
SF^{SYMPHONY}+

LINEAGE

CURATED BY JULIA BULLOCK

S O U N D B O X

JULIA BULLOCK ON LINEAGE

“I’ve found that musicians often share a lot about the various influences in their lives—whether they be historical, political, philosophical, personal, or based on other mediums of art. They let diverse influences not only impact their work, but find ways to let them register explicitly.

It’s like musicians are hyper conscious of their lineage—they honor it and value it. So, as I continue to follow along the path and legacy of artists that came before me, lineage has become increasingly important—it’s a part of knowing from where I originated and letting that inform where I envision myself going.

The musicians on this SoundBox program could not make music all together in one place, or even at one time, but the very nature of this program—which links material that spans across almost 900 years—captures an audio and visual snapshot of how lineage can inform, influence, impact, and express itself in a musical context.”



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*

FIRST VIOLINS

Alexander Barantschik, *Concertmaster*

Naoum Blinder Chair

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

SECOND VIOLINS

Dan Carlson, *Principal*

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

VIOLAS

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

CELLOS

Vacant, *Principal*

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

Carolyn McIntosh

Elizabeth C. Peters Cello Chair

Anne Pinsker

BASSES

Scott Pingel, *Principal*

Daniel G. Smith, *Associate Principal*

Stephen Tramontozzi, *Assistant Principal*

Richard & Rhoda Goldman Chair

S. Mark Wright

Lawrence Metcalf Second Century Chair

Charles Chandler

Chris Gilbert

Brian Marcus

William Ritchen

FLUTES

Tim Day, *Principal*
 Caroline H. Hume Chair
Robin McKee, *Associate Principal*
 Catherine & Russell Clark Chair
Linda Lukas
 Alfred S. & Dede Wilsey Chair
Catherine Payne, *Piccolo*
 The Rainbow Piccolo Chair

OBOES

Eugene Izotov, *Principal*
 Edo de Waart Chair
James Button, *Associate Principal*
Pamela Smith
 Dr. William D. Clinite Chair
Russ deLuna, *English Horn*
 Joseph & Pauline Scafidi Chair

CLARINETS

Carey Bell, *Principal*
 William R. & Gretchen B. Kimball Chair
Luis Baez, *Associate Principal & E-flat Clarinet*
David Neuman
Jerome Simas, *Bass Clarinet*

BASSOONS

Stephen Paulson, *Principal*
Steven Dibner, *Associate Principal*
Rob Weir
Steven Braunstein, *Contrabassoon*

HORNS

Robert Ward, *Principal*
Mark Almond, *Associate Principal*
Bruce Roberts, *Assistant Principal*
Jonathan Ring
Jessica Valeri
Daniel Hawkins

TRUMPETS

Mark Inouye, *Principal*
 William G. Irwin Charity Foundation Chair
Aaron Schuman, *Associate Principal*
 Peter Pastreich Chair
Guy Piddington
 Ann L. & Charles B. Johnson Chair
Jeff Biancalana

TROMBONES

Timothy Higgins, *Principal*
 Robert L. Samter Chair
Nicholas Platoff, *Associate Principal*
Paul Welcomer
John Engelkes, *Bass Trombone*

TUBA

Jeffrey Anderson, *Principal*
 James Irvine Chair

HARP

Douglas Rioth, *Principal*

TIMPANI

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

PERCUSSION

Jacob Nissly, *Principal*
Bryce Leafman
James Lee Wyatt III
Stan Muncy†

LIBRARIANS

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

SAN FRANCISCO SYMPHONY CHORUS

Members of the American Guild of Musical Artists

SOPRANOS

Cheryl Cain, Michele Kennedy, Ellen Leslie,
Jennifer Mitchell, Natalia Salemmo, Daphne Touchais,
Cindy Wyvill, Angelique Zuluaga

ALTOS

Terry Alvord, Karen Carle, Silvie Jensen,
Margaret (Peg) Lisi, Brielle Marina Neilson,
Leandra Ramm, Dr. Meghan Spyker, Marilyn Telle Vaughn

TENORS

Seth Brenzel, Michael Desnoyers, Elliott JG Encarnación,
Samuel Faustine, Kevin Gibbs, Michael Jankosky,
Jimmy Kansau, David J. Xiques

BASS

Adam Cole, Mitchell Jones, Clayton Moser,
Matthew Peterson, Chung-Wai Soong, Michael Taylor,
David Varnum, Nick Volkert

** 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.



SOUNDBOX: LINEAGE

Julia Bullock curator

NINA SIMONE and WELDON IRVINE
(arr. **Julia Bullock**) *Revolution*

First appeared on the album *To Love Somebody* (1969), by Nina Simone

Julia Bullock soprano

WALTER DONALDSON and GUS KAHN *Love Me or Leave Me*

from *The Ed Sullivan Show* ©SOFA Entertainment

Nina Simone vocals and piano

JOHANN SEBASTIAN BACH *Invention No. 13 in A minor, BWV 784*

Sarah Cahill piano



HILDEGARD VON BINGEN *O frondens virga*

Excerpt from the album *Christmas* (2003)

San Francisco Girls Chorus

Valérie Sainte-Agathe artistic director

Susan McMane conductor

NINA SIMONE (poem by William Waring Cuney) *Images*

First appeared on the album *Let It All Out* (1964), by Nina Simone

Julia Bullock soprano

Members of the San Francisco Symphony Chorus

Ragnar Bohlin director

Soundbox: Lineage is proudly sponsored by Solomon B. Cera and Fred M. Levin, The Shenson Foundation



COLERIDGE-TAYLOR PERKINSON Plain Blue/s,
from *Blues Forms* for Solo Violin

Wyatt Underhill violin

GEORGE WALKER Lyric for Strings

Daniel Stewart conductor

Wyatt Underhill · Suzanne Leon · David Chernyavsky ·

Darlene Gray violins

Matthew Young · Christina King violas

Margaret Tait cello

Chris Gilbert double bass

ARUÁN ORTIZ (transcribed Edmar Colón) *Mompouana*

First appeared on the album *Junjo* (2006), by Esperanza Spalding

Julia Bullock soprano

John Wilson piano

Scott Pingel double bass

Jacob Nissly drums



ESPERANZA SPALDING (poem by William Blake) Little Fly

First appeared on the album *Chamber Music Society* (2010), by Esperanza Spalding

Julia Bullock soprano

Chen Zhao violin

David Gaudry viola

Amos Yang cello

Scott Pingel double bass

ELIZABETH OGONEK variations on many forms,
from *In Silence*

Daniel Stewart conductor

Benjamin Beilman violin

Yun Jie Liu · Adam Smyla violas

Sébastien Gingras · Anne Pinsker cellos

Stephen Tramontozzi · S. Mark Wright double basses

John Wilson piano

James Lee Wyatt III percussion



FRANCIS POULENC Pastorale and Final,
from *Rapsodie nègre*

Julia Bullock soprano
Robin McKee flute
Carey Bell clarinet
Leor Maltinski · Raushan Akhmedyarova violins
Jonathan Vinocour viola
Barbara Bogatin cello
Marc Shapiro piano

ELIZABETH OGONEK In this uncontainable night,
from *Orpheus Suite* (after Rilke)

Sarah Cahill piano

RICKY IAN GORDON (poem by Langston Hughes)
Litany

Julia Bullock soprano
Natalia Salemmo soprano
Silvie Jensen mezzo-soprano
Amy Hiraga violin
Peter Wyrick cello
Marc Shapiro piano
Members of the San Francisco Symphony Chorus
Ragnar Bohlin director

Steven Condiotti director & director of photography

Taylor Joshua Rankin editor

Luke Kritzeck director of lighting

Adam Larsen projection and graphic designer



PROGRAM NOTES



“She is loved or feared, adored or disliked, but few who have met her music or glimpsed her soul react with moderation,” wrote the poet Maya Angelou of the singer, pianist, songwriter, and political activist **NINA**

SIMONE (1933–2003). Born into a devoutly religious family in North Carolina, and named Eunice Kathleen Waymon, she received financial support from her community that enabled her to pursue musical training. She spent a summer at the Juilliard School preparing for a piano audition at the Curtis Institute in Philadelphia, which rejected her. She suspected racism and felt somewhat vindicated when Curtis awarded her an honorary degree in 2003, days before she died. She did continue her piano studies privately, which she afforded by performing in a dive in Atlantic City. That is when she took her stage name, to keep her mother from discovering that she was working in what she described as a “seedy little bar where old guys go to huddle over a drink and fall asleep.”



She became famous for performances that ranged through jazz, blues, folk, and gospel, and she always maintained her love of classical music, and especially of **JOHANN SEBASTIAN BACH**

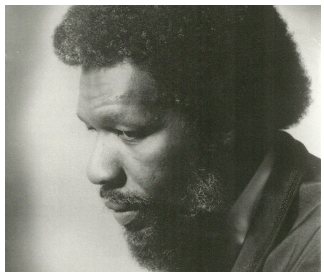
(1685–1750). Her debut album, *Little Girl Blue* (1958), included a cover of the Walter Donaldson/Gus Kahn song “Love Me or Leave Me” into which she interpolated an improvisation in the style of a fugue by Bach, reminiscent of the Two-part Inventions that Bach assembled into a collection for his eldest son in

1722–23. In this concert we hear Bach’s Invention in A minor, which demands independence and balance of the pianist’s hands as she traces his skeins of contrapuntal imitation. In the 1960s, Simone became an important voice in the civil rights movement, unflinching in speaking—or singing—truth to power. The two songs in this concert both relate to this aspect of her oeuvre. Simone, collaborating with composer-and-poet Weldon Irvine, released “Revolution” in 1969. It was her response to a John Lennon/Paul McCartney song the Beatles had recorded the previous year (and from which it borrows some material). Where the Beatles framed their revolution in hopefulness (“It’s gonna be all right”), Simone assumed a more challenging stance (“The only way that we can stand in fact / Is when you get your foot off our back”).



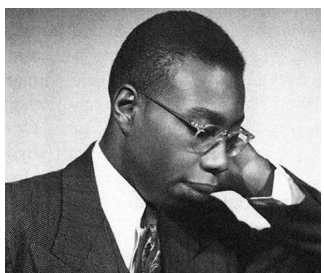
“Images,” which Simone included on her 1964 album *Let It All Out*, relates to the Black is Beautiful movement that was gaining force at that moment. Its lyrics, a 1926 poem by the Harlem Renaissance writer

William Waring Cuney, suggest that, where a woman’s positive self-image and esteem might flourish in a liberal, natural landscape, they become stunted in an oppressive, manufactured environment. Simone’s unaccompanied song takes the form of a chantlike monody (i.e. a single vocal line). This concert connects it to “*O frondens virga*,” an antiphon (that is, a piece framing a psalm-setting in Catholic liturgy) composed by the medieval abbess, composer, poet, philosopher, and mystic **HILDEGARD VON BINGEN** (1098–1179). Its text exalts the Virgin Mary as a blooming branch that supports humankind.



The concert continues with works by two prominent Black-American composers of the twentieth century, **COLERIDGE-TAYLOR PERKINSON** and George Walker. Perkinson (1932–2004) was born into a

musical family and was named after Samuel Coleridge-Taylor, a notable Black-British composer who preceded him by half a century. Following study at New York University and the Manhattan School of Music (where he earned his master's degree), he co-founded the Symphony of the New World in 1965. The first integrated orchestra in the United States, its mission statement declared that it would create performing opportunities for “the many talented non-white classical instrumentalists [and conductors] who have so far not been accepted in this nation’s symphony orchestras.” He would also serve as music director of Jerome Robbins’s American Theater Lab and the Alvin Ailey American Dance Theater. His solo-violin piece “Plain Blue/s,” the first movement of his 1979 suite *Blue/s Forms*, suggests a Bach violin partita infused with inflections of the blues.



GEORGE WALKER (1922–2018) was the first Black-American composer to be honored with the Pulitzer Prize for Music, awarded in 1996 for his *Lilacs* for Voice and Orchestra. A graduate of Oberlin

Conservatory and the Curtis Institute (where he studied piano with Rudolf Serkin and earned artist diplomas on both piano and composition), he spent decades balancing a busy career as a pianist, composer, and teacher—the last most notably at Smith College (where he was the first Black faculty member

to be tenured), Rutgers University (where he chaired the music department), and the Peabody Institute of Johns Hopkins University. His much-played Lyric for Strings began as the second movement of his String Quartet No. 1 (1946), where it bore the title “Lament.” He recast the movement for a full string orchestra, adding a double bass part, and it was premiered in 1947 under the title Lyric for Strings. This echoes the process that gave rise to another American string orchestra classic, Samuel Barber’s Adagio for Strings, which also began as a movement of a string quartet and preceded Walker’s piece by about a decade. As it happens, the two studied under the same composition teacher at Curtis, though they did not overlap.



San Francisco Symphony Collaborative Partner and four-time Grammy winner **ESPERANZA SPALDING** (b. 1984) is widely acclaimed as a jazz bass player, a singer, and a composer. In addition to

serving as Professor of the Practice of Music at Harvard, she is investigating links between music and healing. Her buoyant music reflects influences as wide-ranging as jazz fusion, Brazilian cool, and Hip Hop. At the heart of her art is improvisation, as she recounted in a recent San Francisco Symphony video profile: “Improvisation affords a kind of transparency that’s really hard to get at in other art forms. I think the ‘A-ha’ when I first touched improvisational music was like, ‘Oh, you play yourself here.’” She recently added an improvisational flair to Nico Muhly’s *Throughline*, a world premiere digital work commissioned by the San Francisco Symphony and performed by Symphony musicians and all eight Collaborative Partners.

“*Mompouana*” figured on Spalding’s debut album, *Junjo* (2006), released on a Spanish label. Composed

by Spalding's bandmate Aruán Ortiz, the song spins itself out gradually and revels in repeated motifs and phrases. The title is a salute to the Catalan composer Frederic Mompou (1893–1987), admired for his songs and piano miniatures. “Little Fly” was featured on Spalding’s third studio album, *Chamber Music Society*, released in 2010. It sets a poem by William Blake, which he published in his *Songs of Experience* (1794)—a self-effacing meditation on the transience of life.



ELIZABETH OGONEK

(b. 1989) has served on the faculty at Oberlin Conservatory of Music since 2015 and will move this summer to Cornell University. From 2015 to 2018 she was composer-in-residence

at the Chicago Symphony, where she curated that orchestra’s new-music series MusicNOW. She wrote *In Silence* (2016–17, for solo violin and eight players) for that series, framing it as a creative response to the “Mystery Sonatas” of the seventeenth-century composer Heinrich Biber, famous for making expressive use of *scordatura*—tuning the violin’s strings to unaccustomed pitches. “variations on many forms” is the second of that work’s three movements. Although she is mostly noted for instrumental music, Ogonek draws considerable inspiration from the written word. Her piano piece “In this uncontainable night,” from her *Orpheus Suite* (2018), was her musical response to the last of Rainer Maria Rilke’s *Sonnets to Orpheus*, reflecting, she says, “a certain sense of terror that I associate with the night, but then also this extreme, fragile beauty.”

FRANCIS POULENC (1899–1963) came of age in a Paris that quaked to the breakthroughs of Igor Stravinsky, Erik Satie, Serge Diaghilev, Guillaume Apollinaire, and Pablo Picasso. His *Rapsodie nègre*



(1917) marked his debut as a composer. At the premiere, the vocal soloist was stricken by stage-fright, so Poulenc (who was no singer) leapt in to take his place. It was a great success; Maurice Ravel praised Poulenc

for so convincingly inventing his own folklore, and Stravinsky arranged for a publisher to take on the emerging composer. Cultural awareness was different a century ago, and we may raise an eyebrow at Poulenc’s using a text by a presumed Liberian poet named Makoko Kangourou who was given to nonsense syllables and Parisian street slang. (Poulenc admitted he was fictitious). The piece—of which we hear the last two movements of five—played into the then-universally accepted cultural appropriation, exploitation, fascination, and exoticism of African cultures, driven by French colonialism. It launched Poulenc toward the next step of his career, as a member of the Roaring Twenties avant-garde group known as *Les Six*.

RICKY IAN GORDON (b. 1956) is among the most



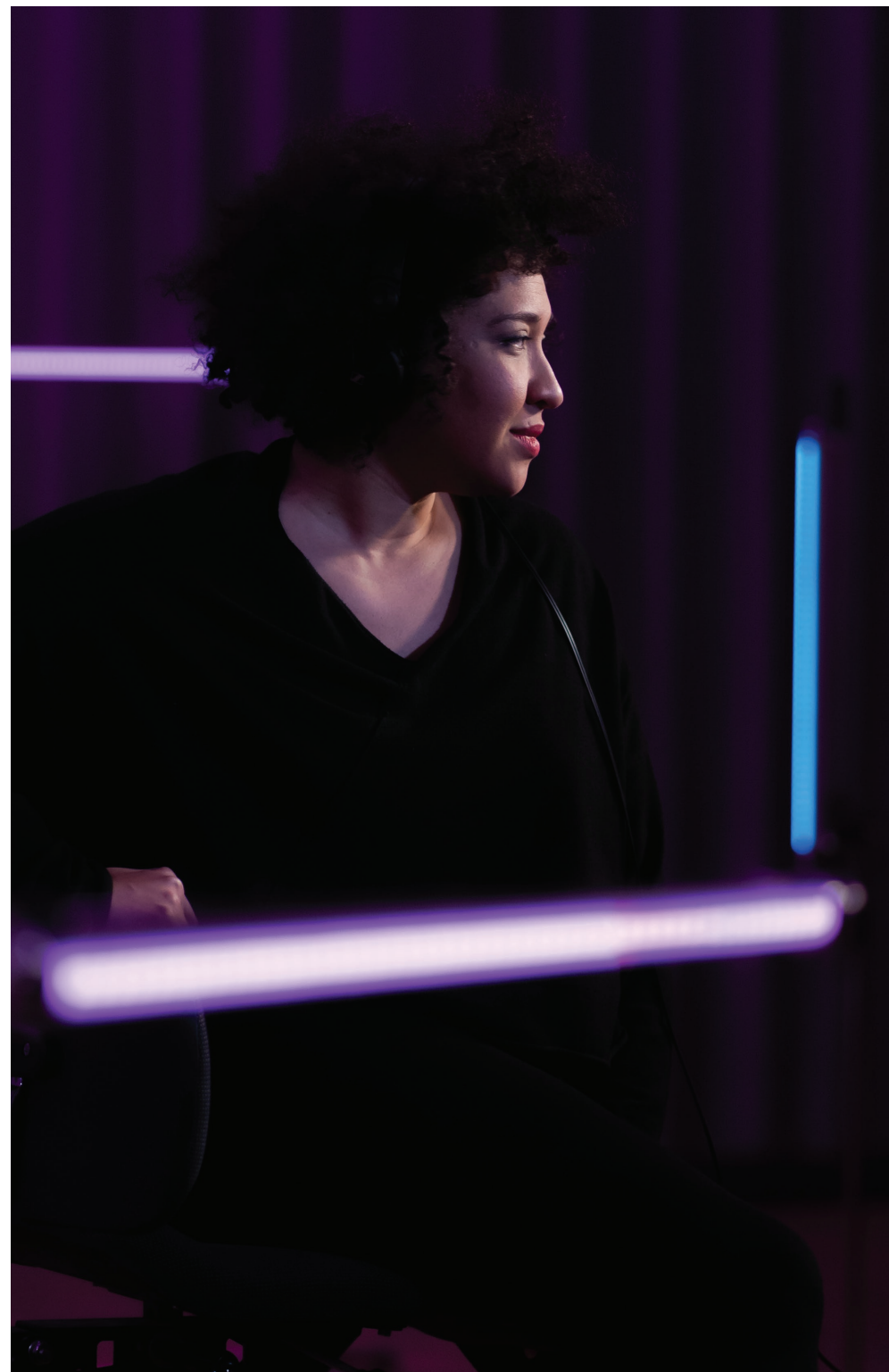
appreciated of modern American vocal composers. His language often bears kinship to the style of cabaret and musical theater in addition to the art song tradition. Nearly all his music features singers,

including thirteen operas, musical theater works, and “theatrical song cycles.” He has been recognized with many honors, including the prestigious Stephen Sondheim Award, and has been featured as composer-in-residence at the Bravo! Vail, Aspen, and Ravinia festivals. Recent premieres include his opera *Intimate Apparel*, to a libretto by Lynn Nottage, commissioned by the Metropolitan Opera and Lincoln

Center Theater. His “Litany,” at once stately, contemplative, and hopeful, is drawn from his 1997 collection *Only Heaven*, which sets seventeen poems by Langston Hughes, a leader of the Harlem Renaissance. (The title of the poem has its own interesting history: It was first published as “Psalm” in 1931; retitled “Big City Prayer” in 1940; titled again as “Prayer 2” in 1947; and first given the title “Litany” by composer John Musto in 1986.) Gordon arranged a new version of this song for soprano, chorus, and chamber ensemble for Julia Bullock to introduce at the Metropolitan Museum in New York, where she was serving as artist-in-residence.—**James M. Keller**

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

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TEXTS

REVOLUTION

We're talkin' about a revolution,
because we see the face of things to come.
Yes, our constitution
friends, it's gonna have to bend.
I'm here to tell you about destruction
of all the evil that will have to end.

Some folks are gonna get the notion,
that I am here to preach hate.
But if I have to swim the ocean,
then I will just communicate.
It's not as simple as talkin' jive,
It's the daily struggle just to stay alive.

Yes, I am singin' about a revolution,
because we are all talkin' about a change.
It's more than evolution,
friends, we've got to clean our brains.
The only way that we can stand, in fact,
is if you get your discriminating foot off our backs.

Alright? Alright.

Weldon Irvine, adapted by Julia Bullock

LOVE ME OR LEAVE ME

Love me or leave me and let me be lonely,
You won't believe me but I love you only,
I'd rather be lonely than happy with somebody else.

You might find the night time the right time for kissing,
Night time is my time for just reminiscing,
Regretting instead of forgetting with somebody else.

There'll be no one unless that someone is you,
I intend to be independently blue.

I want your love, don't wanna borrow,
Have it today to give back tomorrow.
Your love is my love,
There's no love for nobody else.

Gus Kahn

O FRONDENS VIRGA

*O frondens virga,
in tua nobilitate stans
sicut aurora procedit:
nunc gaude et letare
et nos debiles dignare
a mala consuetudine liberare
atque manum tuam porrige
ad erigendum nos.*

Oh blooming branch,
standing in your nobility,
as dawn breaks:
Now, rejoice and be glad,
and because we are weak,
consider freeing us from our bad practices;
extend your hand
to lift us up.

Translation: Julia Bullock

IMAGES

She does not know
her beauty,
she thinks her brown body
has no glory.

If she could dance
naked under palm trees
and see her image in the river,
she would know.

But there are no palm trees
on the street,
and dish water gives back
no images.

William Waring Cuney

LITTLE FLY

Little fly,
Thy summer's play,
My thoughtless hand
Has brushed away.

Am not I
A fly like thee?
Or art not thou
A man like me?

For I dance
And drink, and sing:
Till some blind hand
Shall brush my wing.

If thought is life
And strength and breath,
And the want
Of thought is death;

Then am I
A happy fly,
If I live,
Or if I die.

William Blake

LITANY

Gather up
In the arms of your pity
The sick, the depraved,
The desperate, the tired,
All the scum
Of our weary city.

Gather up
In the arms of your pity.
Gather up
In the arms of your love—
Those who expect
No love from above.

Langston Hughes

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ARTISTS



JULIA BULLOCK

Combining versatile artistry with a probing intellect and commanding stage presence, American classical singer Julia Bullock has, in her early thirties, already headlined productions

and concerts at some of the preeminent arts institutions worldwide. An innovative programmer whose artistic curation is in high demand, her curatorial positions include San Francisco Symphony Artist-in-Residence in 2019–20 and Collaborative Partner beginning with the 2020–21 season, Esa-Pekka Salonen's first as Music Director; Artist-in-Residence of London's Guildhall School for the 2020–21 and 2021–22 seasons; opera-programming host of new broadcast channel All Arts; founding core member of the American Modern Opera Company (AMOC); and 2018–19 Artist-in-Residence of New York's Metropolitan Museum of Art. Bullock is also a prominent voice of social consciousness and activism.

Bullock has made key operatic debuts at San Francisco Opera in the world premiere of John Adams's *Girls of the Golden West*; Santa Fe Opera in Adams's *Doctor Atomic*; Festival d'Aix-en-Provence and Dutch National Opera in *The Rake's Progress*; and the English National Opera, Spain's Teatro Real, and Russia's Bolshoi Theatre in the title role of *The Indian Queen*.

In concert, she has collaborated with the Los Angeles Philharmonic and Gustavo Dudamel, the New York Philharmonic and Alan Gilbert, the Boston Symphony Orchestra and Andris Nelsons, Japan's NHK Symphony and Paavo Järvi, and both the Berlin

Philharmonic Academy and London Symphony Orchestra with Simon Rattle, among others. Her recital highlights include appearances at New York's Carnegie Hall, the Philadelphia Chamber Music Society, Cal Performances at UC Berkeley, Boston's Celebrity Series, Washington's Kennedy Center, and the Mostly Mozart and Ojai Music festivals, where she joined Roomful of Teeth and the International Contemporary Ensemble for the world premiere of *Josephine Baker: A Portrait*. This led to the creation of *Perle Noire: Meditations for Joséphine*, a work conceived by Bullock in collaboration with Peter Sellars, and written for her by Tyshawn Sorey and Claudia Rankine. Her growing discography includes Adams's *Doctor Atomic*, recorded with the composer conducting the BBC Symphony Orchestra, and *West Side Story*, with Michael Tilson Thomas and the San Francisco Symphony, both of which were nominated for Grammy awards.

Julia Bullock was born in Saint Louis, MO, and holds degrees from the Eastman School of Music, Bard College's Graduate Vocal Arts Program, and New York's Juilliard School. She lives with her husband, conductor Christian Reif, in Munich.

Julia Bullock is represented by Étude Arts, LLC.
Ansonia Station, P.O. Box 230132
New York, NY 10023

juliabullock.com



SARAH CAHILL has commissioned, premiered, and recorded numerous compositions for solo piano. More than forty composers have dedicated works to her, including John Adams, Terry

Riley, Frederic Rzewski, Pauline Oliveros, Annea Lockwood, and Roscoe Mitchell. Recent and upcoming appearances include engagements at the Barbican Centre, Huddersfield Contemporary Music Festival, Cleveland Museum of Art, Detroit Institute of Art, the National Gallery, and Toyusu Hall in Tokyo. Named a 2018 Champion of New Music by the American Composers Forum, her writing has appeared in the *John Adams Reader*, *Contemporary Music Review*, *Keyboard Magazine*, *Ashgate Research Companion to Minimalist and Postminimalist Music*, and *Piano and Keyboard Magazine*. Her pre-concert talks and onstage interviews have been featured at the Metropolitan Museum of Art, San Francisco Opera, San Francisco Symphony, Los Angeles Philharmonic, and Cal Performances; her joint interviews with Meredith Monk and Björk, and with Elliott Carter and Phil Lesh, have been heard on Counterstream Radio. Ms. Cahill is on the faculty at the San Francisco Conservatory and her radio show, *Revolutions Per Minute*, which has recently featured two-hour interviews with John Adams, Kaija Saariaho, Richard Goode, Helmut Lachenmann, and Meredith Monk, can be heard every Sunday evening on KALW-FM in San Francisco.



Highlights of violinist **BENJAMIN BEILMAN**'s 2020–21 season include appearances with the Atlanta, Kansas City, and San Antonio symphonies; debuts with the Philharmonia Orchestra, Oslo

Philharmonic, Warsaw Philharmonic, Basel Symphony, and Staatskapelle Weimar; and a return engagement with the City of Birmingham Symphony Orchestra. In recent seasons he made his debut with the Budapest Festival Orchestra and play-directed the London Chamber Orchestra.

In recital and chamber music, Mr. Beilman has performed at Carnegie Hall, Lincoln Center, Concertgebouw Amsterdam, Berlin Philharmonie, Wigmore Hall, the Louvre (Paris), and Bunka Kaikan (Tokyo). In early 2018 he premiered a new work dedicated to the political activist Angela Davis, written by Frederic Rzewski and commissioned by Music Accord, which he has performed extensively across the US.

Mr. Beilman studied with Almita and Roland Vamos at the Music Institute of Chicago, Ida Kavafian and Pamela Frank at the Curtis Institute of Music, and Christian Tetzlaff at the Kronberg Academy. His accolades include a Borletti-Buitoni Trust Fellowship, an Avery Fisher Career Grant, and a London Music Masters Award.

In 2016, he released his first album *Spectrum* on Warner Classics, featuring works by Igor Stravinsky, Leoš Janáček, and Franz Schubert. He plays the “Engleman” Stradivarius violin from 1709, generously on loan from the Nippon Music Foundation.



DANIEL STEWART joined the San Francisco Symphony as Wattis Foundation Music Director of the San Francisco Symphony Youth Orchestra (SFSYO) in the 2019–20 season. Previously a member of the

SFSYO and a substitute violist for the San Francisco Symphony, he has concertized frequently as a viola soloist, and served as principal violist of numerous ensembles. Mr. Stewart currently serves as Music Director of the Santa Cruz Symphony, and he has conducted the San Francisco Symphony, Metropolitan Opera Orchestra, Boston Symphony Orchestra, Los Angeles Philharmonic, Houston Symphony, Saint Louis Symphony, hr-Sinfonieorchester, Frankfurt Opera Orchestra, and Boston Ballet, among others.



WYATT UNDERHILL joined the San Francisco Symphony as Assistant Concertmaster in 2018. He was previously assistant concertmaster of the Baltimore Symphony, substitute concertmaster with the New

Haven Symphony, and associate concertmaster of Symphony in C. He has won top prizes in the Irving M. Klein International Competition for Strings and the Minnesota Orchestra Young Artist Competition, and has performed as soloist with the Milwaukee Symphony, Concord Chamber Orchestra, and the Oberlin Orchestra, and in recital at the Kennedy Center in Washington DC, and the Gualala Arts Center in California. Founding first violinist of the award-winning Blue Hill String Quartet, he is a graduate of the Oberlin Conservatory and the Juilliard School.



SUZANNE LEON joined the San Francisco Symphony in 1990. Following her graduation from the Curtis Institute of Music, she spent five years in France, where she served as concertmaster of the Orchestre

International de Paris and taught at the Sorbonne. Ms. Leon has toured as a member of the Asia Philharmonic Orchestra. She has performed chamber music frequently with her Symphony colleagues, including pre-concert performances and a concert at San Francisco's Chinese Cultural Center. She has two children with her husband, former San Francisco Symphony violinist Dan Nobuhiko Smiley.



DAVID CHERNYAVSKY joined the San Francisco Symphony in 2009. Born in Saint Petersburg, Russia, he began violin studies at the age of six and at eleven gave his first solo recital. After winning prizes in competitions

in Russia and France, he entered the Saint Petersburg Conservatory. In 1997, Mr. Chernyavsky came to the US to study at Indiana University's Jacobs School of Music and, later, at the Juilliard School. He has recorded several CDs with the Saint Petersburg Quartet and with the Joel Rubin Klezmer Music Ensemble, and he has released a solo CD, *Klezmer Violin*. He also performs and teaches with the San Francisco Academy Orchestra.

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Violinist **DARLENE GRAY** won the Nevada Centennial Music Award at age fifteen, performing Édouard 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.



MATTHEW YOUNG joined the San Francisco Symphony viola section in 2012. He was a founding member of the Verklärte Quartet, which won grand prize in the 2003 Fischhoff National Chamber Music

Competition. He currently performs as a member of Ensemble San Francisco. Winner of a 2007 McKnight Artist Fellowship for Performing Musicians and the Robert Vernon Prize for Viola Performance, he attended the University of Kentucky, Yale School of Music, and Cleveland Institute of Music.



CHRISTINA KING, a native of Newport Beach, CA, joined the San Francisco Symphony in 1996. She has been a member of the Tucson Symphony and served as principal viola in the Civic Orchestra of Chicago, the

training orchestra of the Chicago Symphony. Prior to

those positions, she played with various orchestras in Mexico City. Ms. King is a graduate of Barnard College/Columbia University, where she pursued a degree in English while studying violin and viola at the Manhattan School of Music. She was later granted a fellowship to Northwestern University, where she earned her master's degree.



MARGARET TAIT joined the San Francisco Symphony in 1975 and has occupied the Lyman & Carol Casey Second Century Chair. A Virginia native, she holds a bachelor's degree from the University of Southern

California and a master's degree from the San Francisco Conservatory of Music, and she previously served as principal cellist with the Birmingham Symphony Orchestra. Ms. Tait was a founding member of the Aurora String Quartet, in which she performed with San Francisco Symphony colleagues for twenty-two years.



CHRIS GILBERT studied with Henry Loew at the University of Southern Illinois and at the Saint Louis Conservatory. He participated in the Tanglewood Music Festival before joining the San Francisco Symphony

bass section in 1978.



Pianist **JOHN WILSON** has performed in many of the major halls in North America with a wide range of repertoire and ensembles. Most recently, he won first prize in the 2019 International Respighi

Competition, resulting in performances as soloist with the Chamber Orchestra of New York at Carnegie Hall; first place in the American Prize Foundation 2019 Competition; and Best Performance of an American Work at the 2017 Liszt-Garrison International Piano Competition. His appearances in chamber ensembles include engagements with musicians of the San Francisco Symphony and Orchestre Symphonique de Montréal, and he has performed in duo recital with artists such as Joshua Bell and Johannes Moser. Mr. Wilson has recorded for Naxos USA, MSR Classics, Medici.tv, and WQXR. His debut solo album will be recorded this year on the Avie label.



SCOTT PINGEL became Principal Bass of the San Francisco Symphony in 2004, having previously served in that position with the Charleston Symphony. Prior to that, he was a member of the New World

Symphony. He has also served as guest principal with the National Arts Centre Orchestra in Canada. Mr. Pingel received degrees from the University of Wisconsin-Eau Claire and the Manhattan School of Music. Also a jazz musician, he has worked with artists including Tammy L Hall, Jason Hainsworth, Michael Brecker, Geoff Keezer, and James Williams.



JACOB NISSLY was appointed Principal Percussion of the San Francisco Symphony in 2013. Previously, he was principal percussion of the Cleveland Orchestra and the Detroit Symphony. He also served as a

member of the New World Symphony. He is on the percussion faculty at the San Francisco Conservatory and is currently a coach for the San Francisco Symphony Youth Orchestra. He has also taught at the Eastman School of Music and the Cleveland Institute of Music. Mr. Nissly holds a Bachelor of Music and Jazz Studies from Northwestern University and a Master of Music degree from the Juilliard School. He began his percussion studies with Woody Smith in Iowa.



CHEN ZHAO joined the San Francisco Symphony in 2000. A native of Shanghai, he studied with his uncle and gave his first public performance at the Shanghai Children's Palace at age six. He went on to study at

the Shanghai Conservatory of Music, Crossroads School for Art and Sciences, Curtis Institute of Music, San Francisco Conservatory of Music, and the New World Symphony, before joining the San Francisco Symphony. Mr. Zhao has appeared as a soloist with the Curtis Symphony, Oslo Chamber Orchestra, San Francisco Symphony, San Francisco Symphony Youth Orchestra, and the Stanford Symphony. Currently a violin coach for the San Francisco Symphony Youth Orchestra, Chen Zhao is a violin professor at the San Francisco Conservatory of Music.



DAVID GAUDRY, a native of Vancouver, British Columbia, joined the San Francisco Symphony's viola section in 1982. A graduate of Indiana University, he also studied at the Vancouver Academy of Music and at the Banff School of Fine Arts. Prior to joining the San Francisco Symphony he was a member of the Vancouver Symphony.



AMOS YANG joined the San Francisco Symphony in 2007 as Assistant Principal Cello. He was previously a member of the Seattle Symphony. Born and raised in San Francisco, he was a member of the San Francisco

Symphony Youth Orchestra and San Francisco Boys Choir and holds bachelor's and master's degrees from the Juilliard School. From 1996 to 2002 he was the cellist in the Maia String Quartet. Mr. Yang serves on the faculty of the San Francisco Conservatory of Music and the San Francisco Academy Orchestra.



YUN JIE LIU joined the San Francisco Symphony in 1993, where he serves as Associate Principal Viola. 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. He regularly gives chamber music concerts and solo recitals throughout the US and in Shanghai and Hong Kong. He currently serves on the faculty at the San Francisco Conservatory.



ADAM SMYLA, who joined the San Francisco Symphony in 2000, won the National Viola Competition in his native Poland at age seventeen. Shortly thereafter he became the youngest member of the

Polish National Radio and Television Orchestra and was invited to join the Penderecki String Quartet, with which he toured internationally for nearly a decade. From 1995 to 2000, Mr. Smyla was assistant principal viola with the Lyric Opera of Chicago and principal viola of the Sun Valley Symphony. He is a viola coach for the San Francisco Symphony Youth Orchestra and active in chamber music performing frequently with his wife, pianist Edna Koren.



SÉBASTIEN GINGRAS joined the San Francisco Symphony in 2010. He grew up in Chicoutimi, Québec, where he was educated at the Conservatoire de Musique. He received his master's degree in music from

the New England Conservatory, where he studied with Laurence Lesser. Previously a member of the New World Symphony and the Saint Louis Symphony, Mr. Gingras has joined in chamber music performances with artists including Menahem Pressler, Anthony Marwood, and the Alcan and Borromeo string quartets.



ANNE PINSKER joined the San Francisco Symphony in 1982. She is a graduate of the Juilliard School of Music, where she studied with Leonard Rose, and she has served as a member of the Lyric Opera of Chicago

Orchestra and as a regular substitute in the Chicago Symphony.



STEPHEN TRAMONTOZZI joined the San Francisco Symphony in 1980 and serves as Assistant Principal Bass, occupying the Richard & Rhoda Goldman Chair. A native of Arlington, MA, he studied at

the Eastman School of Music, New England Conservatory, and the San Francisco Conservatory. He has been Principal Bass with the Sun Valley Summer Symphony since 2004. A member of the faculty at the San Francisco Conservatory since 1985, Mr. Tramontozzi also coaches members of the San Francisco Symphony Youth Orchestra bass section. He recently released a solo CD with pianist Keisuke Nakagoshi.



S. MARK WRIGHT, a native of Emporia, KS, attended the Interlochen Music Camp as a child and studied bass with Larry Hurst at the University of Michigan. He played in the Detroit Symphony throughout

the summer of 1986, joining the San Francisco Symphony in September of that year.



JAMES LEE WYATT III joined the San Francisco Symphony in 2001 after serving as principal percussionist of the Honolulu Symphony. A native of Princeton, KY, he received his bachelor's degree from the

University of Michigan and his master's degree from Temple University. Mr. Wyatt has performed with the Santa Fe Opera, National Repertory Orchestra, Sun Valley Summer Symphony, and the Ojai, Tanglewood, Spoleto festivals.



ROBIN MCKEE is Associate Principal Flute of the San Francisco Symphony, occupying the Catherine & Russell Clark Chair. A native of Tulsa, OK, she began her music studies on piano before switching to flute.

She later studied with Robert Willoughby at the Oberlin Conservatory. Before joining the San Francisco Symphony in 1984, she played piccolo in the Richmond (Virginia) Symphony and served as assistant principal flute of the Baltimore Symphony.



CAREY BELL became San Francisco Symphony Principal Clarinet and occupant of the William R. & Gretchen B. Kimball Chair in 2007. He has held principal positions with the San Francisco Opera

Orchestra and the Syracuse Symphony, and served as acting principal clarinet of the San Francisco Ballet Orchestra, and as guest principal clarinet with the Philadelphia Orchestra. After graduating from the University of Michigan at Ann Arbor, he continued his training at DePaul University and was a member of the Civic Orchestra of Chicago. A member of the faculty of the San Francisco Conservatory of Music, he has also taught at Stanford University.

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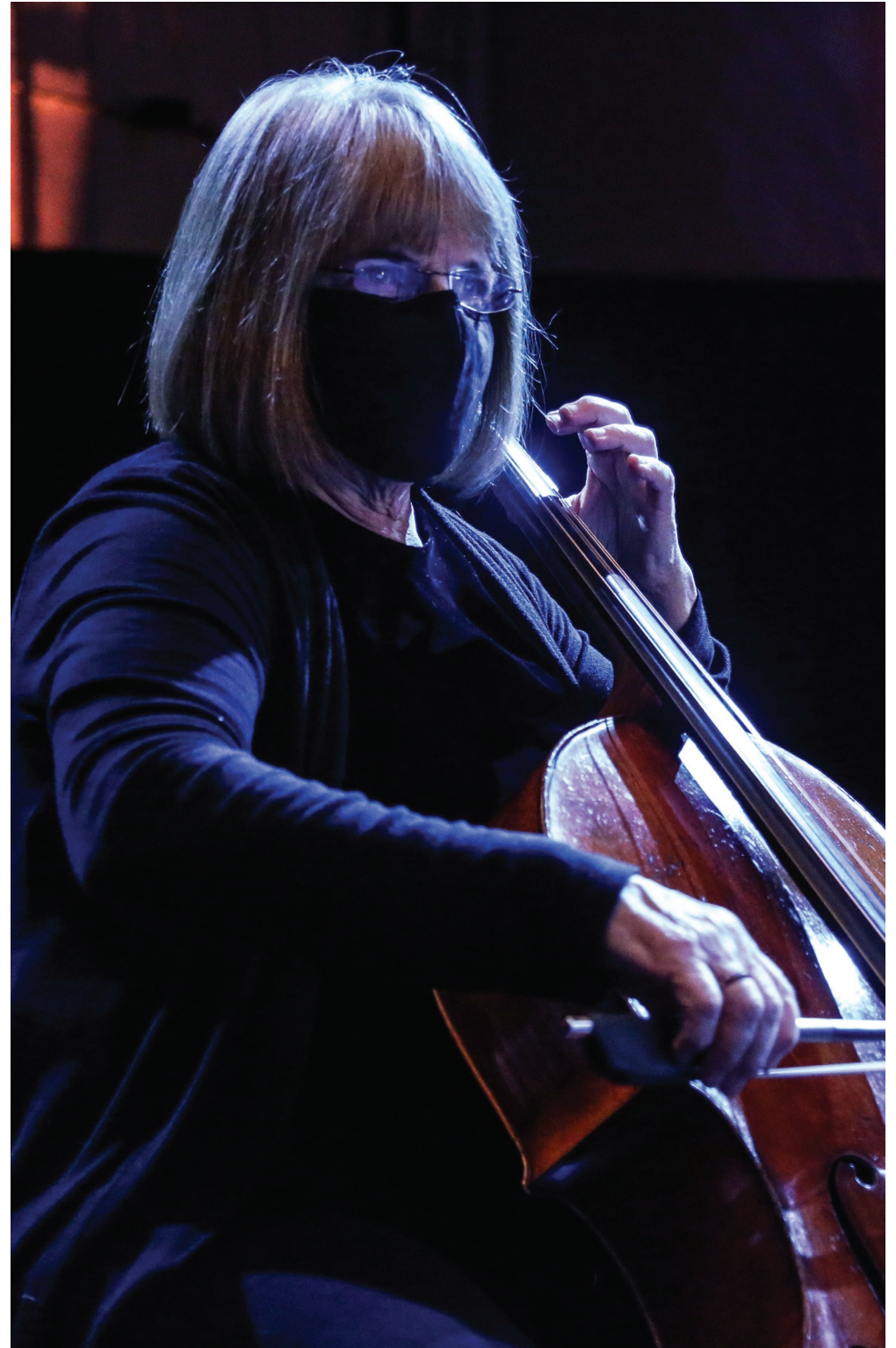
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LEOR MALTINSKI has been a member of the San Francisco Symphony since 2003. Born in Tel Aviv in 1976, he began playing violin at age six. He studied with Igor Polesitsky in Florence from 1985 to 1993 and

then moved to the United States 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.



RAUSHAN AKHMEDYAROVA is a native of Kazakhstan and comes from a family of musicians. She won first prize at the National Violin Competition of Kazakhstan, the International Competition of

Asia in Tashkent, the UNISA International Competition in Pretoria, and the Geneva International Competition. She graduated from the Kazakh State Conservatory and studied privately at the Moscow Conservatory, and in 1994 she received a full scholarship to study at Southern Methodist University. Ms. Akhmedyarova was previously associate concertmaster of the New Century Chamber Orchestra and on the faculty of the San Francisco Academy Orchestra. She joined the San Francisco Symphony in 2006.



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.



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.



MARC SHAPIRO is Principal Keyboard of the California Symphony. From 1984 to 2003 he was San Francisco Symphony Chorus accompanist. In 1998 he accompanied the City of

Birmingham Symphony Chorus on tour in the US and Canada. Mr. Shapiro performs frequently with Composers, Inc., Chamber Music Sundaes, Sierra Chamber Music Society, Mainly Mozart Festival (San Diego), and the Mohonk Festival. He holds degrees from the Peabody Conservatory and is on the faculty at Mills College.



AMY HIRAGA studied at the University of Cincinnati and the Juilliard School. She has been a member of the Orchestra of Saint Luke's and the Orpheus Chamber Orchestra. Ms. Hiraga spent one year as a member of

the San Francisco Symphony before returning to the East Coast with her husband, San Francisco Symphony Associate Principal Cello Peter Wyrick. She worked as a freelance musician in New York and joined the Metropolitan Opera Orchestra in 1991, then rejoined the San Francisco Symphony when she and Mr. Wyrick returned to San Francisco in 1999.



PETER WYRICK has served as Associate Principal Cello of the San Francisco Symphony, occupying the Peter & Jacqueline Hofer Chair, since 1999. Born in New York to a musical family, he began

studies at the Juilliard School at age eight and made his solo debut at age twelve. He has been principal cello of the Mostly Mozart Festival Orchestra and associate principal cello of the New York City Opera

Orchestra. As a member of the Ridge String Quartet, he recorded Antonín Dvořák's piano quintets with pianist Rudolf Firkusny, an RCA recording that won France's Diapason d'Or and received a Grammy nomination. He has also recorded Gabriel Fauré's cello sonatas with pianist Earl Wild for dell'Arte records.



Soprano **NATALIA SALEMMO** joined the San Francisco Symphony Chorus in 2019 after relocating from New York. In December 2019, she performed in *Messiah* for the first time as a soloist with the South Dakota

Symphony. Other credits include performances as Zerlina in *Don Giovanni* with the South Dakota Symphony, Gretel in *Hänsel and Gretel* with Amore and Bronx Opera, First Spirit in *Die Zauberflöte* with Opera Saratoga, La Fée in *Cendrillon*, and Frasquita in *Carmen*. She received her master's degree from Mannes School of Music.



Mezzo-soprano **SILVIE JENSEN** appeared with the San Francisco Symphony as the Nurse in *Boris Godunov* and as alto soloist in J.S. Bach's *Saint John Passion* and *Magnificat*.

She is also a member of the San Francisco Opera Regular Chorus, where she made her solo debut in the role as Lehrbuben in *Die Meistersinger von Nürnberg*. She has performed as soloist at the Barbican, the Ostrava Days Festival in Czech Republic, Mendocino Music Festival, and in the Lyric Opera Chorus. Ms. Jensen made her solo debut at Carnegie Hall singing J.S. Bach's *Saint Matthew Passion* and later appeared there in *Messiah*.

The **SAN FRANCISCO SYMPHONY CHORUS** was established in 1973 at the request of Seiji Ozawa, then the Symphony's Music Director; the San Francisco Symphony Chorus, numbering thirty-two professional and more than 120 volunteer members, performs more than twenty-six concerts each season. Louis Magor served as the Chorus's director during its first decade. In 1982 Margaret Hillis, assumed the ensemble's leadership, and the following year Vance George was named Chorus Director, serving through 2005–06. Ragnar Bohlin assumed the position of Chorus Director in March 2007. The Chorus can be heard on many acclaimed San Francisco Symphony recordings and has received Grammy awards for Best Performance of a Choral Work (for Carl Orff's *Carmina burana*, Johannes Brahms's *German Requiem*, and Gustav Mahler's Symphony No. 8) and Best Classical Album (for a collection of works by Igor Stravinsky and for Mahler's Symphony No. 3 and Symphony No. 8). **Ragnar Bohlin** studied conducting with Eric Ericson and Jorma Panula, piano with Peter Feuchtwanger in London, and singing with Nicolai Gedda. Founding Artistic Director of the professional chamber chorus Cappella SF, Mr. Bohlin currently teaches at the San Francisco Conservatory of Music. His guest conducting engagements have included appearances with the BBC Singers, Swedish Radio Choir, São Paulo Symphony in Brazil, Malmö Symphony in Sweden, Stavanger Symphony in Norway, and the Edmonton Symphony in Canada. He received Chorus America's Michael Korn Founders Award.

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Filmed at Davies Symphony Hall, a venue of the San Francisco War Memorial and Performing Arts Center, City and County of San Francisco, November 11–13 and 16–17, 2020; and Bavaria Musikstudios, Munich, Germany, January 10–11, 2021.

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The San Francisco Symphony is grateful for the generosity of its Accelerator Fund Founders who have made gifts of \$100,000 or more in support of its digital strategy, which includes critical investments in technology, equipment, and programming.

To learn more about the digital strategy and the Accelerator Fund's impact please contact Dan Coleman, Senior Director, Development, 415.503.5445 or dcoleman@sfsymphony.org.

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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.

Narrative and documentary films he has photographed have appeared at film festivals including Sundance, Mill Valley, and the San Francisco International Film Festival. His visual effects cinematography credits include media projection material for the San Francisco Opera's staged production of *Heart of a Soldier*. He has travelled 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.



TAYLOR JOSHUA RANKIN is an award-winning filmmaker and composer of new music, based in the San Francisco Bay Area. His music has been performed by ensembles across the United States such as Third

Coast Percussion, San Francisco Contemporary Music Players, Friction Quartet, NYU Marimba Ensemble, and at institutions including Eastman School of Music and the University of Michigan. He is a member of the Oakland-based film production company Bone & Gold where he serves as in-house composer and creative collaborator. As a filmmaker, he has collaborated with many Bay Area artists and ensembles and was the video editor for Nico Muhly's *Throughline* with the San Francisco Symphony. Mr. Rankin has a master's degree in music composition from the San Francisco Conservatory of Music where he studied with composer Mason Bates.



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.



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; Leonard Bernstein's *A Quiet Place* at Tanglewood; Leoš Janáček's *From the House of the Dead* at Canadian Opera; Benjamin 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:

Christine Alicino, Minna Hatinen, Kim Huynh, Terrence McCarthy, Allison Michael Orenstein, Brandon Patoc, Daniel Stupar, 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.



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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*