
SF^{SYMPHONY}

NOSTALGIA

SOUNDBOX

ESA-PEKKA SALONEN

SAN FRANCISCO SYMPHONY MUSIC DIRECTOR

San Francisco Symphony Music Director Esa-Pekka Salonen has, through his many high-profile conducting roles and work as a leading composer, shaped a unique vision for the present and future of the contemporary symphony orchestra. Salonen is currently the Principal Conductor & Artistic Advisor for London's Philharmonia Orchestra and is Artist in Association at the Finnish National Opera and Ballet. He is a member of the faculty of the Colburn School in Los Angeles, where he developed and directs the pre-professional Negaunee Conducting Program. Salonen is the Conductor Laureate for both the Swedish Radio Symphony Orchestra and the Los Angeles Philharmonic, where he was Music Director from 1992 until 2009. Salonen co-founded—and from 2003 until 2018 served as the Artistic Director for—the annual Baltic Sea Festival.



THE ORCHESTRA

Esa-Pekka Salonen, *Music Director*

Michael Tilson Thomas, *Music Director Laureate*

Herbert Blomstedt, *Conductor Laureate*

Daniel Stewart, *San Francisco Symphony Youth
Orchestra Wattis Foundation Music Director*

Ragnar Bohlin, *Chorus Director*

Vance George, *Chorus Director Emeritus*

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Nadya Tichman, *Associate Concertmaster*

San Francisco Symphony Foundation Chair

Wyatt Underhill, *Assistant Concertmaster*

75th Anniversary Chair

Jeremy Constant, *Assistant Concertmaster*

Mariko Smiley

Paula & John Gambs Second Century Chair

Melissa Kleinbart

Katharine Hanrahan Chair

Yun Chu

Sharon Grebanier

Naomi Kazama Hull

In Sun Jang

Yukiko Kurakata

Catherine A. Mueller Chair

Suzanne Leon

Leor Maltinski

Sarn Oliver

Diane Nicholeris

Florin Parvulescu

Victor Romasevich

Catherine Van Hoesen

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Dinner & Swig Families Chair

Helen Kim, *Associate Principal*

Audrey Avis Aasen-Hull Chair

Jessie Fellows, *Assistant Principal*

Paul Brancato

The Eucalyptus Foundation Second Century Chair

Raushan Akhmedyarova

David Chernyavsky

John Chisholm

Cathryn Down

Darlene Gray

Stan & Lenora Davis Chair

Amy Hiraga

Kum Mo Kim

Kelly Leon-Pearce

Eliot Lev*

Isaac Stern Chair

Chunming Mo

Polina Sedukh

Chen Zhao

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Jonathan Vinocour, *Principal*

Yun Jie Liu, *Associate Principal*

Katie Kadarauch, *Assistant Principal*

John Schoening

Joanne E. Harrington & Lorry I. Lokey

Second Century Chair

Gina Cooper

Nancy Ellis

David Gaudry

David Kim

Christina King

Wayne Roden

Nanci Severance

Adam Smyla

Matthew Young

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Philip S. Boone Chair

Peter Wyrick, *Associate Principal*

Peter & Jacqueline Hoefer Chair

Amos Yang, *Assistant Principal*

Margaret Tait

Lyman & Carol Casey Second Century Chair

Barbara Andres

The Stanley S. Langendorf Foundation

Second Century Chair

Barbara Bogatin

Phylis Blair Cello Chair

Jill Rachuy Brindel

Gary & Kathleen Heidenreich Second Century Chair

Sébastien Gingras

Penelope Clark Second Century Chair

David Goldblatt

Christine & Pierre Lamond Second Century Chair

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Elizabeth C. Peters Cello Chair

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Richard & Rhoda Goldman Chair

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 Alfred S. & Dede Wilsey Chair
Catherine Payne, *Piccolo*
 Rainbow Piccolo Chair

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 Edo de Waart Chair
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Pamela Smith
 Dr. William D. Clinite Chair
Russ deLuna, *English Horn*
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David Neuman
Jerome Simas, *Bass Clarinet*

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Rob Weir
Steven Braunstein, *Contrabassoon*

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Bruce Roberts, *Assistant Principal*
Jonathan Ring
Jessica Valeri
Daniel Hawkins

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Aaron Schuman, *Associate Principal*
 Peter Pastreich Chair
Guy Piddington
 Ann L. & Charles B. Johnson Chair
Jeff Biancalana

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 Robert L. Samter Chair
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Paul Welcomer
John Engelkes, *Bass Trombone*

TUBA

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 James Irvine Chair

HARP

Douglas Rieth, *Principal*

TIMPANI

Edward Stephan, *Principal*
 Marcia & John Goldman Chair
Bryce Leafman, *Assistant Principal*

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Bryce Leafman
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 Jean & Bill Lane Chair

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 Nancy & Charles Geschke Chair
John Campbell, *Assistant*
Matt Gray, *Assistant*

* On leave

† Acting member of the SFS

The San Francisco Symphony string section utilizes revolving seating on a systematic basis. Players listed in alphabetical order change seats periodically.

Second Century Chairs are supported in part by the Richard and Rhoda Goldman Foundation, ensuring the ongoing artistic excellence of the San Francisco Symphony's string sections.

Alexander Barantschik plays the 1742 Guarnerius del Gesù violin, on loan from the Fine Arts Museums of San Francisco.

Daniel Stewart's appointment as Music Director of the San Francisco Symphony Youth Orchestra is generously supported by the Paul L. and Phyllis Wattis Endowment Fund.

Nostalgia is a longing to return home, but what if that home isn't there anymore? In SoundBox: Nostalgia, three composers look to a past that may or may not exist, while opening new portals to the future.



SOUNDBOX: NOSTALGIA

Esa-Pekka Salonen curator and Music Director

FREYA WALEY-COHEN *Conjure*

Yun Chu violin

Jonathan Vinocour viola

Jill Rachuy Brindel cello

MISSY MAZZOLI *Vespers for Violin*

Polina Sedukh violin

CAROLINE SHAW *Entr'acte*

Esa-Pekka Salonen conductor

Sarn Oliver violin

Leor Maltinski violin

Jessie Fellows violin

Darlene Gray violin

Yun Jie Liu viola

Nancy Ellis viola

Barbara Bogatin cello

Charles Chandler bass

Steven Condiotti director and director of photography

Luke Kritzeck director of lighting

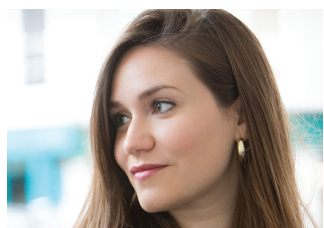
Adam Larsen and Yee Eun Nam projection designers

Esa-Pekka Salonen's inaugural SFSymphony+ SoundBox is underwritten by Priscilla & Keith Geeslin.



PROGRAM NOTES

FREYA WALEY-COHEN: *Conjure*



Although many of English composer Freya Waley-Cohen's works fit comfortably into traditional concert formats, she has gained particular note for compositions that shake up the

musician-audience experience, works in which, as she puts it, "the structure and the piece become an instrument themselves—the listener is the performer of their own experience." "I believe," she has said, "that the situation in which the listener encounters a piece has a profound effect upon their perceptions of the music." She has put that belief into practice through compositions developed within specific spaces that invite active participation by the audience, including works created for Listenpony, a concert series/record label she co-founded. She says of that endeavor: "We always have three or four 20-minute sets with intervals; there's always a bar; people are never seated in rows but around café-style tables; and it's never in a concert hall—so it has a very social vibe." This will sound familiar to audiences who have attended live San Francisco SoundBox presentations through the past several years and who we look forward to welcoming again in our dedicated performance space.

Waley-Cohen (b. 1989) began studying violin at the age of three and was much drawn to improvising. Correctly sensing that a composer might be lurking within, her mother sent her to a composition course in New Hampshire when she was eleven. She earned her undergraduate degree at Clare College, Cambridge, and proceeded to graduate work at the Royal Academy of Music, where her teachers included Oliver Knussen. She was a Britten-Pears Young Artist

for three years (2013–16), was a 2016 composition fellow at Tanglewood, and in 2019 served as associate composer at Wigmore Hall, where *Conjure* was premiered as part of a day showcasing her music. The premiere performance on November 2, 2019 featured three members of the Albion Quartet, including violinist Tamsin Waley-Cohen (the composer's sister), violist Ann Beilby, and cellist Nathaniel Boyd.

The work's title suggests the summoning of a mystical, perhaps malign, spirit. This appears to be a theme running through Waley-Cohen's oeuvre, in which we encounter such titles as *Dark Hour* (2013, for chamber ensemble), *Changeling* (2019, for chamber orchestra), and two volumes of *Spell Book* (both from 2020, to texts of bewitchment, one book for mezzo-soprano with chamber orchestra, the other for soprano and string quartet). *Mystery* aligns with her own view of her vocation. "To be a composer," she has said, "you need to be resilient and persistent. The path to becoming a composer can seem shrouded in mystery. This is because there is no one path to follow—you have to make your own."

MISSY MAZZOLI: *Vespers for Violin*



An ethereal quality also inhabits Missy Mazzoli's *Vespers for Violin*, in which the pre-recorded soundtrack includes the haunting sounds of disembodied voices, their sustained phrases contrasting with the violin's

often shuddering statements. She relates that the piece "began as a reimagining of my recent composition *Vespers for a New Dark Age*. I sampled keyboards, vintage organs, voices, and strings from that composition, drenched them in delay and distortion, and re-worked them into a piece that can be performed by a soloist. The result is something completely separate from the original work, with only distant, nostalgic connections to the source material." It was premiered October 11, 2014, at the Grand Theatre, Groningen, The Netherlands, by Monica Germino (violin) and Frank van der Weij (sound).

Mazzoli (b. 1980) received her advanced musical training at Boston University, the Yale School of Music, and the Royal Conservatory of The Hague in the Netherlands. Her principal composition teachers included Louis Andriessen, David Lang, Aaron Jay Kernis, Martin Bresnick, and John Harbison. From 2007 to 2010 she served as executive director of the MATA Festival in New York, a forum for the music of emerging composers, and in 2011–12 she was composer/educator-in-residence at the Albany Symphony. She currently teaches on the composition faculty of the Mannes School of Music/The New School in New York, and from 2018–20 she served as the Chicago Symphony's composer-in-residence.

From 2012–15 she was composer-in-residence of the Opera Company of Philadelphia (now renamed Opera Philadelphia) and Gotham Chamber Opera and

Music-Theatre Group. Since then she has increasingly turned her energy toward opera, which, she said, "has really come to feel like an artistic home." She has now had three produced—*Song from the Uproar* (premiered in 2012), *Breaking the Waves* (2016), and *Proving Up* (2018). A fourth, *The Listeners*, is slated to premiered next year in Oslo, and in 2018 the Metropolitan Opera extended a commission for another.

"As a kid," she said, "I played piano and fell in love with music, but was also interested in visual art, literature, poetry, and theater. Composing seemed to be a way to combine all of these obsessions. Composing has also always been the best way I have of organizing the world around me, my most effective method for processing data and making sense of things. There's a logical side to music that I've always loved, a beautifully rigid math behind what seems like an endlessly curved manifestation of pure emotion. ... My music is usually composed of strange, dense harmonies and propulsive rhythms, often layered in unexpected ways."

CAROLINE SHAW: *Entr'acte {A Minuet & Trio}*



In Caroline Shaw (b. 1982) we meet another child violinist—she began studying with her violinist-mother at the age of two—who grew up to be a composer as well as an expert string-player and singer. As a youngster she was drawn to write original pieces reflecting classic compositions she encountered. She majored in violin at Rice University and, after a year in Europe studying garden design through a Watson Fellowship, continued to a master's degree in performance at Yale. All the while she reveled in choral singing, but not until she entered a doctoral program at Princeton did she begin extensive formal training in composition.

Vocal music would afford her “big break” when, in 2013, she became the youngest recipient ever of the Pulitzer Prize for Music, for her *Partita for 8 Voices*, written for Roomful of Teeth, a vocal ensemble to which she belonged (and still does). The Pulitzer jury described that piece, based on Baroque dance forms, as “a highly polished and inventive *a cappella* work uniquely embracing speech, whispers, sighs, murmurs, wordless melodies and novel vocal effects.” Since receiving the Pulitzer, she has received commissions from many leading musicians and organizations, including the Seattle Symphony, Los Angeles Philharmonic, Baltimore Symphony, and Philharmonia Baroque; produced collaborations with Kanye West and Nas; contributed to records by The National; and provided music for (and appeared in) the TV series *Mozart in the Jungle*.

“*Entr'acte*,” she states, “was written in 2011 after hearing the Brentano Quartet play Haydn’s [string quartet] Opus 77, no.2—with their spare and soulful

shift to the D-flat major trio in the minuet. It is structured like a minuet and trio, riffing on that classical form but taking it a little further. I love the way some music (like the minuets of Opus 77) suddenly takes you to the other side of Alice’s looking glass, in a kind of absurd, subtle, technicolor transition.” Although she conceived it as a string quartet, Shaw went on in 2014 to recalibrate *Entr'acte* into a setting for string orchestra, at the behest of the ensemble A Far Cry, expanding it to include parts for two sections of violins plus sections of violas, cellos, and double basses. What we hear in this concert lies in the crack between those two settings, employing the five-part texture of the 2014 version, with a conductor, but the one-on-a-part clarity of the original 2011 setting.—**James M. Keller**

James M. Keller is longtime Program Annotator of the San Francisco Symphony.

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ARTISTS



YUN CHU joined the San Francisco Symphony violin section in 2002. He received his early training at the Shanghai Conservatory of Music and served as concertmaster on two concert tours with the Asian

Youth Orchestra under Sergiu Commissiona, where he also performed as soloist with Yo-Yo Ma. While a student at the University of Southern California (where he received the Jascha Heifetz scholarship), he was selected to participate in the Schleswig-Holstein Festival in Germany, and he was subsequently appointed concertmaster of the Festival Orchestra.



JONATHAN VINOCOUR joined the San Francisco Symphony as Principal Viola in 2009, having previously served as principal viola of the Saint Louis Symphony and guest principal viola of the Leipzig

Gewandhaus Orchestra. A sought-after chamber musician, he is a regular guest of such as festivals the Seattle Chamber Music Society, Marlboro, Bridgehampton, Salt Bay, and Cleveland Chamberfest. Mr. Vinocour graduated from Princeton University with a degree in chemistry and from the New England Conservatory where he studied with Kim Kashkashian. A dedicated teacher, he serves on the faculty of the San Francisco Conservatory of Music as well as the Aspen Music Festival and School. He plays on a 1784 Lorenzo Storioni viola on loan from the San Francisco Symphony.



JILL RACHUY BRINDEL, occupant of the Gary & Kathleen Heidenreich Second Century Cello Chair, joined the cello section of the San Francisco Symphony in 1980. She has been a member of the

Navarro Trio for more than twenty years. The trio is currently in residence at Sonoma State University where Ms. Brindel began teaching in 2015. She studied at Indiana University and Chicago Musical College and was formerly assistant principal cello of the Lyric Opera of Chicago Orchestra, principal cello of the Mendocino Music Festival, and a member of the Houston Symphony. Ms. Brindel actively promotes the music of her late father, composer Bernard Brindel. She is a cello coach for the San Francisco Symphony Youth Orchestra.



POLINA SEDUKH, a native of Saint Petersburg, Russia, is a graduate of the Saint Petersburg Conservatory, where she studied with Savely Shalman, Lev Ivaschenko, and Vladimir Ovtcharek. Ms.

Sedukh also holds a degree from the Longy School of Music in Boston. Before joining the San Francisco Symphony in 2007, she was a member of the Boston Symphony Orchestra. She made her solo debut with the Chamber Orchestra of Liepaya in Latvia at age of seven, followed by recital tours in US, Germany, and Austria. She has appeared as soloist with the Saint Petersburg State Symphony, Boston Virtuosi Orchestra, Newton Symphony, and Saint Petersburg

Cappella Orchestra and has been a prizewinner at numerous competitions, including the Ludwig Spohr International Violin Competition.



Violinist and composer **SARN OLIVER** has performed as soloist, chamber musician, and recitalist throughout the US, Russia, Europe, and Japan. His recordings include violin concertos with the Montpellier

Chamber Orchestra in France as well as numerous CDs in the US. Before joining the San Francisco Symphony in 1995, he was concertmaster of the Santa Cruz Symphony and principal second violin of the Sacramento Symphony. Mr. Oliver created the record label SarnWorks to promote contemporary classical music as well as chamber music. He began his violin studies with Elmar Olivera and Ron Neal, and went on to receive his Bachelor and Master of Music degrees from the Juilliard School. Mr. Oliver is also an active painter as well as a violin and bow maker.



LEOR MALTINSKI has been a member of the San Francisco Symphony since 2003. Born in Tel Aviv in 1976, he began playing violin at age six. He studied with Igor Polesitsky in Florence from 1985 to 1993 and

then moved to the US to continue his musical education, first at the Curtis Institute and then at Indiana University. He has also studied at the Juilliard School and the Peabody Conservatory. Mr. Maltinski has won prizes at several competitions, including first prize at the 1999 Carl Nielsen International Violin Competition, an award that enabled him to present violin recitals and perform with orchestras throughout the US and Europe.



JESSIE FELLOWS is currently Assistant Principal Second Violin with the San Francisco Symphony. Prior to her appointment, she performed frequently with both the Saint Louis Symphony and the New

York Philharmonic. Ms. Fellows's summer festival appearances include engagements at Bravo! Vail, Lakes Area Music Festival, Rome Chamber Music Festival, Amelia Island Chamber Music Festival, Spoleto USA, and the Aspen Music Festival, where she was a fellow from 2011-16. Born into a musical family, she began her studies at the age of three under the direction of her mother in Tulsa, OK. Ms. Fellows received her bachelor's degree from the McDuffie Center for Strings at Mercer University and her master's degree as a Jerome Greene Fellow at the Juilliard School under the tutelage of Ida Kavafian.



Violinist **DARLENE GRAY** won the Nevada Centennial Music Award at age fifteen, performing Lalo's *Symphonie espagnole*. She later attended the University of Southern California School of Performing

Arts where she first met Michael Tilson Thomas. After becoming the concertmaster of the Young Musicians' Foundation Debut Orchestra, she joined the Los Angeles Chamber Orchestra and then the Boston Symphony where she was the youngest member at just twenty-two. In 1982 Ms. Gray joined the San Francisco Symphony.



YUN JIE LIU is Associate Principal Viola of the San Francisco Symphony. Born in Shanghai, he began his violin studies with his father. He entered the middle school of the Shanghai Conservatory of

Music, and was named assistant professor of viola upon graduation. In 1990, he was invited by Mstislav Rostropovich to join the National Symphony in Washington DC. Mr. Liu regularly gives chamber music concerts and solo recitals in venues in New York, Los Angeles, San Francisco, San Diego, Washington DC, Shanghai, and Hong Kong. Yun Jie Liu joined the San Francisco Symphony in 1993. He currently serves on the faculty at the San Francisco Conservatory.



NANCY ELLIS, a New Jersey native, joined the San Francisco Symphony's viola section in 1975. She attended Oberlin College for two years before transferring to Mills College, of which she is a graduate. She

has toured Europe with a quartet that backed rock singer Van Morrison, and she has attended the Marlboro Music Festival and toured with Music from Marlboro.



BARBARA BOGATIN joined the San Francisco Symphony in 1994. Previously she was principal cello with the Milwaukee and New Jersey symphonies and played as a substitute with the New York

Philharmonic for ten years. She studied cello in the preparatory division of the San Francisco Conservatory, and received bachelor's and master's degrees from the Juilliard School. Along with her neuroscientist husband, she has led workshops on meditation and music practice at Spirit Rock Meditation Center, the Esalen Institute, Stanford University, and in Italy and South Africa. She is a proud parent of two University of California graduates.



CHARLES CHANDLER is the first member of the San Francisco Symphony Youth Orchestra to have become a member of the San Francisco Symphony. He studied with Shinji Eshima of the San

Francisco Opera Orchestra and with David Walter at Juilliard. Prior to joining the San Francisco Symphony in 1992, he performed at the Schleswig-Holstein Festival and served as associate principal bass of the Phoenix Symphony.



Emmy Award-winning cinematographer and director **STEVEN CONDIOTTI**'s vast and varied body of work includes commercial, narrative, documentary, and visual effects credits. In the past year, his

focus has been on filming online digital content for performing arts organizations, including the San Francisco Symphony's CURRENTS and SoundBox series, Throughline: San Francisco Symphony—From Hall to Home, and the Deck the Hall Virtual Celebration; the Sun Valley Music Festival summer broadcast season; and an upcoming production with San Francisco Ballet.

His visual effects cinematography credits include media projection material for the San Francisco Opera's staged production of *Heart of a Soldier*. He has traveled worldwide filming content for Google, Salesforce, and Splunk, as well as commercials for the Golden State Warriors, San Francisco Giants, and San Francisco Forty-Niners.

Prior to becoming a cinematographer, Mr. Condiotti worked as chief lighting technician on major feature films and television series on such films as *Blue Jasmine*, *Milk*, *Hemingway & Gellhorn*, and *The Matrix Reloaded* and *The Matrix Revolutions*. His photographic works have been included in exhibits in New York City, Los Angeles, and San Francisco.



LUKE KRITZECK has worked with artists from diverse disciplines and backgrounds in theater, dance, music, circus, and opera, on stages around the world as a lighting and production designer. He is

currently the resident lighting designer and technical advisor for the San Francisco Symphony and has been a member of the creative team for numerous multimedia Symphony production in past seasons. Mr. Kritzeck served as the director of lighting at the New World Symphony for seven years. With Cirque du Soleil, he worked on the touring production *TOTEM*, in Macau, China on its resident show *ZAiA*, and he also served as the lighting director for featured performances at the Venetian Macau. Selected design credits include Chautauqua Opera Company, Cincinnati Ballet, Cincinnati Symphony, Cedar Fair Entertainment, Opera Theatre and Music Festival of Lucca, Lafayette Ballet Theatre, and the Saint Louis Symphony.



YEE EUN NAM is an award-winning set and video designer for opera, theater, and other live performances based in Los Angeles. Recent theater design work includes *Legacy Land* (Kansas City Repertory Theatre);

Where the Mountain Meets the Moon, *Aubergine*, and *The Canadians* (South Coast Repertory); *Black Super Hero Magic Mama* (Geffen Playhouse); *Sweat* (Mark Taper Forum); *Bordertown Now* (Pasadena Playhouse); *Mother of Henry* and *Members Only* (Latino Theater Company); and *Citizen: An American Lyric* (Kirk Douglas Theatre, Fountain Theater). Since 2020, she has been creating digital contents and video arts for organizations including the San Francisco Symphony, Boston Lyric Opera, Los Angeles Chamber Orchestra, LA Opera On Now, Goodman Theatre, the Movement Theatre Company, and Rattlestick Playwrights Theatre. She is currently working as one of the production designer of CLOSE QUARTERS with Los Angeles Chamber Orchestra.

Yee Eun Nam has received multiple LA Stage Alliance Ovation Award nominations, and she won a Los Angeles Drama Critics Circle Award for Theatrical Excellence for CGI/Video in 2020. She received an MFA in Theater Design at UCLA and a BFA in Design and Metal Craft at Seoul National University in Korea.



ADAM LARSEN is a documentary filmmaker and projection designer. Designs include Hal Prince's *LoveMusik* on Broadway; Esperanza Spalding's *12 Little Spells* national tour; Missy Mazzoli's

Breaking the Waves at Opera Philadelphia and the Prototype Festival; Lee Breuer's *The Gospel at Colonus* at the Athens, Edinburgh, and Spoleto festivals; *Watermill* at the BAM Next Wave Festival; Haruki Murakami's *The Wind-Up Bird Chronicle* at the Singapore and Edinburgh festivals; Bernstein's *A Quiet Place* at Tanglewood; Janáček's *From the House of the Dead* at Canadian Opera; Britten's *Turn of the Screw* at Seattle Opera; Bernstein's *Mass* at the Los Angeles Philharmonic and Mostly Mozart Festival; and numerous credits for the San Francisco Symphony, including Britten's *Peter Grimes* and the SoundBox series. Mr. Larsen's documentary *Neurotypical*, about autism from the perspective of autistics, aired on the PBS series *POV*.

Photos:
Minna Hatinen, Kim Huynh, Marylene Mey, Kait Moreno,
Brandon Patoc, Andres Vargas

SAN FRANCISCO SYMPHONY

The San Francisco Symphony is widely considered to be among the most artistically adventurous and innovative arts institutions in the United States, celebrated for its artistic excellence, creative performance concepts, active touring, award-winning recordings, and standard-setting education programs. In the 2020–21 season, the San Francisco Symphony welcomes conductor and composer Esa-Pekka Salonen as its twelfth Music Director and embarks on a new vision for the present and future of the orchestral landscape. This exciting artistic future builds on the remarkable 25-year tenure of Michael Tilson Thomas as the San Francisco Symphony's Music Director. Tilson Thomas continues his rich relationship with the Symphony as its first Music Director Laureate. In their inaugural season together,

Esa-Pekka Salonen and the San Francisco Symphony introduce a groundbreaking artistic leadership model anchored by eight Collaborative Partners from a variety of cultural disciplines: Nicholas Britell, Julia Bullock, Claire Chase, Bryce Dessner, Pekka Kuusisto, Nico Muhly, Carol Reiley, and Esperanza Spalding. This group of visionary artists, thinkers, and doers joins with Salonen and the San Francisco Symphony to chart a new course of experimentation by collaborating on new ideas, breaking conventional rules, and creating unique and powerful experiences. February 2021 saw the launch of SFSymphony+, the San Francisco Symphony's on-demand video streaming service. For more information on the San Francisco Symphony, visit sfsymphony.org.



PRODUCTION CREW

Steven Condiotti, *Director & Director of Photography*

Kara Lancaster, *Editor*

Jason O'Connell, *Audio Producer*

Jon Johannsen, *Audio Engineer*

Luke Kritzeck, *Director of Lighting*

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Denise Woodward, *Stage Audio Lead*

Tim Wilson, *Electrician*

Will Brodhead, *Board Operator*

Kim Rooker, *Projection*

Marty McGee & Russell Adamson, *WatchOut Operators*

Todd Kuhn, *Key Grip*

Filmed at Davies Symphony Hall, a venue of the San Francisco War Memorial and Performing Arts Center, City and County of San Francisco, October 8–9, and 14, 2020.

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Education Programs/Youth Orchestra

Ronald Gallman, *Director*
Anastasia Herold, *Education Program Manager*
Erin Kelly, *Education Programs Associate*
Joseph Matthews, *Education Coordinator*
Jason Pyszkowski, *Associate Director,
Youth Orchestra Program*

Orchestra Personnel

Andrew Tremblay, *Orchestra Personnel Manager*
Daniel Zimardi, *Assistant Orchestra Personnel
Manager*

COMMUNICATIONS

Robin Freeman, *Senior Director*

Archives & Record Management

Adrienne Storey, *Associate Director*
Kristin Lipska, *Digital & Media Archivist*

Editorial

Steven Ziegler, *Director*
Gayle Ginsburg, *Project Manager*
Lauren MacNeil, *Copywriter*

Public Relations

Tatyana Filatova, *Communications Manager*

COMMUNITY ENGAGEMENT & VOLUNTEER SERVICES

Marni Cook, *Senior Director*

Laura Bergmann, *Associate Director, Advocacy & Community Engagement*

Laura Knerler, *Associate Director, Volunteer Services*

DEVELOPMENT

Dan Coleman, *Senior Director*

Jason Tong, *Administrative Assistant to the Senior Director*

Individual Giving

Rachel Kirley, *Director*

Julie Ambrose, *Senior Major Gift Officer*

Liz Gerber, *Annual Fund Program Officer*

Pamela Pretlow, *Senior Major Gift Officer*

Leslie Razana, *Associate*

Institutional Giving

Bryan Pangilinan, *Director*

Ashley Burdge, *Coordinator*

Rosie Fraser, *Associate Director, Corporate Giving & Sponsorships*

Michele Fromson, *Associate Director, Foundation & Government Relations*

Campaign

Chris Shields, *Manager, Prospect Research & Management*

Development Operations & Services

Chandra Asken, *Director*

Mike Ehrenkranz, *Data Integrity Coordinator*

Kunwoo Hong, *Reporting & Data Analytics Specialist*

Maura Timmerman, *Associate Director, Development Operations & Services*

Jack Wong, *Gift Administration Specialist*

Stewardship & Events

Irma Ramirez, *Director*

Megan Anderson, *Donor Recognition Coordinator*

Sherga Kong, *Associate Director, Stewardship*

Audra Loveland, *Associate Director, Events*

Martina Siniscalco, *Events Manager*

May Stearman, *Events Specialist*

Erika Wilson, *Development Communications Officer*

MARKETING & SALES

Alexandra Llamas, *Senior Director*

Joy Smith, *Executive Assistant to Marketing & Communications*

Creative Services

Larry Williams, *Creative Director*

Lisa Bogle, *Senior Project Manager*

Chelsea Dowling, *Digital Web Producer*

Jack Morrow, *Senior Graphic Designer*

Front of House

Jeff Coyne, *House Manager*

Robert Johnston, Jr., *Senior Store Manager*

Toby Kahn, *Assistant Store Manager*

Jennifer Mar, *Senior Assistant Store Manager*

Marketing & Sales

Evan Chapman, *Digital Marketing Manager*

Hillary Fowler, *Marketing Coordinator*

Jason Koo, *Senior Revenue Manager*

Charles Pickford, *Marketing Specialist*

Patron Services

Terry Breedlove, *Director*

Meredith Clark, *Patron Services Representative*

Christina Coughlin, *Assistant Box Office Manager*

Lorri Ferguson, *Patron Services Representative*

Danielle Gold, *Patron Services Representative*

Ruth Goldfine-Ney, *Patron Services Representative*

Eddie Gonzalez, *Patron Services Representative*

Austin Graziano, *Patron Services Representative*

Hilda Kissane, *Box Office Manager*

Sam Koritz, *Community & Internal Ticket Coordinator*

Sam Kohl, *Patron Services Representative*

Bryan Martin, *Patron Services Representative*

Michael Matthew, *Patron Services Representative*

Donald Patterson, *Patron Services Representative*

Laurie Peck, *Patron Services Representative*

Carol Sebelius, *Benefactor Ticket Coordinator*

Philip Toscano, *Group Sales Specialist*

Nick Utterback, *Patron Services Representative*

Tunisha Williams, *Patron Services Representative*

Ian Stewart, *Patron Services Representative*