): Our next Motion

Chorus: Destruction's our delight

The Witches Dance

Recit (Dido, Belinda, Aeneas) Your counsel all is urg'd in vain

Chorus: Great minds against themselves conspire

Recit (Dido): Thy hand, Belinda, darkness shades me

Aria (Dido): When I am laid in earth, remember me

Chorus: With drooping wings ye Cupids come

Cupids Dance

FINIS

Performers

Voices of Music

Carla Moore, concertmaster

Elizabeth Blumenstock, Kati Kyme, Maxine Nemerovski,

Gabrielle Wunsch and Alana Youssefian, baroque violin

Maria Caswell and Toma Iliev, baroque viola

Adaiha MacAdam-Somer and William Skeen (continuo), baroque cello

Farley Pearce, violone

Katherine Heater, baroque fcv organ

David Tayler, archlute

Hanneke van Proosdij, harpsichord

San Francisco Girls Chorus

Valérie Sainte-Agathe, Artistic Director

Justin Montigne, Director of Voice Studies

Soprano

Zoë Brunsdon

Isabela Colmenar

AnaKatrina Cortado

Lucy Downes

Samantha Fung-Lee

Ava Gaughan
Jessica He
Eva Jackson
Audrey Johnson
Georgia Jones
Allegra Kelly
Victoria Ko
Emma Powell
Eliana Schiller
Caroline Sloan
Nia Caiani Spaulding
Delilah Whitaker

Alto
Jungah Ahn
Audrey Chandler
BeaAlyssa Cortado
Elisabeth Easton
Rohini Govier
Kelsey Greenberg
Sadie Habas
Marie Johnson
Olivia Kendrick
Calla Kra-Caskey
Maggie Lu
Nicole Lyons
Eva Melin-Gompper
Lola Miller-Henline
Angela Panich
Jennifer Park
Annika Pyo
Gabriella Vulakh
Isabel Yang

Libretto
DIDO AND AENEAS

An opera perform'd at Mr. Josias Priest's Boarding School
at Chelsey by Young Gentlewomen.
The words made by Mr. NAT. TATE
The music composed by Mr. HENRY PURCELL

Dramatis Personae
DIDO
BELINDA
TWO WOMEN
AENEAS
SORCERESS
ENCHANTRESSES
SPIRIT of the Sorceress (Mercury)

Dido's train, Aeneas' train, Fairies, Sailors

OVERTURE

ACT THE FIRST

Scene: The Palace

[enter Dido, Belinda and train]

BELINDA

Shake the cloud from off your brow,
Fate your wishes does allow;
 Empire growing,
 Pleasures flowing,
Fortune smiles and so should you.

CHORUS

Banish sorrow, banish care,
Grief should ne'er approach the fair.

DIDO

Ah! Belinda, I am prest
With torment not to be confest,
Peace and I are strangers grown.
I languish till my grief is known,
Yet would not have it guest.

BELINDA

Grief increases by concealing,

DIDO

Mine admits of no revealing.

BELINDA

Then let me speak; the Trojan guest
Into your tender thoughts has prest;
The greatest blessing Fate can give
Our Carthage to secure and Troy revive.

CHORUS

When monarchs unite, how happy their state,
They triumph at once o'er their foes and their fate.

DIDO

Whence could so much virtue spring?
What storms, what battles did he sing?
Anchises' valour mixt with Venus' charms
How soft in peace, and yet how fierce in arms!

BELINDA

A tale so strong and full of woe

Might melt the rocks as well as you.
What stubborn heart unmov'd could see
Such distress, such piety?

DIDO

Mine with storms of care opprest
Is taught to pity the distrest.
Mean wretches' grief can touch,
So soft, so sensible my breast,
But ah! I fear, I pity his too much.

BELINDA AND SECOND WOMAN

[Repeated by Chorus]

Fear no danger to ensue,
The Hero Loves as well as you.
Ever gentle, ever smiling,
And the cares of life beguiling,
Cupids strew your path with flowers
Gather'd from Elysian bowers.

DANCE THIS CHORUS

THE BASKE

[Aeneas enters with his train]

BELINDA

See, your Royal Guest appears,
How Godlike is the form he bears!

AENEAS

When, Royal Fair, shall I be blest
With cares of love and state distress?

DIDO

Fate forbids what you pursue.

AENEAS

Aeneas has no fate but you!
Let Dido smile and I'll defy
The feeble stroke of Destiny.

CHORUS

Cupid only throws the dart
That's dreadful to a warrior's heart,
And she that wounds can only cure the smart.

AENEAS

If not for mine, for Empire's sake,
Some pity on your lover take;
Ah! make not, in a hopeless fire
A hero fall, and Troy once more expire.

BELINDA

Pursue thy conquest, Love; her eyes
Confess the flame her tongue denies.

CHORUS

To the hills and the vales, to the rocks and the mountains
To the musical groves and the cool shady fountains.
Let the triumphs of love and of beauty be shown,
Go revel, ye Cupids, the day is your own.

THE TRIUMPHING DANCE

ACT THE SECOND

Scene [I]: The Cave

[enter Sorceress]

[PRELUDE FOR THE WITCHES]

SORCERESS

Wayward sisters, you that fright
The lonely traveller by night
Who, like dismal ravens crying,
Beat the windows of the dying,
Appear! Appear at my call, and share in the fame
Of a mischief shall make all Carthage flame.
Appear!
[enter Enchantresses]

FIRST WITCH

Say, Beldam, say what's thy will.

CHORUS

Harm's our delight and mischief all our skill.

SORCERESS

The Queen of Carthage, whom we hate,
as we do all in prosp'rous state,
Ere sunset, shall most wretched prove,
Depriv'd of fame, of life and love!

CHORUS

Ho, ho, ho, ho, ho, ho! [etc.]

TWO WITCHES

Ruin'd ere the set of sun?
Tell us, how shall this be done?

SORCERESS

The Trojan Prince, you know, is bound
By Fate to seek Italian ground;
The Queen and he are now in chase.

FIRST WITCH

Hark! Hark! the cry comes on apace.

SORCERESS

But, when they've done, my trusty Elf
In form of Mercury himself
as sent from Jove shall chide his stay,
And charge him sail tonight with all his fleet away.

CHORUS

Ho, ho, ho, ho, ho, ho! [etc.]

TWO WITCHES

But ere we this perform,
We'll conjure for a storm
To mar their hunting sport
And drive 'em back to court.

CHORUS [in the manner of an echo.]

In our deep vaulted cell the charm we'll prepare,
Too dreadful a practice for this open air.

ECHO DANCE [Enchantresses and Fairies]

Scene [II]: The Grove

[enter Aeneas, Dido, Belinda, and their train]

RITORNELLE [Orchestra]

BELINDA [Repeated by Chorus]

Thanks to these lovesome vales,
These desert hills and dales,
So fair the game, so rich the sport,
Diana's self might to these woods resort.

GITTER GROUND A DANCE

SECOND WOMAN

Oft she visits this lone mountain,
Oft she bathes her in this fountain;
Here Acteon met his fate,
Pursued by his own hounds,
And after mortal wounds
Discover'd, discover'd too late.
[A Dance to entertain Aeneas by Dido's women]

AENEAS

Behold, upon my bending spear
A monster's head stands bleeding,
With tushes far exceeding
Those did Venus' huntsman tear.

DIDO

The skies are clouded, hark! how thunder
Rends the mountain oaks a sunder.

BELINDA [Repeated by Chorus]

Haste, haste to town, this open field
No shelter from the storm can yield.
[exeunt Dido and Belinda and train]

[The Spirit of the Sorceress descends to Aeneas in the
likeness of Mercury]

SPIRIT

Stay, Prince and hear great Jove's command;
He summons thee this Night away.

AENEAS

Tonight?

SPIRIT

Tonight thou must forsake this land,
The Angry God will brook no longer stay.
Jove commands thee, waste no more
In Love's delights, those precious hours,
Allow'd by th'Almighty Pow'rs
To gain th' Hesperian shore
And ruined Troy restore.

AENEAS

Jove's commands shall be obey'd,
Tonight our anchors shall be weigh'd.
[Exit Spirit.]
But ah! what language can I try
My injur'd Queen to pacify:
No sooner she resigns her heart,
But from her arms I'm forc'd to part.
How can so hard a fate be took?
One night enjoy'd, the next forsook.
Yours be the blame, ye gods! For I
Obey your will, but with more ease could die.

THE SORCERESS AND HER ENCHANTRESSES (CHORUS)

Then since our Charmes have sped,
A Merry Dance be led
By the Nymphs of Carthage to please us.
They shall all Dance to ease us,

A Dance that shall make the Spheres to wonder,
Rending those fair Groves asunder.

THE GROVES DANCE

ACT THE THIRD

Scene: The Ships
[enter the Sailors, the Sorceress, and her Enchantresses]

PRELUDE

FIRST SAILOR [Repeated by Chorus]
Come away, fellow sailors, your anchors be weighing.
Time and tide will admit no delaying.
Take a boozy short leave of your nymphs on the shore,
And silence their mourning
With vows of returning
But never intending to visit them more.

THE SAILORS' DANCE

SORCERESS
See the flags and streamers curling
Anchors weighing, sails unfurling.

FIRST WITCH
Phoebe's pale deluding beams
Guilding more deceitful streams.

SECOND WITCH
Our plot has took,
The Queen's forsook.

TWO WITCHES
Elissa's ruin'd, ho, ho!
Our plot has took,
The Queen's forsook, ho, ho!

SORCERESS
Our next Motion
Must be to storm her Lover on the Ocean!
From the ruin of others our pleasures we borrow,
Elissa bleeds tonight, and Carthage flames tomorrow.

CHORUS
Destruction's our delight
Delight our greatest sorrow!
Elissa dies tonight and Carthage flames tomorrow.
[Jack of the the Lanthorn leads the Spaniards out of

their way among the Enchantresses.]

THE SAILORS' DANCE

[Enter Dido, Belinda and train]

DIDO

Your counsel all is urged in vain
To Earth and Heav'n I will complain!
To Earth and Heav'n why do I call?
Earth and Heav'n conspire my fall.
To Fate I sue, of other means bereft
The only refuge for the wretched left.

BELINDA

See, Madam, see where the Prince appears;
Such Sorrow in his looks he bears
as would convince you still he's true.
[enter Aeneas]

AENEAS

What shall lost Aeneas do?
How, Royal Fair, shall I impart
The God's decree, and tell you we must part?

DIDO

Thus on the fatal Banks of Nile,
Weeps the deceitful crocodile
Thus hypocrites, that murder act,
Make Heaven and Gods the authors of the Fact.

AENEAS

By all that's good ...

DIDO

By all that's good, no more!
All that's good you have forswore.
To your promised empire fly
And let forsaken Dido die.

AENEAS

In spite of Jove's command, I'll stay.
Offend the Gods, and Love obey.

DIDO

No, faithless man, thy course pursue;
I'm now resolv'd as well as you.
No repentance shall reclaim
The injur'd Dido's slighted flame.
For 'tis enough, whate'er you now decree,
That you had once a thought of leaving me.

AENEAS

Let Jove say what he will: I'll stay!

DIDO

Away, away! No, no, away!

AENEAS

No, no, I'll stay, and Love obey!

DIDO

To Death I'll fly

If longer you delay;

Away, away!.....

[Exit Aeneas]

But Death, alas! I cannot shun;

Death must come when he is gone.

CHORUS

Great minds against themselves conspire

And shun the cure they most desire.

DIDO

[Cupids appear in the clouds o'er her tomb]

Thy hand, Belinda, darkness shades me,

On thy bosom let me rest,

More I would, but Death invades me;

Death is now a welcome guest.

When I am laid in earth, May my wrongs create

No trouble in thy breast;

Remember me, but ah! forget my fate.

CHORUS

With drooping wings ye Cupids come,

And scatter roses on her tomb.

Soft and Gentle as her Heart

Keep here your watch, and never part.

CUPIDS DANCE

FINIS

Program notes for Henry Purcell's Dido and Aeneas

Henry Purcell (1659-94) ranks as England's foremost Baroque composer. He was part of the cultural flowering which followed the return of King Charles II from exile in France. Many of Purcell's older colleagues spent time in France during Charles's exile. This generation of composers combined the suavity and elegance of French music with the robustness of English folk music and the grandeur of the English choral tradition.

Dido and Aeneas is the only English opera from before the late nineteenth century to make it into the mainstream operatic canon. Many English Baroque composers wrote incidental music for spoken plays;

however, *Dido and Aeneas* is one of a handful of fully sung English operas from this period. One of the tantalizing questions around Purcell's biography is whether he would have continued to foster a tradition of English language opera, if he had lived longer.

The tragic death of the heroine was rare in Baroque opera, and, indeed, a highly controversial choice for a school production. However, it became the mainstay of nineteenth century opera. This may have contributed to *Dido and Aeneas* being one of the first Baroque operas to be revived over a century ago.

Although this opera occupies an important place in the repertory of both modern and baroque opera companies, many unanswered questions remain as to the origins and meaning of the work.

The earliest known performance of the opera took place at or slightly before 1689 at Josias Priest's boarding school for girls. However, it may have been written for an earlier professional or court performance. *Dido and Aeneas* owes a great deal in form and content to the opera *Venus and Adonis* by Purcell's teacher, John Blow. *Venus and Adonis* was first performed at court and later at the same boarding school which staged *Dido and Aeneas*.

The libretto is by Nahum Tate. Tate was a regular contributor to the London stage, and was made poet laureate in 1692. The libretto is based on Virgil's *Aeneid*. Tate was possibly given the nod for the libretto over the more experienced (and more refined) John Dryden owing to Dryden's political liabilities at court, as well the fact that Tate had worked on a similar story in his play *Brutus of Alba, or The Enchanted Lovers* (1678). In the story, Dido, Queen of Carthage, is pursued by the Trojan hero, Aeneas. After a brief tryst, Aeneas forsakes Dido. In Virgil's original, Aeneas' actions are the result of fate and the gods. In Tate's libretto, the tragic end of the opera is the result of witches' machinations. Many interpretations of the witches see them as symbols of Roman Catholicism and its threat to the stability of the British monarchy and society. Recently, however, the literary scholar Nicholas Jones has proposed that the witches represent a more existential view of human suffering. Jones sees this view of suffering as a rejection of the more traditional Christian view of divine providence. He views the witches as representing cruel chance, which can afflict any one at any time without regard to good or bad behavior.

Musically, the opera owes much to the great tradition of French opera, particularly as established by Jean-Baptist Lully. It is infused with instrumental dances, and, like a French *Tragedie Lyrique*, it is in three acts. The music of the solo arias is often immediately repeated by the chorus, and the style of the music, leavened with overdotted rhythms and tempo changes, is in sharp contrast to Purcell's Italianate works, such as his trio sonatas.

This opera also contains several examples of one of Purcell's favorite musical devices, the Ground Bass. This involves the repetition of a simple bass line with harmonic and melodic elaborations. Dido's lament "When I am Laid in Earth" is the apotheosis of this musical device and the climax of the opera.

The other portion of this program contains music by two composers who also wrote masterfully for groups of female musicians. Both Nicola Porpora (1686-1768) and Antonio Vivaldi (1678-1741) wrote for the girls and women of the *Ospedali* in Venice. These remarkable institutions served a dual role both as orphanages for girls as well as excellent schools. They provided rare opportunities for female singers and instrumentalists to become highly trained professional musicians and offered them performance opportunities which would otherwise have been non-existent. Women were generally barred from careers in church music; however, convents of nuns were a notable exception. Since the *Ospedali* were convents, they became places where women's musical activity flourished.

--John Prescott

Notes on the reconstruction of the score

As no performing score of the opera survives from the time of Purcell, the parts for the chorus present a difficult challenge as the later sources are scored for the standard SATB voices—voices that were not usually available for female chorus. Voices of Music has reconstructed the choral parts for SSAA, that is, high and low sopranos and high and low altos, and this performance is the premiere of this new version. Our research is based on an extensive study of Purcell and his contemporaries, as well as the repertory of 17th century convent music and the performance practice at the Ospedale della Pietà in Venice.

The unique performance history of this work raises thorny questions around casting. For this performance, vocal parts were allocated much as they would have been for the performance at the girls' boarding school. Not just the choral parts but also the and solos are sung by female voices from the San Francisco Girls Chorus, except the roles of Dido and Aeneas. Aeneas may have been performed by a male singing teacher at the school, or possibly by one of the baritone or tenor singers in Purcell's musical circle. Although it is possible that the role of Dido could have originally been sung by a member of Josiah Priest's school, for this production it is performed by an adult singer, as it is highly unlikely that in the sensibility of the time a young student would be tasked with performing a role that resulted in the character taking her own life. Contemporaneous accounts document the serious reception of the libretto by late 17th century audiences.

In addition to the title roles, there are the parts for the Sorceress and minor variants for the Spirit and Sailor. Here we are presented with conflicting versions in the extant Purcell manuscripts. There are partbooks from the Academy of Ancient Music performances of Dido and Aeneas in 1774 and 1787 in which the role of the Sorceress appears in bass clef, and this clef type is supported by the information in a playbook from a performance in 1700, when John Wiltshire sang the Sorceress.

However, we concur with the thorough analysis of musicologist Elizabeth Holland that the most likely performance practice is to have Aeneas sung by a baritone, and the other parts sung by high voices. The poet and musician Thomas D'Urfey was the singing master at Priest's School, and it is a reasonable possibility that the role was composed for him. Purcell directly transitions the music for the Sailor into thematic material for the soprano Chorus line, so that voice, the Sailor, surely needs to be maintained in the soprano range.

Holland's astute and detailed musicological interpretation of the sources is online here, with an exhaustive analysis of the available ranges and voice types of Purcell's time:

<http://britishpostgraduatemusicology.org/bpm5-strategy.html>

We will never know Purcell's intent—and that's as it should be—but our reconstruction seamlessly fits the available facts.

—David Tayler

BIOS:

Voices of Music was founded in 2007 by musician-scholars Hanneke van Proosdij and David Tayler, who brought together a core group of the Bay Area's leading specialists in period instrument performance to present creative, accessible early music programs.

Voices of Music is respected worldwide for its artistry; we select concert repertory to showcase our artists' unique strengths in order to reach our audiences in the most relevant and vital ways possible. Outside the concert hall, Voices of Music continues to enrich the artistic life of the surrounding community. We support musicians young and old through the Junior Recorder Society (a music program for school-age recorder players); our recorder orchestra of adult amateur players—the Barbary Coast Recorder Orchestra—and our Young Artists program, which assists emerging professionals.

What makes Voices of Music unique is our production of performance and educational music videos. Since 2007, we have been building a digital library of music from our concerts, and we now have 370 videos online. This online library has transformed the way audiences engage with music: we have reached over 50 million viewers, and our largest audience is in the age range 18-34. Every day, 80 thousand people watch our online content, more than two million per month. As one of the largest Classical Music channels in the world, our free music video library is used in classes in high schools, colleges and universities. Our detailed record of music performance in the United States is of historic, national significance.

Recent Awards:

2017 Early Music America “Laurette Goldberg Award” recognizing outstanding achievement in outreach and educational projects

2019, 2018, 2017 and 2016 “Best of the Bay” awards from the San Francisco Classical Voice

2019 YouTube Silver Creators Award—the first Early Music ensemble to receive this award

Founded in 1978, the five-time GRAMMY Award-winning San Francisco Girls Chorus (SFGC) is one of the nation’s leading youth arts organizations. Under the leadership of Artistic Director Lisa Bielawa and Music Director & Principal Conductor Valérie Sainte-Agathe, SFGC regularly presents an acclaimed local subscription series, travels across the country and around the world as a cultural ambassador for San Francisco, and collaborates with leading arts organizations including the Kronos Quartet, San Francisco Symphony, San Francisco Opera, New Century Chamber Orchestra, and San Francisco Film Festival. Recent performance highlights include debut performances at the Kennedy Center in Washington, D.C. with The Knights and Carnegie Hall with the Philip Glass Ensemble. In February, SFGC released *Final Answer*, its newest album featuring Kronos Quartet, on the Orange Mountain Music label. More information on SFGC’s concert activities and Chorus School for girls and young women ages 4 – 18 can be found at sfgirlschorus.org.

Baritone Jesse Blumberg enjoys a busy schedule of opera, concerts, and recitals, performing repertoire from the Renaissance and Baroque to the 20th and 21st centuries. He has performed roles at Minnesota Opera, Pittsburgh Opera, Boston Lyric Opera, Atlanta Opera, Boston Early Music Festival, Opera Atelier, and at London’s Royal Festival Hall. Jesse has made concert appearances with American Bach Soloists, Boston Baroque, Apollo’s Fire, Montréal Baroque Festival, Arion Baroque, Early Music Vancouver, Pacific MusicWorks, and on Lincoln Center’s American Songbook series, and has performed recitals with the New York Festival of Song, Marilyn Horne Foundation, and Mirror Visions Ensemble. His recently released recordings include *Rosenmüller in Exile* with ACRONYM, *Winterreise* with pianist Martin Katz, *St. John Passion* with Apollo's Fire, and *Steffani and Charpentier* operas with Boston Early Music Festival. Jesse is also the founder and artistic director of Five Boroughs Music Festival in New York City.

Mezzo-Soprano Mindy Ella Chu is capturing acclaim for her interpretations of concert works from composers like Mozart, Bach and Handel. Praised for her “expressive vigor” (San Francisco Chronicle), “liquid ornaments and a pleasantly earthy timbre” (San Francisco Classical Voice), Chu made her international solo debut in 2015 performing John Rutter's *Magnificat* and Handel's *Messiah* in Tokyo and Osaka. Highlights of the 2017-18 season include Chinese Baroque works with SF-based period ensemble MUSA, Monteverdi's *L'Orfeo* with Apollo’s Fire, and Bach’s *Mass in B Minor* with Masaaki Suzuki at the American Bach Society Conference. Operatic roles include *Dorabella* in Mozart's *Così fan tutte*, 3rd spirit in Mozart’s *Die Zauberflöte*, *Tessa* in G&S’s *The Gondoliers*, and *Apollo* in Handel’s *Parnasso in Festa*. Chu has performed as soloist with orchestra and ensembles on both coasts including *Gaude SF*, Yale Choral Artists, The Thirteen and Quicksilver, and has worked with conductors Steven Stubbs, Masaaki Suzuki, Craig Jessop, Andrew Megill, Ragnar Bohlin, and Helmut Rilling. Discography credits include: Yale Schola Cantorum’s “Fauré and other Sacred Works,” “Palestrina, *Missa Confitebor tibi Domini* & other works” (Hyperion Records) and “Double Choir Bach Motets” (American Bach Soloists). Chu received her Master of Music from Yale University, and performed with the Yale Schola Cantorum and Juilliard415; she currently resides in Los Angeles. www.mindyellachu.com

Valérie Sainte-Agathe, Music Director and Principal Conductor, and Artistic Director, has prepared and conducted the San Francisco Girls Chorus since 2013, including performances with renowned artists such as Jon Nakamatsu, Deborah Voigt, Laurie Rubin, Philip Glass, Aaron Jay Kernis, Gustavo Dudamel, and Michael Tilson Thomas. A strong believer in musical collaborations, she has performed with The New Century Chamber Orchestra, Kronos Quartet, Magik*Magik Orchestra and Tenet Ensemble. In February 2018 she made her Carnegie Hall debut with the Philip Glass Ensemble, conducting with Michael Riesman in *Glass’s Music with Changing Parts*. She also conducted *The Photographer* by Philip Glass in October 2017. In June 2016, she conducted the SF Girls Chorus alongside The Knights Orchestra and Brooklyn Youth Chorus for the New York

Philharmonic Biennial Festival at Lincoln Center. She also collaborated with The Knights for the SHIFT Festival at the Kennedy Center in Washington, DC. After five years in the United States, her first recording as SFGC's Music Director, *Final Answer*, was released on Orange Mountain Music in February 2018. Between 2014 and 2016, she was assistant conductor for Lisa Bielawa's made-for-TV opera, *Vireo*. Ms. Sainte-Agathe served as Music Director for the Young Singers program of the Montpellier National Symphony and Opera in France from 1998-2011. In this capacity, she trained young singers for opera and symphony concerts and productions. She participated in eight recordings with the Montpellier National Orchestra and The Radio France Festival. She is a recipient of Victoires de la Musique, and a two-time recipient of the Orphée d'Or award—for Honegger's *Jeanne d'Arc au bûcher* and d'Indy's *L'Étranger*. Ms. Sainte-Agathe studied at the Montpellier Conservatory in piano performance. She received her bachelor's degree in conducting and a Master in Management from Université Paul Valéry in Montpellier.

David Tayler received his B.A. in music and interdisciplinary studies from Hunter College and his M.A. and Ph.D. in musicology from the University of California at Berkeley. He is a member of Philharmonia Baroque Orchestra and the FestspielOrchester Göttingen. David has appeared with Tafelmusik, the San Francisco Opera & Symphony, the Oregon Bach Festival, the Freiburg Baroque Orchestra, and has recorded for magnatune, BIS, harmonia mundi, Koch International, ORF, Sony, RCA and Musica Omnia. His most recent recording is the album "In a Garden so Green" which is a collection of Scottish music for solo lute. David develops technology for the ultra high definition video broadcasts of Voices of Music and has made more than 370 videos of medieval, renaissance, baroque and classical music.

Hanneke van Proosdij performs regularly as soloist and continuo specialist and is principal early keyboard player with Philharmonia Baroque Orchestra and Festspiel Orchester Göttingen. She has appeared regularly with Concerto Palatino, Concerto Köln, Chanticleer, Hesperion XX, American Bach Soloists, LA Phil, Dallas Symphony and Arcadian Academy. She received her solo and teaching diplomas from the Royal Conservatory in The Hague where she studied recorder, harpsichord and composition. She teaches recorder at UC Berkeley and has been guest professor at Stanford, Oberlin, Indiana University Jacobs School of Music, University of North Texas, University of Wisconsin and the University of Vermont. She has recorded over one hundred discs and 370 videos.