

2020 VIRTUAL PERFORMANCE

The background of the poster is a dark blue gradient. It is decorated with several strings of warm white string lights that curve across the top and middle. Scattered throughout are glowing yellow stars of various sizes and soft, out-of-focus bokeh lights in shades of blue and purple. The overall mood is festive and celebratory.

ISLAND HOLIDAY

LIVESTREAM PERFORMANCE
SUNDAY, DECEMBER 20, 2020, 3PM

San Francisco
Girls Chorus

Valérie Sainte-Agathe, Artistic Director

EXCELLENCE. EMPOWERMENT. TRANSFORMATION.

ISLAND HOLIDAY

SUNDAY, DECEMBER 20, 2020 | YOUTUBE LIVE

San Francisco Girls Chorus

Valérie Sainte-Agathe, Artistic Director

with Special Guests

Kronos Quartet

David Harrington, violin

John Sherba, violin

Hank Dutt, viola

Sunny Yang, cello

Kronos Quartet appears courtesy of Kronos Performing Arts Association

Sean San José, stage director

Joan Osato, video designer

Florante Aguilar, ukulele and guitar

Robert Huw Morgan, organ

The Smithsonian National Museum of Natural History

Sirkhane Social Circus School, Turkey

PROGRAM

CHORUS SCHOOL LEVEL II

Monica Covitt, director; Astghik Sakanyan, piano
Addison Li, Madison Chow, Giovanna Barroso, soloists

¡Ay, Mi Palomita! (Oh! My Little Dove)

Traditional Lullaby from the Dominican Republic and other Latin American Countries
arr. Juan Tony Guzmán

CHORUS SCHOOL LEVEL IV

Anne Hege, director; Level IV Sectional Leaders, body percussion

Son de Camaguey

Cuban folk song, arr. with additional music by Stephen Hatfield

CHORUS SCHOOL TRAINING CHORUS, in collaboration with BAYVIEW OPERA HOUSE

Othello Jefferson, Christopher Street, directors
Othello Jefferson, piano

Bassez Down (Dance Low Down)

West Indian Folk Song, arr. Othello Jefferson

CHORUS SCHOOL PREP CHORUS, in collaboration with BAYVIEW OPERA HOUSE

Christopher Street, director

Three Little Birds

Bob Marley, arr. Christopher Street

PREMIER ENSEMBLE

Valérie Sainte-Agathe, Artistic Director

Seven Principles

Bernice Johnson Reagon

CHORUS SCHOOL LEVEL III

Terry Alvord, director; Angela Rey, piano

Selections from Cinq Chansons Folkloriques d'Haiti

arr. Electo Silva

Feill' oh

Dodo Titit

PREMIER ENSEMBLE

Valérie Sainte-Agathe, Artistic Director

Chesley Mok, piano; Maggie Lu, flute

Mi Zeh Hidlik

Yiddish Traditional, arr. Elliot Z. Levine

Deck the Hall

Traditional Welsh Carol, arr. John Rutter

CHORUS SCHOOL LEVEL II

Monica Covitt, director

with special guests Kronos Quartet, The Smithsonian National Museum of Natural History, and the Sirkhane Circus School, Turkey

Gabriella Cave, Lillian Escher, Level II soloists

Music of the Birds

Sahba Aminikia, World premiere

CHORUS SCHOOL PREP CHORUS

Emily Kusnadi, director

Florante Aguilar, guitar

El Coquí

Puerto Rican Folk Song

PREMIER ENSEMBLE

Valérie Sainte-Agathe, Artistic Director

Cosecha

Angélica Negrón, World premiere SFGC commission

Florante Aguilar and Fides Enriquez (New Art Media), audio engineering and video production

CHORUS SCHOOL LEVEL I

Natascha Bach, Ariel Estebez, directors
Matt Bourne, piano

Paruparong Bukid (The Butterfly Field)

Traditional Filipino Folk Song, arr. by Martin Ellis & Henry Leck

CHORUS SCHOOL TRAINING CHORUS

Kaitlin Bertschi, director
Elisabeth Easton, piano

Bahay Kubo

Traditional Filipino Folk Song

PREMIER ENSEMBLE

Valérie Sainte-Agathe, Artistic Director

Tomorrow's Memories: A Little Manila Diary

Matthew Welch

Scene Four: "Joe Calls Me and You Greens"

The SFGC commission of *Tomorrow's Memories: A Little Manila Diary*, and this *Scene Four* world premiere, are made possible in part by a grant from The Creative Work Fund, a program of the Walter and Elise Haas Fund that also is supported by The William and Flora Hewlett Foundation.

Libretto adapted by Matthew Welch based on *Tomorrow's Memories: A Diary, 1924–1928* by Angeles Monrayo, edited by Rizaline R. Raymundo, (University of Hawai'i Press)

Samantha Fung-Lee, *Angeles*

Erin Enriquez, *Mary*

Johann Josen, *Joe*

Florante Aguilar, ukulele

Sean San José, stage director

Joan Osato, video designer

Florante Aguilar, audio engineer and music producer

PREMIER ENSEMBLE, CHORUS SCHOOL, AND SFGC ALUMS

Robert Huw Morgan, organ

Silent Night

Franz Gruber (1787–1863), arr. John Rutter

SSAA voicing by Pat Parr

TEXTS

Ay! Mi Palomita

Music: Traditional Lullaby from Dominican Republic, arr. Juan Tony Guzmán

¡Ay, mi Palomita!
La que yo adoré;
Le crecieron alas
Y voló y se fue.

Ella no comía
Ni trigo ni arroz,
Y se mantenía
Sólo con mi amor.

Oh! My little dove,
the one I adored;
When she grew her wings
she flew away.

She ate neither
wheat nor rice
and was nourished
only with my love.

Son de Camaguey

Music: Cuban Folk Song, arr. with additional music Stephen Hatfield

Esta es a cosa linda.
Esta es costa brava.
Camaguey, ay linda.
Son de Camaguey.

This is a lovely thing.
This is a splendid coast.
Camaguey, so marvelous.
The rhythm of Camaguey.

Bassez Down

Music: West Indian Folk Song, arr. Othello Jefferson

Bassez, mama, bassez down
Bassez in the morning
Bassez down Miss Mary
Bassez in the morning

Dance, mama, dance low down
Dance in the morning
Dance low down Miss Mary
Dance in the morning

Three Little Birds

Music: Bob Marley, arr. Christopher Street

Words: Bob Marley

Don't worry about a thing, 'cause ev'ry little thing gonna be alright.
Singin', "Don't worry about a thing, 'cause ev'ry little thing gonna be alright."
Rise up this morning, smiled with the rising sun.
Three little birds pitch by my doorstep,
singin' sweet songs of melodies pure and true,
Sayin', "This is my message to you-u-u."

Seven Principles

Music and Words: Bernice Johnson Reagon

Umoja.
Unity that brings us together.

Kuujichagalia.
We will determine who we are.

Ujima.
Working and building our union.

Ujamaa.
We'll spend our money wisely.

Nia.
We know the purpose of our lives.

Kuumba.
All that we touch is more beautiful.

Imani.
We believe that we can,
We know that we can,
We will any way that we can.

Selections from Cinq Chansons Folkloriques d'Haiti

Music: Folk Songs from Haiti, arr. Electo Silva

Feill' oh

Feill' oh, Sove la vi muen nan mise muen
ie oh.

Pitit muen malad muen curi caill' gangan
Similo.

Simi bon gangan va Sove la vi muen nan
mise muen ie oh.

Herbs oh

Save my life from the misery oh!

My son is sick. I run to the home of the
healer Similo.

If you are a good healer you will save my
life from the misery oh!

Dodo Titit

Dodo ti pitit manman dodo do ti pitit
manman.

Si li pa dodo crab la va manjel,

Maman lipa la lale la rivie papa li pala la
lale peche crab.

Si li pa dodo crab la va manjel,

Dodo titit crab nan kalalou

Sleep mommy's little one

If you don't sleep the crab will eat you.

Your mommy is away at the river

Your daddy is away he's trapping some
crabs

If you don't sleep the crab will eat you

Sleep little one, crab's in the gumbo.

Mi Zeh Hidlik

Music: Folk melody, arr. Elliot Z. Levine

Words: Levin Kipnis (1894-1990)

English translation: William Zukof

Mi zeh hidlik neirot dakim

Kakochavim barom?

Yod'im gam tinokot rakim

Ki Chanukah hayom.

Who here has lit these slender candles
twinkling like stars in the night?

Come children, let us gaze upon them,

This is the Festival of Light.

It's Chanukah tonight!

Kol neir aliz, kol neir chaviv

Doleik, romeiz, notzteiz.

Hatinokot omdim saviv

Velasimchah ein keitz.

Each candle burns, each candle glints,

Each happy candle sings;

Come children, let us feel the joy

This happy holiday brings!

Joy without end!

Deck the Hall

Music: Traditional Welsh Carol,
arr. John Rutter

Words: Traditional

Deck the hall with boughs of holly,
Fa la la la la
Fa la la la.
'Tis the season to be jolly,
Fa la la la la
Fa la la la.
Fill the mead cup, drain the barrel,
Fa la la la la la la la la,
Troll the ancient Christmas carol,
Fa la la la la
Fa la la la.

See the flowing bowl before us,
Fa la la la la
Fa la la la.
Strike the harp and join the chorus,
Fa la la la la
Fa la la la.
Follow me in merry measure,
Fa la la la la la la la la,
While I sing of beauty's treasure,
Fa la la la la
Fa la la la.

Fast away the old year passes,
Fa la la la la
Fa la la la.
Hail the new, ye lads and lassies,
Fa la la la la
Fa la la la.
Laughing, quaffing, all together,
Fa la la la la la la la la,
Heedless of the wind and weather,
Fa la la la la
Fa la la la.

El Coquí

Music and Words: Puerto Rican Folk Song

El coquí, el coquí so delights me
With his song I need never count sheep
Every night when I lie on my pillow
His singing will lull me to sleep
Coquí, coquí, coquí-quí-quí-quí
Coquí, coquí, coquí-quí-quí-quí

Cosecha

Music: Angélica Negrón

Words: Inspired by Muestrario Botánico
Tropical by Rosaura Rodríguez

Uva playera
Pitanga
Cacao
Quenepas
Guayaba
Gandules
Malagueta
Tamarindo
Papaya
Parcha
Mangó

Paruparong Bukid

Music: Traditional Filipino Folk Song, arr. Martin Ellis & Henry Leck

English translation: Arlene Chongson

Paruparong bukid na lilipad lipad
sa gitna ng daan papaga-pagaspas
'sang barra ang tapis
'sang dangkal ang manggas
at sayang de kola
'sang pyesa ang saya
May payneta pa s'ya
May suklay pamandin
Nagwas de Ohetes ang palalabasin
Haharap sa altar at mananalamin
at saka lalakad nang pakendeng-
kendeng

The provincial butterfly flies
in the middle of the road, fluttering its
wings
one measurement of cloth
half a hand's span is the sleeve
the skirt has a train
the bottom of the skirt is a single piece.
Look, she even has a fine hair pin!
And even a comb!
her embroidered underskirt is what she
displays
She goes before the altar and looks at
her reflection
Then walks, swaying her hips.

Bahay Kubo

Music: Traditional Filipino Folk Song

English translation: Precy Anza

Bahay-kubo, kahit munti
Ang halaman doon ay sari-sari
Singkamas at talong
Sigarilyas at mani
Sitaw, batak, patani
Kundol, patola, upo't kalabasa
At tsaka mayro'n pang
Labanos, mustasa
Sibuyas, kamatis, bawang at luya
Sa paligid-ligid ay puno ng linga

Nipa hut, even though it's small,
The plants that grow around it are varied:
Turnip & eggplant, winged bean &
peanut,
String bean, hyacinth bean, lima bean.
Wax gourd, sponge gourd, white squash
& pumpkin,
And there's also radish, mustard,
Onion, tomato, garlic & ginger
And all around are sesame seeds.

Tomorrow's Memories: A Little Manila Diary

Scene Four: "Joe Calls Me and You Greens"

Music: Matthew Welch

Words: Libretto adapted by Matthew Welch based on *Tomorrow's Memories: A Diary, 1924–1928* by Angeles Monrayo, edited by Rizaline R. Raymundo, (University of Hawai'i Press)

MARY

Oh say, an old friend of your Manong Julian's just moved in below us with his aunt. His name is Joe Flores.

ANGELES

He is good at the ukulele! I kind of like him.

MARY

He is as old as Manong Julian, 19 years old.

ANGELES

They talk English all the time. I have not heard him speak Visayan or Tagalog.

MARY and ANGELES

Joe calls me and you "greens," because we are only 12 years old.

ANGELES and CHORUS

Manong Julian and Joe would play the ukulele. I can play the ukulele too! But not as good as they are so Mary and I sing.

JOE

"Good-evening, Angeles."

ANGELES

I was surprised because this is the first time he called me by my first name.

JOE

"Good-evening, Angeles."

CHORUS (to Diary)

I have noticed Joe looking at me all the time now.

ANGELES

Why are you always looking at me that way?

ANGELES and CHORUS

I like him, the first boy that I can say "I like." I feel excited and sort of thrilled.

ANGELES, MARY, JOE

We know a few songs and Joe taught us new songs and I learn them fast. I think it is because I like to sing.

and CHORUS

We are practicing to sing trios and if I say so myself, we sound good.

JOE

Angeles, Do you believe in love at first sight?

ANGELES (to Joe)

I must tell you, I learned how to dance the new dance. They call it "the Charleston." When I first saw it, I called it the "Crazy-dance" 'cause you see legs flying forward and backward and at first I could not catch on. But then I watch closely how they move the feet in tune with the music—

I dance the dance when I come in thru the door. I Charleston to the kitchen, to the bedroom, even to the bathroom!

JOE

You really like to do that dance, huh?—

ANGELES (to Mary)

I was washing dishes tonite when Joe got behind, turned me around, and kissed me long.

MARY

I'm surprised, I did not know.

JOE

Do not tell.

ANGELES

Mary's mother might come back in here

JOE

I don't think so . . . but anyway we can hear them if they are going to come in.

ANGELES, MARY, JOE and CHORUS

And so that is the way it is around here,
At nights we sing, Manong Julian, Joe, Mary, and I,
out on the porch, and do you know, Joe kisses Mary too,

ANGELES

Not the way he kisses me though. I do not get angry or jealous.

ANGELES, MARY, and JOE

He always kisses me good-night and it's always a stolen moment of happiness for us.

Silent Night

Music: Franz Gruber, arr. John Rutter, SSAA voicing by Pat Parr

Words: Josef Mohr

*Douce nuit, sainte nuit!
Dans les cieux, l'astre luit.
Le mystère annoncé s'accomplit
Cet enfant sur la paille endormi,
C'est l'amour infini
C'est l'amour infini*

Silent night, holy night!
All is calm, all is bright
Round yon Virgin, Mother and Child
Holy Infant so tender and mild
Sleep in heavenly peace
Sleep in heavenly peace

Silent night, holy night!
Shepherds quake at the sight
Glories stream from heaven afar
Heavenly hosts sing Alleluia!
Christ the Savior is born
Christ the Savior is born

Silent night, holy night!
Son of God, love's pure light
Radiant beams from Thy holy face
With dawn of redeeming grace
Jesus Lord, at Thy birth
Jesus Lord, at Thy birth

SAN FRANCISCO GIRLS CHORUS

PREMIER ENSEMBLE

Valérie Sainte-Agathe, Artistic Director

Alia Azad	Sadie Habas	Sophia Mugin
Noa Baghdassarian	Gabrielle Haddick	Elaine Peng
Ellee Bamberger	Adea Hansen-Whistler	Alexandra Peregudova
Maia Brockstedt	Bibiane Huang	Annika Pyo
Vera Chandler	Eva Jackson	Ruby Rae Recht-Appel
Charlotte Chanezon	Audrey Johnson	Nadia Rouag
Natalie Chin	Adela Kelemen	Asha Grace Sager
Coco Close	Sarah Kelly	Eliana Schiller
Maireid McAfee Cohen	Samantha Kingsbury	Clara Sewell
Maya Dluzak	Victoria Ko	Angelina Sorensen
Anaïs Dunbar	Valentina Kornach	Sophia Stolte
Erin Enriquez	Calla Kra-Caskey	Stella Vale
Oliver Eschen	Angelyn Liu	Olivia White
Alexandra Fisher	Sarah Liu	Noelani Williams
Caroline Freeman-Cherry	Maggie Lu	Maeve Wood-Soloff
Samantha Fung-Lee	Cécile Marsh	Isabel Yang
Ava Gaughan	Darya Massih	Linda Ye
Hannah Gonzales	Molly McLean	Sophia Zuzga
Kelsey Shei Greenberg	Lois McTrang	

CHORUS SCHOOL

PREP CHORUS

Evelyn Bernhard
Esther BloomKing
Ashley Boussina
Camila Cifka
Runa Cook
Amalthea Crist
Valiana DeVine
Ellie Early King
Anya Eidenmuller
Eden Gaw
Natalie Hsiao
Nia Jackson
Kate Jamil
Jalyn Jones
Adelaide Lee
Rachel Lei

Delilah Lopez
Louise Marenbach
Amélia Matthews
Seraphina Sambajon
Mercado
Aimee Nadeau-Rip
Isabel Vasigh Papp
Genesis Scales
Emeline Schreiner
Lucia Shoemaker
Alessandra Solis
Teagan Trahan
Ainsley Weir
Colette Wong
Sybil Wyatt
Vienna Zagal

TRAINING CHORUS

Adeleh Agheveli
Isabella (Eggy) Ahn-
Robertson
Mila Ajanovic
Sophie Anderson-
Schwarz
Eliza Annunziata
Flora Barry
Ellie Beerle
Imogen Bender
Sydney Brown
Anastasia Bufiy
Sierra Chen
Avigail Cohen
Naya Cuellar
June DiMento

Valentina Evangelista
Victoria Evangelista
Annabelle Falla
Maia Goldbrenner
Sophie Aurora Hamel-
Pena
Diva Harris
Matilda Hart
Olivia Quinn Hidalgo
Sona Hixson
Claire Hogan
Sachi Honeyman
Iris Huang
Amelia Ikuta
Phoebe Jenny
Aurelia Kapasi
Aria Koehn
Alexandra Kovatchev
Savannah Liu
Juhi Madhok
Anushka Mazumdar
Trinity Mcintosh
Colette Michaud
Paloma Miller
Zenaida Molina Koupal
Lacie Moore
Viktoria Papp
Opal Pater
Kharis Patton
Angel Lucciana Raygoza
Robles
Cate Rembert-Morfit
Capri Restani
Amy Scott
Myra Singhal
Minna Smith
Bennett Smithson
Miri Stein
Eliana Swenson Studley
Lily Belle Takashima
Yarbrough
Isabella Talavera
Nicolette Tokar
Catalina Magdalena
Vazquez

Emma Wang
Mira Woerner
Claire Yan
Karissee Yeung
Rica Yu

LEVEL I

Sersha Acworth
Sara Afaghi
Anushka Ak
Beatrice Appller
Safa Barazangi
Kaeya Bautista
Eden Beerle
Kaia Blackwood
Eleanor Bloomking
Evelyn Bodway
Naia Bove
Avery Brandstetter
Frances Cai
Elena Carvajal
Chloe Chen
Alice Cleland
Harper Dandridge
Cubba-Penick
Emilia Dorie
Eloise Egan
Gabriela Ford
Gloria Furquim Ribeiro
Audrey Glasscock
Logan Gourgoutis
Priya Grunwald
Stella Guneri
Valentina Hall
Josephine Hastings
Tabitha Herron Wilson
Serafina Hogan
Maya Hunter
Eloise Iurato
Zamora Jackson-Jones
Sylvia Castille Johannsen
Quinn Le
Zoë Lepper
Lydia Lewis
Jessie Li

Abigail Lim
Danica Lipetsky
Rosie Lopez
Emelia Louis
Avery Makma
Paige Makma
Emily McLean
Mariana Meléndez Sirota
Gitanjali Menon
Bia O'Hara
Kaixin Ouyang
Eleanor June Pai
Freya Pakiam
Josephine Perea
Patricia-Blue Pharr
Jolie Piliero
Sofia Quinn
Isabella Quiros
Eva Ricci
Josephine Hanako Riley
Savanna Sanchez
Poppy Sanchez
Charlotte Saunders
Zazie Schlegel
Mary Scott
Paloma Seligman
Shiva Sharma
Alexandra Shepard
Paloma Anais Siliezar
Harper Skirbe
Julia Stone
Allyson Tam
Alison Wong
Quirena Sophia Wong
Stacy Wu
Kylie Xu
Zihan Xu
Renee Yang
Joanna Yu

LEVEL II

Nina Al-Badeh
Meher Arvind
Giovanna Barroso
Luciana Baubert

Devon Blumenfeld
Gabriela Bogiages-Garcia
Sofia Bourgon-Trujillo
Gabriella Cave
Madison Chow
Ella Cody
Rowan Cranley
Aleksandra Das
Sofia Rose DeLuca
Elizabeth Dominguez
Aida Beatriz Donahue
Lillian Escher
Tolifili Fa
Zuri Hart-Porter
Leena Heck
Anya Jayaraman
Angelina Jia
Avah Keyhani
Taisia Kozmin
Sophia L'Don-Hayuk
Anabel Laughlin
Addison Li
Zara Nelson
Aubrey Nettesheim
Maya Ng
Samantha Nieper
Lily Naumann Normanly
Alyssa Novakovic
Sophia Ohliger-Yang
Ava Pollard
Evie Poynter
Olivia Preston
Ava Saddler
Carissa Satuito
Shayla Sauvie
Thalia Savage
Ashni Singh
Kennedy Sink
Willow Stokes
Dorothea Tompkins
Kiyomi Treanor
Valentina Esperanza
Sabine Vazquez
Avery Wong
Grace Zhao

LEVEL III

Nyara Afshar
Elizabeth Benton-
Aufferbeck
Amelia Berger
Gloria Cebrian
Natasha Charas
Yasmin Charkin
Charlotte B. Choi
Maya Cody
Vivienne Colombano
Samsara Dluzak
Natalie Falero
Embley Fuchs
Catherine Galvez
Sophie Guneri
Julia Howe
Aram Kim
Katharine MacKenzie
Lavanna Maharjan
Elise March
Katherine Marshall
Chloe Medanic-Watt
Eliana Sambajon Mercado
Ishika Kashyap Parulkar
Mackenzie Pederson
Iris Pradal
Wilhelmina Naumann
Ratto
Nevina Richard
Elizabeth Rogers
Katherine Rogers
Calista Stone
Shunnisha Tate
Anayah Tin
Irene Wang
Sara Wolfe
Violet Wolfe
Ellie Wong
Naomi Wong
Alyssa Yuen
Miroslava Zagal

LEVEL IV

Claire Algazi
Sophia Alling

Anushka Chandran
Cate Cross
Ariana Frey
Sofia Fung-Lee
Rebecca Jia
Charlotte Kelly
Alisa Kozmin
Lucinda Laughlin
Simone Lee
Francisca Li
Sierra Valencia Lyon
Magdalena Sambajon
Mercado
Elinore Pett-Ridge
Henessey
Lillian Prouty
Vivian Prouty
Vibhuti Singh
Azaria Stauffer-Barney
Madeline Swain
Shiva Swaminathan
Strickland
Naia Valenzuela-
Aperribay
Venus Yu

SFGC ALUMS

Arienne Abela
Sabrina Adler
Jungah Ahn
Sarai Carpio Au
Larkin Barnard-Bahn
Christina Bogiages
Andrea Butler
Livia Camperi
Elena Rosenberg-Carlson
Alison Cleary
Meaghan Clifford
Isabela Colmenar
Joyce Lin-Conrad
Rachel Daines
Faye Donnelley
Lucienne Downes
Ariel Estebez
Evelyn Fajardo
Bekka Fink

Shayna Bomfim-
Finkelstein
Rohini Govier
Edith Gowan
Samantha Graff
Sarah Harvey
Charlotte He
Lizzy Hewitt
Natasha Hoehn
Erin Ichimura
Katie Innes
Kathleen Isaza
Jennie Ellis Kampani
Allegra Kelly
Katherine Kendrick

Jen Kessler
Radha Kindler
Emily Kusnadi
Marisa Lenhardt
Ronika McClain
Alissa McLean
Harmony Murphy
Jocelyn Newman
Kristen Faith Oei
Cialin Mills Ostwald
Jennifer Park
Rachel Plotinsky
Emma Powell
Isabelle Rim

Mirabai Weismehl
Rosenfeld
Elisabeth Rothenbuhler
Juliette Saux
Lauren Schwartz
Nia Caiani Spaulding
Amy Strauss
Thaila Sundaesan
Maggie Tenenbaum
Mary Townsend
Gabriella Vulakh
Ellie Murphy-Weise
Deiliah Whitaker
Elizabeth Zobel
Natalie Zuckerman

MUSIC OF THE BIRDS

ORNITHOLOGISTS

Smithsonian National Museum of Natural History

Dr Sahas Barve
Dr Peri Bolton
Dr Carla Dove
Dr Sarah Luttrell
Jim Whatton

East Carolina University

Dr Chris Balakrishnan
Dr Peri Bolton
Kristen Orr

Stephanie Aguillon – Cornell University
Dr Alice Boyle – Kansas State University
Diego Calderón-Franco – Colombia
Birding @diegoCOLbirding
Dr David P Craig – Willamette University
Dr Tyler Imfield – Regis University
Dr Roland Kays – North Carolina
Museum of Natural Sciences
Dr Nicola Khan – Nottingham Trent
University
Katie Schroeder – University of
Massachusetts, Amherst

SIRKHANE SOCIAL CIRCUS SCHOOL, TURKEY

Pinar Demiral, Co-Founder
Sahba Aminikia, Musical Director

Darişan
Fatma
Hamit
Hemrevin
Hevin

İbrahim
İrem
Mahmut
Muhammet
Mustafa

Ömer
Pinar
Refik
Sahba
Ziyat

PRODUCTION

Florante Aguilar and Fides Enriquez (New Art Media), audio engineering and video production, *Cosecha*

Taylor Joshua Rankin, audio and video engineering and production

Florante Aguilar, audio engineer and music producer,
Tomorrow's Memories: A Little Manila Diary

Joan Osato, video designer, *Tomorrow's Memories: A Little Manila Diary*

Sahba Aminikia, video design and production, *Music of the Birds*

Carolyn Donarski, graphic design

SPECIAL THANK YOU TO

San Francisco War Memorial Performing Arts Center

Rob Levin, Booking Manager

Jim Jacobs, Head House Electrician, Davies Symphony Hall



BIOGRAPHIES

SAN FRANCISCO GIRLS CHORUS

Stunning range, flexibility, drama, and power are among the hallmarks of the 42-year-old San Francisco Girls Chorus's Premier Ensemble, recognized as one of the world's leading youth vocal ensembles. Led by Artistic Director Valérie Sainte-Agathe, the Premier Ensemble has achieved an incomparable sound that underscores the unique clarity and force of impeccably trained treble voices.

Highlights from the 2019–2020 season include a fully-staged choral music and dance co-production with Berkeley Ballet Theater featuring two world premieres by Angélica Negrón and Aviya Kopelman, commissioned and co-commissioned with the Israel Institute, respectively; a debut appearance at San Francisco's renowned Hardly Strictly Bluegrass Festival in collaboration with Kronos Quartet; and the ensemble's first-ever Virtual Festival featuring three unique live-streamed performances. Additional highlights from recent seasons include a July 2019 tour of England and France that featured six performances in London, Windsor, Cambridge, and Paris; debut performances in February 2018 at Carnegie Hall alongside Philip Glass and the Philip Glass Ensemble; and an April 2017 debut performance at the John F. Kennedy Center for the Performing Arts with The Knights for *SHIFT: A Festival of American Orchestras*. SFGC has also traveled the world as a musical ambassador for San Francisco, with tours to the Nordic countries, Germany, Japan, China, South Korea, and Cuba, and performed for the 2009 inauguration of President Barack Obama.

Praised by *Gramophone Magazine* as a “remarkable tapestry of teenage voices,” SFGC has been a champion of the music of our time since its founding, having commissioned more than three dozen works by leading composers including Philip Glass, Richard Danielpour, Aaron Jay Kernis, Gabriel Kahane, Augusta Read Thomas, and Chen Yi.

In September 2019, SFGC released its most recent album, *My Outstretched Hand*, on Supertrain Records featuring The Knights and Trinity Youth Chorus. The album includes world premiere recordings of choral-orchestral works by three American composers, Lisa Bielawa, Aaron Jay Kernis and *If I Were Not Me* by Colin Jacobsen. Further demonstrating its commitment to the music of today, SFGC's February 2018 album release, *Final Answer*, includes works by nine living composers, among them Philip Glass, Aleksandra Vrebalov, Lisa Bielawa, John Zorn, and Gabriel Kahane. The Premier Ensemble has been a recipient of numerous music industry awards, including five GRAMMY Awards, four ASCAP/Chorus America Awards for Adventurous Programming, and the Margaret Hillis Award for Choral Excellence from Chorus America.

In addition to its Premier Ensemble, SFGC is renowned as a regional center for choral music education and performance for girls and young women ages 4–18. Hundreds of singers from 46 Bay Area cities participate in this internationally-recognized six-level Chorus School, hailed as “a model in the country for training girls' voices” by the California Arts Council. Launched

in March 2020, in response to the COVID-19 pandemic, SFGC created an innovative Online Learning Program that utilizes technology to bring choral music education to the homes of choristers across the Bay Area.

For more information, visit www.sfgirlschorus.org.

VALÉRIE SAINTE-AGATHE, *Artistic Director*, has conducted the San Francisco Girls Chorus since 2013, including in 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 Chorus alongside The Knights Orchestra and Brooklyn Youth Chorus for the New York Philharmonic's NY PHIL BIENNIAL festival at Lincoln Center. She also collaborated with The Knights for the *SHIFT A Festival of American Orchestras* 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*. During the 2018-2019 season, she served as Artist

in Residence for KRONOS FESTIVAL 2019 and performed with DJ Spooky conducting a multi-media, virtual reality piece entitled *Quantopia: The Evolution of the Internet*. She also served as Choir Master with Taylor Mac, recipient of MacArthur Foundation's "Genius Grant," for the "Holiday Sauce" production at the Curran Theater.

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.

KRONOS QUARTET

For over 45 years, San Francisco's Kronos Quartet—David Harrington (violin), John Sherba (violin), Hank Dutt (viola), and Sunny Yang (cello)—has combined a spirit of fearless exploration with a commitment to continually reimagine the string quartet experience. In the process, Kronos has become one of the world's most celebrated and influential ensembles, performing thousands of concerts, releasing more than 60 recordings, collaborating with an eclectic mix of composers and

performers, and commissioning over 1000 works and arrangements for string quartet. The group has won over 40 awards, including two Grammys, the prestigious Polar Music and Avery Fisher Prizes, and Edison Klassiek Oeuvreprijs. The nonprofit Kronos Performing Arts Association manages all aspects of Kronos' work, including the commissioning of new works, concert tours and home season performances, education programs, and the annual Kronos Festival. In 2015, Kronos launched *50 for the Future: The Kronos Learning Repertoire*, an education and legacy project that is commissioning—and distributing online for free—50 new works for string quartet composed by 25 women and 25 men.

SAHBA AMINIKIA is an Iranian-American San Francisco-based composer, musically exploring the dichotomy of light and dark. Trained classically and influenced globally, Aminikia's work has been widely performed around the world and commissioned by theatre troops, contemporary classical ensembles, film scores, Persian traditional music groups as well as jazz bands including Kronos Quartet, San Francisco Girls Chorus, Brooklyn Youth Chorus, ICE, ZOFO Duet, Mobius Trio, One Found Sound, Circadian Quartet, Delphi Trio and Living Earth Show. Aminikia was the artist-in-residence at Kronos Festival 2017, an annual festival held by grammy-winning Kronos Quartet at San Francisco SFJAZZ throughout which ten of his works including four new commissioned pieces were premiered. Aminikia is also the Artistic Director for Flying Carpet Festival, a mobile music festival which serves children in need in war zones.

Puerto Rican-born composer and multi-instrumentalist **ANGÉLICA NEGRÓN** writes music for accordions, robotic instruments, toys and electronics as well as chamber ensembles and orchestras. Her music has been described as “wistfully idiosyncratic and contemplative” (WQXR/Q2) and “mesmerizing and affecting” (Feast of Music) while *The New York Times* noted her “capacity to surprise” and her “quirky approach to scoring.” Angélica has been commissioned by the Bang on a Can All-Stars, loadbang, MATA Festival, Brooklyn Youth Chorus, Sō Percussion, the American Composers Orchestra, and the New York Botanical Garden, among others. Her music has been performed at the Kennedy Center, the Ecstatic Music Festival, EMPAC, Bang on a Can Marathon and the 2016 New York Philharmonic Biennial and her film scores have been heard numerous times at the Tribeca Film Festival. She has collaborated with artists like Sō Percussion, The Knights, Face the Music, and NOVUS NY, among others and is a founding member of the tropical electronic band Balún. Angélica holds a Master's degree in music composition from New York University and pursued doctoral studies at The Graduate Center (CUNY) under the guidance of Tania León. She's a teaching artist for New York Philharmonic's Very Young Composers Program working with young learners on creative composition projects. Upcoming premieres include works for the LA Philharmonic, Dallas Symphony Orchestra and National Symphony Orchestra, and NY Philharmonic Project 19 initiative. Negrón continues to perform and compose for film.

MATTHEW WELCH is a composer of innovative opera and genre-resisting concert music. Named one of “14 artists changing the future of opera,” by Huffington Post, and regarded as “a composer possessed of both rich imagination and the skill to bring his fancies to life” (Time Out NYC), Matthew’s musical adventures and collaborative spirit have brought him to work with some of today’s most noted musical personalities: Anthony Braxton, Martin Bresnick, Aaron Jay Kernis, David Lang, Alvin Lucier, Ikue Mori, Zeena Parkins, Julia Wolfe, and John Zorn. Mixing his backgrounds in bagpipes, gamelan, experimental, classical, rock and improvised music, Welch’s compositional sound is worldly and eclectic in material, yet personal and seamless in style. Praised by the *New York Times* as “exquisitely ethereal” and “borderbusting; catchy,” Matthew’s music has been performed in the US, Canada, South America, Europe and Asia. Matthew holds degrees in Music Composition from Yale, Wesleyan and Simon Fraser Universities, and as a bagpiper, he has won three World Pipe Band Championship titles. His ensemble, Blarvuster, has been based in New York City since 2002. Welch co-founded Experiments in Opera in 2011.

BIRD DIVISION, SMITHSONIAN NATIONAL MUSEUM OF NATURAL HISTORY

Birds bring most of us joy through their beautiful appearance and their song, but some people are so fascinated by birds that they make a career out of studying them—these people are ornithologists. The Bird Division at the Smithsonian

National Museum of Natural History (NMNH) is a haven for ornithologists: it houses the third largest bird collection in the world, with over 620,000 specimens. Representing about 85% of the world’s 10,500 bird species, the NMNH collection supports leading scientific research on conservation, ecology, evolution, genomics, taxonomy and anatomy. Research on the collections is conducted by Smithsonian scientists, as well as visiting scientists from across the globe. The study of birds is vital because birds are important indicators of the health of ecosystems, which support all life, and in turn, human health and prosperity. Bird division scientists also help to keep our skies safer by identifying birds involved in collisions with aircraft. Knowing the identity of these birds enables the prevention of future birdstrikes. We at the Bird Division, and other participating ornithologists, are delighted to share our personal and professional love of birds in this project.

SIRKHANE (HOUSE OF CIRCUS) is a non-governmental and non-profit social circus school based in the city of Mardin near Turkish Syrian border. Sirkhane served children affected by war and conflict mostly from Syrian, Kurdish and Turkish origin. Sirkhane is established in 2012, in the beginning of Syrian-war by Pinar Demiral and Serdal Adam and has served over 500,000 children in refugee camps and those resettled in the region through circus, music and arts. The organization has partnered with several organizations such as Welthungerhilfe, EU Humanitarian Aid, Goethe Institute, UNHCR, and United States embassy in Ankara.

SEAN SAN JOSÉ is co-founder of Campo Santo, the award-winning resident theater company of San Francisco's Intersection for the Arts. Program Director of Theatre for Intersection for the Arts, San José has helped create and curate a new program called the Hybrid Project, formed to bring together artists of all genres, merging differing and emerging styles of performance in order to find a new performance language. He also conceived the theater project Pieces of the Quilt, a collection of short plays confronting the AIDS epidemic. San José organized and created the AIDS Service Arts organization Alma Delfina Group-Teatro Contra el SIDA, to distribute funds and present benefit performances.

As Founding Director he has worked, commissioning these pieces and then presenting the plays in theatres, schools, libraries, clinics and community centers. He has recently been awarded one of the Audrey Skirball-Kennis TIME Grant Awards to support the development of his new work. He has also been awarded a San Francisco Arts Commission Individual Artist Commission, two residencies at Yerba Buena Center for the Arts from the Wattis Artist Residency, a Bay Area Critics' Circle Award, the DramaLogue Award, Backstage West, the Cable Car Award, and the Bay Guardian Goldie Artistic Achievement in Theatre Award. Productions he has conceived, created and produced have also garnered numerous awards in excellence, including; the Bay Area Reporter Best of the Season, Cable Car Award, DramaLogue and Bay Area Critics' Circle Award.

FLORANTE AGUILAR

Manila-born guitarist/composer Florante Aguilar was classically trained at the SF Conservatory of Music. A seasoned solo recording artist, Aguilar has won composition awards most notably from the National Endowment for the Arts and the Gerbode Foundation. He has performed at the Lincoln Center and Hollywood Bowl. Florante's work can be seen nationally on the PBS documentary Harana chronicling his search for the last surviving practitioners of serenade music in the Philippines. Florante has written for musical theater, dance, solo guitar, chamber, and Philippine ethnic music.

ROBERT HUW MORGAN

Internationally acclaimed organist Robert Huw Morgan is University Organist, Lecturer in Organ, and Director of both the Stanford University Singers and the Memorial Church Choir at Stanford University. The native of Wales holds dual doctorates in Organ Performance and Orchestral Conducting from the University of Washington, Seattle.

He is an active recitalist whose repertoire runs from the earliest sources to contemporary music. In 2005 he performed the complete works of Dieterich Buxtehude and in 2010–2011 he performed the complete works of Johann Sebastian Bach in a series of 14 concerts at Stanford. He has toured as both a soloist and accompanist in Europe, the Americas and Australia, and his recorded performances have been broadcast in the U.S. and abroad. In addition to his doctorates, he holds undergraduate and graduate degrees from Cambridge University, and is a Fellow of the Royal College of Organists.

Robert is delighted to be joining again in performance with the San Francisco Girls Chorus, albeit virtually.

THE BAYVIEW OPERA HOUSE, the oldest operating theater in San Francisco, sits in the heart of Bayview Hunters Point at the corner of 3rd and Newcomb. Established in 1888, The Opera House is the cultural hub of Bayview, San Francisco's African American Arts and Cultural District. The year-round programming at The Opera House honors the belief that art is an essential part of a vibrant, just, and healthy society. From community festivals + celebrations to contemporary dance and performance, art shows and youth programs the Opera House cultivates an environment dedicated to creative excellence and ambition with the knowledge that increasing access to art will inspire, educate, and transform lives.

CHESLEY MOK graduated from the University of California, Irvine with a Bachelor of Music in Piano Performance and received a Master of Music at San Francisco Conservatory of Music, studying Collaborative Piano with Timothy Bach. A diverse pianist, Chesley works with both vocalists and instrumentalists across a wide range of genres, including championing new music written by her colleagues and the classical repertory. A Bay Area native, Chesley has performed with many local organizations including the El Camino Youth Symphony, California Youth Symphony, and the Crystal Children's Choir. Currently, she is also the pianist for the SF Girls Chorus Premier Ensemble. Aside from her collaborative work, Chesley also enjoys teaching piano and violin to youth across the Bay Area.

MATT BOURNE is a pianist who performs and accompanies for vocalists and choral groups all around the Bay Area. He is a musical director and conductor for theatrical productions at many local companies. He is staff accompanist for Campolindo High School, pianist at First United Methodist Church of Hayward, a piano teacher, and a composer. He is a Bay Area native and a graduate of the music program at UCLA.

ASTGHIK SAKANYAN started her piano career in Armenia at Yerevan's Sayat Nova School of Music. Later she moved to Spain (Valencia), where she received her bachelor's degree from the Joaquin Rodrigo Conservatory of Music. During the last year of her undergraduate studies, she was awarded a full scholarship to study at the Franz Liszt Academy of Music in Budapest, Hungary, under Dr. Falvai Sandor where she graduated with honors. She received her Masters degree in Collaborative Piano under Dr. Timothy Bach. After graduating Mrs. Sakanyan started working as a School Pianist at San Francisco Ballet. Currently, Astghik forms part of the San Francisco Girls Chorus as a Level II Piano Accompanist while also working as an independent teaching and performing artist.

ANGELA REY is a professional pianist of 17 years that specializes in classical and salsa music and is pursuing a degree in Global Jazz at UCLA. Aside from studying the piano, she is also a music teacher of seven years and holds workshops in the Bay Area that teach youth about songwriting and the importance of community. She has been working with the San Francisco Girls' Chorus since 2018 as a guest artist,

director, and accompanist with different levels of the program. Angela seeks to stay in California to eventually pursue a DMA in music-making and collaboration and stay a part of the SFGC family!

ELISABETH EASTON is beyond excited to be accompanying the Training Chorus this season. She was a chorister at SFGC for ten years, and was a member of the Premier Ensemble for six, traveling and singing with the group. Now, she is a vocalist and pianist earning her Jazz Studies degree in vocal performance at the USC Thornton School of Music.

JOAN OSATO has played a pivotal role in local and national theater for over a decade and has been an indispensable part of Youth Speaks / The Living Word Project since 2001. She has brought her multiplicity of producing and design talents to LWP Repertory works such as *The Break/s*, *Word Becomes Flesh*, *Scourge*, *Tree City Legends* and *Mirrors in Every Corner*, and plays for Campo Santo including *The River* by Richard Montoya, and *Alleluia* by Luis Alfaro, directed by Jonathan Moscone. In 2014 she is producing plays *Chasing Mehserle* by Chinaka Hodge, *Spiritrials* by Dahlak Brathwaite; both directed by Marc Bamuthi Joseph, and *Nogales* by Richard Montoya and Sean San José. Her current projects include a state-wide community engagement project called *Califas* (recipient of the Rockefeller MAPFund), *Reflections of Healing* with muralist Brett Cook, and *Life is Living*, a project in neglected parks in urban centers around the country.

NEW ART MEDIA started as an outfit that produced Florante Aguilar's music recordings. When Fides Enriquez joined, the husband and wife team quickly realized their combined skill sets can turn the company into full-blown film, theater, music and digital media production to create original content. Fides specializes in directing and producing films and theater, cinematography and concept development while Florante's focus is in music recording and post production audio/video editing. New Art Media is based in Napa, CA.
www.newartmedia.com

TAYLOR JOSHUA RANKIN (b. 1991) is a filmmaker and composer based on the Bay Area. Taylor's music has been performed by ensembles across the United States, such as Grammy Award winning ensemble Third Coast percussion, the San Francisco Contemporary Music Players, Friction Quartet, and the NYU Marimba Ensemble. Taylor's music has been programmed by the Current's concert series in Chicago, Abchordis Ensemble in Italy, SFCMP's At the Crossroads series, Pop Up Magazine's 2018 season, as well as the 2016, 2017, and 2018 Hot Air Music Festivals. As a filmmaker Taylor has collaborated with many Bay Area artists and ensembles, most recently as the sole video editor for Nico Muhly's Throughline piece for the San Francisco Symphony. Taylor has a masters degree in composition from the San Francisco Conservatory of Music where he studied privately with Mason Bates.

SAN FRANCISCO GIRLS CHORUS FACULTY

JUSTIN MONTIGNE, *Director of Voice Studies*

Justin Montigne, voice teacher, countertenor soloist, and registered yoga teacher—teaches workshops, classes, and private lessons in the Bay Area and around the country. Dr. Montigne’s interest in the free and easy alignment of body and instrument led him to yoga, which helped revolutionize his singing and teaching. He hopes to share the same tools he discovered with singers and players everywhere. He received his bachelor’s degree in voice from Drake University, and his master’s and doctorate degrees from the University of Minnesota. Dr. Montigne has taught on the voice faculties of UC Davis and UC Berkeley, and has presented SingAsana—yoga for singing—workshops for the San Francisco Conservatory, Seraphic Fire; Miami, FL; Studio Arsis, Tokyo, Japan; Sonoma County Bach Society—Sonoma State University; San Francisco Bay Area NATS Symposium; College of Marin; Chorus America Conferences in San Francisco and Washington, D.C.; Henderson State University, Arkadelphia, AR; and The Urban School, San Francisco, CA. He is currently the Director of Voice Studies for the Grammy award winning San Francisco Girls Chorus, co-director of the Bay Area Vocal Academy, and teaches vocal courses and voice lessons at Sonoma State University. Throughout his twenty years of teaching, Dr. Montigne’s students have sung with Chanticleer, the San Francisco Symphony Chorus, Opera San Jose, Philharmonia Baroque, American Bach Soloists, Minnesota Opera, and New York City Opera. Former students are currently studying

at the San Francisco Conservatory, NYU, Berklee College of Music, Stanford, Northwestern, USC, and Oberlin, and Dr. Montigne’s students are regularly accepted at top conservatories and universities in this country and abroad. Dr. Montigne is an expressive countertenor fluent in many styles and time periods of music. He toured the world for three years as an alto with the Grammy Award winning “orchestra of voices,” Chanticleer, performing in venues from Carnegie Hall to Vienna’s Musikverein to the Concertgebouw in Amsterdam, and appearing on several Chanticleer recordings. He has sung numerous alto and tenor solos in oratorios of Handel, Bach, Purcell, Mozart, and Haydn, as well as many contemporary choral works with the Des Moines Symphony, Exultate Orchestra and Chamber Chorus, Minnesota Orchestra, Oregon Bach Festival, City Concert Opera Orchestra, San Francisco Girls Chorus, San Francisco Contemporary Players, Philharmonia Baroque Orchestra, Seraphic Fire, EUOUAE, Conspirare and Volti. Dr. Montigne is a founding member of the 9-voice Bay Area men’s ensemble, Clerestory, and was instrumental in curating thirty-six different concert programs over twelve seasons, as well as appearing and co-producing Clerestory’s two commercially-available recordings. He specializes in early music, but has premiered numerous contemporary works with orchestra and in recital, and enjoys programming French chansons, German lieder, and tunes from the the Great American Songbook alongside the works of Handel and Bach.

Body awareness, breath, and communication are central tenets of Dr. Montigne’s vocal pedagogy and his own singing. SingAsana is about flexibility and balance in all aspects of singing. JustinMontigne.com

ANNE HEGE, Level IV Director

Born in Oakland, CA, Dr. Anne Katherine Hege began her musical studies singing with the Piedmont East Bay Children’s Choir and the Oakland Youth Chorus’ touring ensemble, Vocal Motion. She completed her BA studies in music at Wesleyan University and received an MA in composition at Mills College. In 2014, she completed her PhD in Music Composition at Princeton University where she studied the role of the body in musical performance. She has founded and directed various vocal ensembles including the Albany Community Chorus (California), Cuatro Vientos (Mexico City), and Celestial Mechanics (New Jersey). Hege performs as a vocalist, composer, improviser, and electronic musician in her performance duo, New Prosthetics; with the laptop ensemble, Sideband; and for the Carrie Ahern Dance Company. She currently loves her role as the artistic director of Voci Women’s Vocal Ensemble, teaching voice and chorus classes at Holy Names University, and directing Level IV of the San Francisco Girls Chorus.

TERRY ALVORD, Level III Director

Terry Alvord, a mezzo soprano and conductor, has conducted the San Francisco Symphony Chorus in rehearsals of Brahms’ Requiem and Mahler’s Symphony No. 3, and has conducted the San Francisco

Conservatory’s chamber vocal ensemble, assisting Maestro Ragnar Bohlin. She has also been one of four assistant conductors for the San Francisco Symphony’s Community of Music Makers “Sing Out Davies” program since its inception in 2011.

For the 2015–2016 season, Ms. Alvord was the interim artistic director for Resound Ensemble, a 50 member mixed voice choir based in San Francisco. Last summer, Ms. Alvord was a featured conductor in a program of sacred music in Sarteano, Italy. She is currently music director at Trinity United Methodist Church in Berkeley.

In addition to conducting, Ms. Alvord is an active soloist and choral singer. She has appeared as soloist in James MacMillan’s *Seven Last Words from the Cross* with the Berkeley Symphony and with many other groups in performances of Handel’s *Messiah*, Vivaldi’s *Gloria*, Haydn’s *Lord Nelson Mass*, Beethoven’s *Choral Fantasy* and Bach’s *Magnificat*. Ms. Alvord has sung with many Bay Area opera companies in roles such as Dorabella in *Così fan tutte*, Cherubino in *Le Nozze di Figaro*, Siebel in *Faust*, and Hansel in *Hansel and Gretel*. She has been a professional member of the San Francisco Symphony Chorus since 2000, and has also sung with San Francisco Opera Chorus and Philharmonia Baroque Chorale.

MONICA COVITT, Director of Chorus School Operations and Community Engagement

Monica Covitt, a Los Angeles native, joined the San Francisco Girls Chorus team in the summer of 2018. After a

season as the Director of Chorus School Administration and Programs and Level I Director, she is thrilled to be the Level II Director for the 2019–2020 season.

Prior to her work with SFGC, Ms. Covitt spent eight years as a choir director in the Palo Alto Unified School District, where she taught music and choir at the elementary, middle, and high school levels. Under her direction, the choral program at Greene Middle School (formerly known as Jordan Middle School) grew from 13 to 250 singers in grades 6–8 in four years. Before her time in the Bay Area, Ms. Covitt lived in Washington, D.C., where she promoted arts education outreach and advocacy at the national level with the John F. Kennedy Center for the Performing Arts. Ms. Covitt is a proud singer with the San Francisco Symphony Chorus, and has sung under such batons as Michael Tilson Thomas, Jane Glover, Grant Gershon, and Ragnar Bohlin. She has completed her certification in Orff-Schulwerk from the San Francisco International Orff Course, and has completed Level 1 of her Kodaly Certification at Holy Names University. She is a magna cum laude graduate of the Music Education program at the UCLA Herb Alpert School of Music. In January 2020, she will be leading a reading session as part of the California Music Educators Association: Bay Section Conference, with a focus on repertoire for elementary and middle school choirs.

NATASCHA BACH, *Director Of Chorus School Programs and Level I Director*

Natascha Bach is thrilled to be a part of the San Francisco Girls Chorus as the Director of Chorus School Programs and Level I Director. Natascha has served as a choir director, music educator, and private voice teacher for over 20 years. She earned her degree in Music Education at the University of North Dakota, with an emphasis in Choral Studies. She is passionate about the role music plays in learning and well-being and is a strong advocate for music literacy. Utilizing her expertise in vocal pedagogy, her work with vocal students focuses on raising awareness of their physical positioning and how adjustments to each aspect of their body influences vocal results, empowering singers.

Natascha is a classically trained mezzo-soprano who performs varied repertoire in opera, oratorio, and song recital. She has been featured as a soloist in Handel's *Messiah*, Bernstein's *Candide*, Mendelssohn's *Elijah*, Humperdinck's *Hansel and Gretel*, Vivaldi's *Gloria*, Bach's *Magnificat*, Gluck's *Orfeo ed Euridice*, Strauss' *Die Fledermaus*, and Mozart's *Magic Flute*.

ARIEL ESTEBEZ, *Level I Director*

Ariel Estebez grew up singing in San Francisco, and spent 11 years in the San Francisco Girls Chorus. She received a Bachelor of Arts from Santa Clara University (English Literature, music) and a Masters of Music (Vocal Performance) from the University of Redlands. She has sung with such groups as the San Francisco Opera, San Francisco Symphony, Tokyo Philharmonic, Northwest Opera, Crux Vocal Ensemble,

and is currently a member of Systir and the renowned Irish vocal ensemble ANÚNA. Along with an extensive performance history, she also has a breadth of experience in education, and has taught in four different countries. Some past educational highlights include serving as the founder and Director of the Music Education Program and Choir through Centro Arte para la Paz in Suchitoto, El Salvador, elementary school music teacher for the non profit Music for Minors, voice instructor for the Redlands Community School of music, instructor at Maoin Cheoil na Gaillimh in Ireland, and the founder and director of the Children's Stage Workshop for Northwest Opera. A sought after classical soloist in the United States and abroad, she has also served as a cantor in the dioceses of San Francisco and San Jose, the Santa Clara Mission, and the Galway Cathedral.

As a teacher, Ariel is known for her fun-filled lessons, her enthusiasm and encouragement, and her drive to make the gift of music accessible to everyone. With the recognition that each voice is exquisitely unique, she creates safe spaces for musicians to explore their instrument and experience exponential growth. She is delighted to be able to return to her first musical home in the role of Level I Director.

KAITLIN BERTSCHI, *Training Chorus Director*

Kaitlin Bertschi, a New York native with a Bachelor of Music Education degree from Loyola University New Orleans, a Master of Music degree and a Post-Graduate Diploma from the San Francisco Conservatory of Music, has

always maintained a passion for both teaching and performing.

She loves connecting with singers of all ages and backgrounds using music as a conduit for self-expression and exploration. Kaitlin is especially excited to join the San Francisco Girls Chorus faculty as Director of the Training Chorus this year. She also currently serves as Director of *Vocalise*, her beloved treble choir within the Pre-College Division at the San Francisco Conservatory of Music. She cherishes her students from former ensembles in both private and public schools across the country, as well as those in her private voice studio. Kaitlin is a Mezzo Soprano and has enjoyed singing with professional choirs throughout the U.S., most recently at Louise M. Davies Symphony Hall, and as a soloist with the California Symphony. Her active musical career includes international performances in classical and contemporary opera, recitals, and musical theater.

OTHELLO JEFFERSON, *Training Chorus Co-Director*

Othello Jefferson holds a Bachelor of Music degree in Voice from the San Francisco Conservatory of Music and a music teaching credential from San Francisco State University. An award-winning Choir Director while teaching at San Francisco's Lowell High School for 10 years, he is currently the Choir Director at Sequoia High School and Accompanist/ Organist for the Ragazzi Boys Chorus, both in Redwood City, CA. He also serves as Minister of Music for the First African Methodist Episcopal Zion Church in San Francisco as well as the denomination's Western Episcopal

District. Othello received a Gospel Music Award from San Francisco's Academy of Gospel and a Negro Spirituals Heritage Keepers Award from the Friends of Negro Spirituals in Oakland.

CHRISTOPHER STREET, *Prep Chorus Director & Training Chorus Co-Director*
Christopher Street is currently entering his seventh year as a teaching artist and composer with the San Francisco Opera. Originally from the East End of Long Island, New York, Street has performed with large and small gospel concert choirs, and bands across the U.S. since the age of 16. He also serves as an Elementary School Behavioral Specialist within the San Francisco Unified School District and has worked with varied Bay Area neighborhood youth programs for over two decades. In his work, Street aims to facilitate students' motivation in accessing their inner strengths and abilities through project-based activities that truly inspire them. Street specializes in providing a culturally, stimulating, hands-on learning environment that fosters confidence and encourages children to reach their fullest potential.

EMILY KUSNADI, *Prep Chorus Director*
Emily Ryan started singing with the San Francisco Girls Chorus at the age of seven. She has continued to sing with many local ensembles, including the San Francisco Symphony Chorus and the UC Berkeley Chamber Chorus. Currently, Emily sings with Volti, EUQUAE, and the Parish Choir at St. Mary the Virgin Church. In addition to directing at the SF Girls Chorus, she teaches classroom music for the Cantare Children's Choirs of Oakland. Emily holds a Bachelor

of Arts in Music from San Francisco State University and a Masters in Music Education from Holy Names University.

RENÉE WITON, *Theory Instructor*
Renée Witon teaches piano, music history, theory, and appears as a soloist, chamber musician and accompanist in the Bay Area and beyond. She is Associate Professor at St. Mary's College of California. Witon has received degrees from Alverno College (BMus) and The Catholic University of America (MMus). She studied piano with Benedicta Fritz, James Norden, Béla Nagy and chamber music with Robert Gerle. Further studies include composition with Robert Parris at The George Washington University. Witon has also taught piano at The George Washington University in Washington, DC, and has worked as a music specialist at the Library of Congress. She produced and hosted KUSF-FM's contemporary classical showcase program, *Classics Without Walls*. Her solo piano CD, features music of Brahms, Beethoven, Suk, Ravel and her own compositions. She also maintains a private piano studio in Oakland, California.

BOBBY CHASTAIN, *AP Music Theory Instructor*
Composer, conductor, bassoonist, and singer Robert "Bobby" Chastain entered the SFGC family as interim conductor for the Level IV chorus and now teaches ear training and AP Music Theory. His diverse background gives him a creative approach to pedagogy, emphasizing music as a hearing art, a performative art, as well as a written one.

His music is often highly contrapuntal and richly textured, with an occasional return to simplicity. Composer John Corigliano described Chastain as being “a virtuoso with the orchestra, [and with] a distinctive sound.” Arts SF described his music as being “irresistible” with “great momentum,” while *SF Classical Voice* described his orchestral and wind ensemble work, *Metanoia*, as a “sound poem with well-rendered effects and a rich texture... will have a lasting appeal for wind ensembles around the world.” As a composer of orchestral, chamber, and choral works, he has won the Susan and Ford Schumann Fellowship to the Aspen Summer Music Festival and School as well as a Williamson Foundation Grant to the European American Musical Alliance in Paris, France.

As a conductor, Chastain is equally comfortable with instrumental and vocal ensembles. His current ensembles include “Collegium,” the SATB chorus of the San Francisco Conservatory Pre-College Division, “Mouthscape,” the new music chorus of the San Francisco Conservatory, and Bella Musica of Berkeley, CA. Chastain’s music can now be heard on iTunes and Naxos with a recording of his *Metanoia* by the San Francisco Wind Ensemble.

When he is not composing, Bobby enjoys spending time with his wife and 2 sons, learning aviation, and practicing the ancient art of fermentation.

CÉLINE RICCI, *Soloist Intensive Instructor & Artistic Projects Assistant*
Céline is Ars Minerva’s Founder. She stage directed Ars Minerva’s productions *La Cleopatra*, *The Amazons in the Fortunate Isles*, *La Circe* and *Ifigenia in Aulide*. Her recent staging of Domenico Freschi’s *Ermelinda* garnered great critical praise: “Ars Minerva revives an unknown opera with beauty and style.” Joshua Kosman, *The Chronicle*.
Céline, born in Florence of Italian and French parents, studied in Paris and continued her post-graduate studies at the Guildhall School of Music and Drama in London. Selected by renowned conductor William Christie for his academy, Le Jardin des Voix, she was named one of opera’s promising new talents in 2005 by *Opernwelt*. During the 2016–2017 season, she joins West Edge Opera as Nero in *Agrippina* and returns to Akademie für Alte Musik for performances in Rome.

Ms. Ricci has an impressive discography that includes a number of audio recordings and two DVDs. She has performed with many distinguished conductors, including Nicolas McGegan, William Christie, Jean-Christophe Spinosi, Martin Haselbock, Martin Gester, Matthew Dirst, and Attilio Cremonesi, among others. In addition, she has worked with choreographer Sasha Waltz and director Deborah Warner on a number of projects. Her touring has taken her to New York, Los Angeles, Berlin, London, Brussels, Israel, and Barcelona, Paris, Vienna, Amsterdam, Moscow, and St. Petersburg.

TONIA D'AMELIO, *Soloist Intensive*

Instructor

Called “extravagantly charismatic” by the *San Francisco Chronicle* and praised by *San Francisco Classical Voice* for her “vivid and technically assured” singing, soprano Tonia D’Amelio has sung with opera companies, orchestras, chamber ensembles, and vocal consorts across the U.S. and abroad.

A versatile singer with a repertoire spanning five centuries, Tonia particularly enjoys premiering opera and concert works. She created the role of Celia in Allen Shearer’s *Middlemarch in Spring* for the world premiere in San Francisco and the revival with Charlottesville Opera, sang in the first performance of Ryan Brown’s *Mortal Lessons* at the Hot Air Festival, and joined the Grace Cathedral Choir of Men and Boys to premiere Ben Bachmann’s *Fantasia on American Christmas Carols*. Tonia also performed featured roles in the modern stage premieres of Jean-Philippe Rameau’s *Le Temple de la Gloire* (1745 version) with Philharmonia Baroque Orchestra and Chorale, and Carlo Pallavicino’s *Le Amazzoni nell’Isola Fortunata* (1679) with Ars Minerva.

Other favorite opera and concert credits include *The Queen of the Night* (*Die Zauberflöte*), *Musetta* (*La Bohème*), *Donna Elvira* (*Don Giovanni*), *Elisetta* (*Il matrimonio segreto*), and soprano solos in Mozart’s *Mass in C minor*, Mendelssohn’s *Lobgesang*, and Orff’s *Carmina Burana*. As a passionate advocate for sacred music in sacred spaces, Tonia has been a soloist for liturgical performances of Monteverdi’s *Vespers of 1610*, Mozart’s *Requiem*, and J.S. Bach’s *St. John Passion*, and has participated as a guest artist at the William

Byrd Festival in Portland, Oregon, and at the Edington Festival of Music within the Liturgy in Wiltshire, U.K. Next season, Tonia looks forward to her European debut in Jean-Marie LeClair’s *Scylla et Glaucus* at the Royal Opera of Versailles.

In addition to singing and teaching voice, Tonia teaches alignment-focused barre fitness classes at The Dailey Method’s Piedmont and Berkeley studios.

SILVIE JENSEN, *Soloist Intensive*

Instructor

“Marvelous,” “elegant,” “beautiful”—so has the *New York Times* described mezzo-soprano Silvie Jensen. Ms. Jensen has appeared recently with the San Francisco Symphony, as alto soloist in *St John Passion*, as the Nurse in *Boris Godunov*, and as alto soloist in the *Bach Magnificat*. Ms. Jensen has recently been engaged with Lyric Opera of Chicago and San Francisco Opera in *Die Meistersinger von Nürnberg*, with Island City Opera and the Mendocino Music Festival; with American Chamber Opera in Chicago as *Carmen*; with One World Symphony as *Olga* in *Eugene Onegin*, and has premiered new operas with Riverside Opera, Stonington Opera House, at the Ostrava Days Festival in the Czech Republic, and at the Carolina Chamber Music Festival. She has created and performed new works at London’s Barbican Centre with Ornette Coleman, Teatro Comunale di Ferrara with Meredith Monk, and Carnegie Hall with Philip Glass. Ms. Jensen made her solo debut at Carnegie Hall singing *St. Matthew Passion* with Ivan Fischer and the Orchestra of St. Luke’s. She also appeared at Carnegie Hall as the alto soloist in *Handel’s Messiah* with Musica Sacra. She has appeared in recital in

New York at Weill Recital Hall, Steinway Hall, Symphony Space, Americas Society, Liederkrantz Club, The Stone, Bonhams, Nicholas Roerich Museum, The Cell Theatre, and at the Ethical Humanist Society in Philadelphia. Her solo album *Who Is Silvie?* is available on iTunes. Visit www.silviejensen.com for more information.

Silvie is an alumna of SFGC and is delighted to be teaching with the Soloist Intensive for the second year.

RACHEL CLEE, *Dean Of Choristers SF*
Rachel Clee, Dean of Choristers (San Francisco), is a licensed Marriage and Family Therapist. She received her MS in Clinical Psychology from San Francisco State University, with an additional post-graduate certification from the Napa Infant-Parent Mental Health Fellowship Certificate Program, and holds a California state endorsement as an Infant/family Early Childhood Mental Health Specialist. In her current role as a supervisor in the San Francisco Department of Public Health, Rachel

specializes in infant/early childhood mental health and trauma work within the foster care system. She also maintains a small private and early childhood consultation practice in San Francisco.

VIRGINIA PEDEN, *Dean Of Choristers EB*
Virginia is an Associate Marriage and Family therapist registered in California and Louisiana. She has a Master's degree in Counseling Psychology with a focus in Expressive Arts Therapy from California Institute of Integral Studies. Since graduating in 2013, she has enjoyed working with young people and families in a variety of settings. Virginia is also a certified yoga teacher and has a background in mindfulness education. She is particularly passionate about integrating mindfulness into her work with young people as she sees this as a valuable tool for building self awareness, honing executive functioning skills and developing self care strategies. She is thrilled to be returning to SFGC this semester and is looking forward to an exciting year of music making.



PROGRAM NOTES

Ay, mi palomita! is a traditional lullaby from the Dominican Republic, and it is also known with some variations in the text in Argentina, Venezuela, Cuba, Puerto Rico, and other Latin American countries. The peaceful tune and simple text is about an adored little dove that is able to grow strong and spread its wings due to the love it received.

~ arranger, Juan Tony Guzmán

Son de Camaguey “The Spanish word *son* translates as “sound,” but in this case *son* should be taken to mean “rhythm,” the rhythm of the *Son Cubano*, which spread from Cuba in the 1930s and influenced many other styles such as salsa. *Costa* means “coast” and *tradiciones*, “traditions.” The other words have more layers of meaning. *Linda* can mean pretty, lovely, marvellous. *Brava* is not only “brave,” but also “splendid, wild and stormy.” *Cosa* is a “thing,” but also can refer to how things are handled in a more general sense, as in *eso es cosa mia*—“that’s my business.” The verse of the song praises not only the music and scenery of Camaguey, but also how naturally good-looking the people are.

~ Stephen Hatfield

Bassez Down

For our selection, the Training Chorus from the Bayview Opera House campus is singing a West Indian Folk Song called “Bassez Down.” The Chorus loves to dance and move in rehearsal and this song is a good way to combine a love for singing with a love for movement! In the Renaissance Era, the “basse danse” (low dance) was a popular court dance

with quiet and graceful gliding and walking motions, with more lively versions involving leaping or jumping. “Bassez Down” (the word “bassez” being of French Creole origin) means ‘dance low down.’

This song is a wonderful way to explore music from another culture, engage choristers with a short but challenging melody that helps to improve their vocal and rhythmic ability, and invite young singers to experience another joyful point of destination in their journey of music and singing!

~ Othello Jefferson

Cinq Chansons Folkloriques d’Haiti is arranged by Electo Silva, a composer from Santiago, Cuba. Level III will be singing #3 and #4 of the 5 folk songs.

Feill’ oh, is a song about a parent going to a voodoo priest or priestess to get help for their sick child. Feill’oh is translated literally as “leaves” but in this context it means “herbs.” The herbs are what is used to help cure the child. The words are repeated rhythmically as part of the healing charm.

Dodo Titit (sleep little one) is a lullaby.

The child is being asked to fall asleep or a crab will come and eat them! Luckily, the crab goes into the gumbo, so all is well for a good night’s sleep!

~ Terry Alvord

The words for **Mi Zeh Hidlik** were written by Levin Kipnis (1894–1990). Born in the Ukraine, his first story was published in a children’s magazine when he was

thirteen. In 1913, he immigrated to Israel and was a pioneer in creating children's literature in modern Hebrew. Kipnis published more than 800 stories, 600 poems, and 100 books in his lifetime.

~ Transcontinental Music Publications

Music of the Birds

We are all different birds! All our birds' songs are important but they only form a tiny particle of life existing on our planet earth. Let's hope for all the songs of life to remain and to be preserved. The seven bird songs, imitated by young artists and professional biologists, are curated in collaboration with The Smithsonian National Museum of Natural History scholars, Kronos Quartet, San Francisco Girls Chorus and Sirkhane Social Circus School, a circus organization on the Turkish Syrian border dedicated to children affected by conflicts and war. The seven types of birds are selected as an homage to seven valleys of love depicted in the 12th-century Persian poetic masterpiece, "The Conference of the Birds." Let's listen to the Music of the Birds and momentarily connect with ourselves again through the alchemy of nature, music and magic.

~ Sahba Aminikia

El coquí, a children's folk song, tells of a tiny tree frog that can only be found on the island of Puerto Rico. Every night, from dusk to dawn, the male *coquí* sings its quiet mating song—"coquí, coquí"—to attract the female frog. The *coquí* has been part of Puerto Rican history for centuries and has become a quintessential Puerto Rican symbol. There is even a common saying in Puerto Rico that exclaims, "Soy de aquí como el coquí" (I'm from here, like the *coquí*). The

words sung by the Prep Chorus are a poetic translation of the original Spanish text. The young singers enjoyed exploring their voices in imitating the beautiful sound of the *coquí*.

~ Emily Kusnadi

Cosecha (Harvest) is a piece inspired by the botanic illustrations of Puerto Rican artist and educator Rosaura Rodríguez which showcase plants, tropical fruits, vegetables and native herbs from the island. Rosaura is part of an important movement of young farmers reclaiming Puerto Rico's agricultural history fostering sustainable practices and driven by a deep sense of community and local action.

At a difficult time of continuous natural disasters on the island, an ongoing economic crisis, blatant government corruption and centuries of colonialism, I see in Rosaura's work a beautiful reminder of the richness of our natural resources which underlines the importance of protecting and nurturing them. This piece is a celebration of Puerto Rico's gorgeous and delicious natural resources as well as a celebration of the young people that are advocating for the island's agricultural sovereignty and building resilience through sustainability.

~ Angélica Negrón

Paruparong Bukid is a traditional Filipino folk song which originated from "Mariposa Bella," a Filipino song in Spanish, which originated in the 1890s. The song "Mariposa Bella" was composed during the time of the American invasion of the Philippines. During the American occupation of the Philippines in 1898, the Spanish speaking Filipinos commenced including

the song itself. Paruparong Bukid is a very popular Tagalog folk song. The song depicts a flirtatious meadow butterfly that goes fluttering about in the middle of the street, showing off her finery. She wears a one-yard tunic over a little petticoat, a skirt with an incredibly long train, and an ornamental comb.

~ George Gemora Hernandez

Bahay Kubo is a traditional Filipino folk song, and a favorite among children. This cheerful song describes various fruits and vegetables growing around a Nipa hut, an architectural icon of the Philippines. The SFGC Training Chorus examined the language of this piece and each singer made their own artistic representation of the small hut, indigenous to the native people of the Philippines, and the garden that grows around it.

~ Kaitlin Bertschi

“Tomorrow’s Memories: A Little Manila Diary” is a choral-opera for SFGC and takes its name from the published diary of Filipina-American Angeles Monrayo (her diary spans from 1924–1928). The opera pulls a thread from her eloquent personal reflections and anecdotes to fashion a young woman’s coming-of-age story and tale of immigration to the US from the Philippines during the American-Philippine Colonial Era. Angeles is a lover of song and music which represents her life’s range, from her native birthplace in Romblon in the Visaya’s, through her stay in Hawaii, and eventual settling in Stockton, California, in a neighborhood known then as Little Manila. Her tale is set as a metaphor for the unique cultural forming of Philippine-American diaspora and also as a mirror held up to our current socio-political issues of equality in immigration, labor, gender, and culture.

About Scene Four: “Joe Calls Me and You Greens”

In the fourth scene, presented here, our protagonist Angeles Monrayo is coming into her own, as she explores fun and romance with her friends. Long after living in a Strike Camp (scene 1), Angeles and her god-sister Mary, along with their families, have moved in together into a small apartment in Honolulu. Angeles, now portrayed by an older singer, takes a romantic liking to Joe Flores; their ukulele playing downstairs Filipino neighbor. Angeles and Joe explore a relationship, often in the company of Mary, telling of the poverty and lack of privacy continuing from the Strike Camp. Mary and Angeles chat about Joe, and how they cannot figure out where in the Philippines he is from, as he has abandoned his native tongue for the American English and local Japanese (from a prior immigration wave of indentured-servitude from Japan). Both Angie and Joe play ukulele, and they all celebrate their time together by singing popular American songs as a trio. Joe and Angeles grow closer into an innocent romance, yet their age gap points to the rarity of young women in the Filipino immigrant population at the time, a shocking 14 men to every 1 woman. The flavor of popular Hawaiian and Continental US music, so lovingly absorbed by Angeles, is abstracted into a musical landscape culled from the harmonic and rhythmic worlds of Aloha Oe and the stand out hit from the 1920s: The Charleston!

~ Matthew Welch

Tomorrow’s Memories: A Little Manila Diary is made possible in part by a grant from The Creative Work Fund, a program of the Walter and Elise Haas Fund that also is supported by The William and Flora Hewlett Foundation.

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Cosecha

Angélica Negrón, composer
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Stille Nacht (Silent Night)

By Franz Gruber (1787–1863), arranged by
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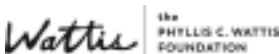
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