“Resilience fortifies, resilience uplifts, resilience guides.”

—Destiny Muhammad
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 Watts Foundation Music Director
Ragnar Bohlin, Chorus Director
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Katherine Hanrahan Chair
Yun Chu
Naomi Kazama Hull
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Audrey Avis Aasen-Hull Chair
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Vacant
The Eucalyptus Foundation Second Century Chair
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Eliot Lev
Isaac Stern Chair
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Katie Kadarauch, Assistant Principal
Vacant
Joanne E. Harrington & Lorry I. Lokey
Second Century Chair
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David Gaudry
David Kim
Christina King
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Nanci Severance
Adam Smyla
Matthew Young

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Peter Wyrick, Associate Principal
Peter & Jacqueline Hoefer Chair
Amos Yang, Assistant Principal
Vacant
Lyman & Carol Casey Second Century Chair
Barbara Andres
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Jill Rachuy Brindel
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Stephen Tramontozzi, Assistant Principal
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Matthew Peterson, Chung-Wai Soong, Michael Taylor,
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† Acting member of the San Francisco Symphony

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
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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: RESILIENCE

Destiny Muhammad curator

AMBROSE AKINMUSIRE (arr. Matt Wong)
Confessions to My Unborn Daughter

Daniel Stewart conductor
Destiny Muhammad harp
Matt Wong piano
Ron Belcher bass
Leon Joyce, Jr. drums
Linda Lukas flute
Jerome Simas clarinet
Sarn Oliver violin
David Kim viola
Peter Wyrick cello

TRADITIONAL (arr. Destiny Muhammad) Butterfly Jig

Destiny Muhammad harp
Ron Belcher bass
Leon Joyce, Jr. drums

MARY LOU WILLIAMS (arr. Matt Wong) Tell Him Not to Talk Too Long

Daniel Stewart conductor
Destiny Muhammad harp and vocalist
Ron Belcher bass
Leon Joyce, Jr. drums
Linda Lukas flute
Jerome Simas bass clarinet
Sarn Oliver violin
David Kim viola
Peter Wyrick cello
WILLIAM GRANT STILL  Serenade  
Daniel Stewart  conductor  
Destiny Muhammad  harp  
Members of the San Francisco Symphony  
For a list of musicians performing Serenade, turn to page 16.

ARTHUR CUNNINGHAM (arr. Matt Wong)  
Lullaby for a Jazz Baby  
Destiny Muhammad  harp  
Mike Olmos  trumpet  
Ron Belcher  bass  
Leon Joyce, Jr.  drums

DESTINY MUHAMMAD (arr. Matt Wong)  
Hope on the Horizon  
Destiny Muhammad  harp and vocalist  
Suzanne Leon  ·  Cathryn Down  violins  
Gina Cooper  viola  
Barbara Bogatin  cello

Frank Zamacona  director  
Taylor Joshua Rankin  editor  
Luke Kritzeck  director of lighting  
Adam Larsen  projection designer
DESTINY MUHAMMAD
ON RESILIENCE
By Steve Holt

How did you come up with the idea for Resilience?

When the Symphony asked me to curate a SoundBox program, it was December 2020, almost a year into the pandemic. Within a very short time, all of my upcoming performances were canceled. And I thought, all of us who can reimagine ourselves during this crisis will come out of this stronger and wiser. I’ve seen folks struggle, and that’s been very painful. But some of us have been able to support one another in whatever way we can as we move forward.

During the pandemic, the resilience of not just my artistic community but also my family has been so important. Thinking of what my family has been through—not just in the current situation but also throughout its history—that’s directly affected how I put together this program. I think of my great-grandparents emerging from a history of slavery to setting up their own businesses. And my grandparents’ journey from Louisiana to Los Angeles, where they made a whole new life for themselves and their children. That’s resilience, not only theirs but the Black community’s in general. Many times I’ve felt like I have to boss up to even come to the level of things they’ve had to deal with.

I’m a spiritual woman, and I always have prayed. Now my prayer practice has gone up 1,000%. And I am just grateful for every person who said a prayer for me, or who sent me a little money, who’s said, “I know you’re trying to make it, we got you.” I probably do not have enough fingers and toes to count my blessings!

Let’s talk about the composers and their music, and what led you to include them in Resilience.

Ambrose Akinmusire (b. 1982) is my dude. I met him when he was sixteen years old; now he’s a grown man with a child of his own. I don’t have biological children, but people like Ambrose have become my children, because I learn from them and share with them my life experience. We’re playing his Confessions to My Unborn Daughter. Many times, the image of young Black fatherhood is minimalized, but with Ambrose, there’s a resilience that says, “I’m taking care of mine.”

You’re also playing music from a Jazz legend, Mary Lou Williams (1910–81).

She was an incredible giant, not just as a pianist, composer, and arranger, but also because she mentored so many other musicians in the 1940s and ’50s, amazing people like Dizzy Gillespie and Thelonious Monk. And then in the ’50s, she stepped away from performing and converted to Catholicism. She did eventually get back to music, composing several settings of the Catholic Mass. That’s where we
find the piece we’re doing, *Tell Him Not to Talk Too Long*. The lyrics imagine Martin Luther King hoping that whoever delivers his eulogy won’t go on too long talking about *him*; that he needs the people who survive him to pick up the work he tried to do during his lifetime. So that’s a kind of resilience, and so is Mary Lou’s entire career, her having the strength to be a Black woman in Jazz, and to come back after her spiritual time out.

*William Grant Still (1895–1978) is another major figure in American music.*

Yes, he reimagined European classical music from an African-American perspective. And there’s resilience in that too, because it’s said that some of his sonic ideas were borrowed, stolen really, by white composers. The piece we’ll be playing, Serenade, was the first orchestral piece I played as a harpist. I believe Still’s works haven’t been played enough in the concert hall, so this is my chance to honor his legacy.

*Then there’s Lullaby for a Jazz Baby. Great title! Talk about the composer, Arthur Cunningham (1928–97).*

Oh, man, that is such a fun piece. It’s taken from his *Harlem Suite*. What I love is the dialogue between the harp, who’s the mother, and the trumpet, as the baby. The baby says, “I ain’t trying to go to sleep.” And the mother says [*singing*], “you must go to sleep.” And then we bring in the drums to play the daddy: “You need to quit playing and jump into bed!” [*Laughter*].

*You wrap up the program with one of your own compositions*, Hope on the Horizon.

Hope for me is also about resilience. I wrote this some time ago, based on an amazing experience my husband and I had. We were driving cross-country, in the middle of nowhere with the gas tank near empty and we’re running short of cash. I’m thinking “Lord, you got to fix this now!” And then my phone rings, and it’s a dear friend, who says, “There’s a problem isn’t there? I’m gonna put some money in your bank account right now. Don’t worry about paying me back.” Wow! *Hope on the Horizon* came out of that experience.

*There’s one more piece on the program, which looks very different from all the others. Butterfly Jig is a traditional Irish jig, right?*

What I love about music is that it talks about the culture and the histories of people. When I started playing the harp almost thirty years ago, I was introduced to a large portion of the Celtic experience, jigs, reels, hornpipes, laments. *Butterfly Jig* comes from the devastating time of the Irish potato famine, and the massive emigration that caused. The tune was originally called *The Widow’s Jig*, but when it got to the United States, it became *The Butterfly*. Just like the butterfly emerges from its cocoon. Oh my god, that beauty. That’s resilience.

Steve Holt is a Contributing Writer to the San Francisco Symphony program book.

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**DESTINY MUHAMMAD** is a recording and performing artist, band leader, composer, and producer. Her genre, Celtic to Coltrane, is cool and eclectic with a feel of Jazz and storytelling to round out the sonic experience. Destiny has curated concerts for Grace Cathedral’s Christmas Concert Series and SFJAZZ’s tribute to Jazz harp legend Alice Coltrane; was a featured guest for Kanye West’s Sunday Service; and has shared the stage with Jazz masters Marcus Shelby, Omar Sosa, Ambrose Akinmusire, and Azar Lawrence, among others. She has headlined the Bay Area Women in Jazz, Sundays in the Redwoods, Seattle’s Fest Sundiata, and Butchertown Jazz Fest concert series.

Destiny is Principal Harpist for Eddie Gale’s Inner Peace Orchestra and the Oakland Community Orchestra, and she also performs with the Awesöme Orchestra. She is Governor Emeritus and Educational Chair Emeritus of the Recording Academy, ASCAP Songwriter Awardee, California Entertainers Music Awards Female Jazz Artist of the Year Winner, SFJAZZ Teaching Artist, Bay Area Jazz and Blues Award Winner (BAJABA), and Raise Karma Virtual Residency alumna.

**MATT WONG** is an award-winning pianist, composer, and arranger. Born and raised in San Francisco, CA, he has been performing professionally since the age of eleven. He also composes and arranges for small ensembles, big band, and full orchestra. His compositions have been performed by groups including the Jazz at Lincoln Center Orchestra, Realistic Orchestra, Musical Art Quintet, and the Berklee College of Music Rainbow Band. He currently attends the Manhattan School of Music in New York City. Mr. Wong is a frequent collaborator with Adam Theis/Jazz Mafia projects and events. He also works for composer/producer Brent Fischer as a music orchestration, production, engraving, and archive assistant, and has been involved with the production of two Clare Fischer Big Band CDs.

**RON BELCHER** has traveled the nation and the world bringing his rhythmically buoyant, emotionally uplifting style to the stage for a wide array of Jazz artists. He has performed or recorded with such artists as Branford Marsalis, Regina Carter, John Handy, Pete Escovedo, Donald Bailey, Ledesi, Rodney Franklin, and Ernie Andrews, as well as many prominent members of the San Francisco Jazz scene.
LEON JOYCE, JR. is a native of Connecticut and retired Marine. As a drummer and percussionist he has worked for a variety of top artists worldwide, including Ramsey Lewis, Nancy Wilson, Scott Hamilton, Smokey Robinson, Norman Connors, Billy Harper, James Carter, Clark Terry, Conte Condoli, and Ellis Marsalis. He is currently a regular with the Leon Joyce Trio, Quartet, and Quintet; Jamie Davis; Nicolas Bearde; the Destiny Muhammad Trio; and guitarist Calvin Keys. Mr. Joyce has appeared at festivals such as Montreux and Lugano jazz festivals in Switzerland and the Villingen Swing/Jazz Festival in Germany. Nationally, he has appeared in the Monterey Jazz and Blues, Playboy Jazz, and JVC Jazz festivals and the New Orleans Jazz and Heritage Festival.

Born into a family with deep musical and performing arts roots, MIKE OLMOS grew up living between the Central Valley of California and Los Angeles. He has since become one the most in-demand Jazz musicians in the San Francisco Bay Area while maintaining a frequent national and international performance/touring schedule. Locally, he regularly performs with various bands, such as the Marcus Shelby Jazz Orchestra, Lavay Smith & Her Red Hot Skillet Lickers, Pete Escovedo, Wil Blades, Eddie Roberts, and John “Jubu” Smith and Legally Blynd. In addition to performing with Rosemary Clooney, Michael Bublé, and other artists, he can be heard on Etta James’s Grammy nominated final album, The Dreamer, as well as many others.

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 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.

LINDA LUKAS joined the San Francisco Symphony flute section in 1990, occupying the Alfred & Dede Wilsey Chair. She holds degrees from Ohio State University, University of Iowa, and the École Normale de Musique in Paris. She previously served as principal flute with the San Diego Chamber Orchestra and was a member of the San Diego Opera Orchestra. Ms. Lukas has been principal flute of the Sun Valley Summer Symphony in Idaho since 1996, and she is on the faculty of San Francisco State University.
The San Francisco Symphony is deeply grateful to the following donors who have made generous gifts of $250,000 or more to launch and expand SoundBox since its inception in 2014.

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DAVID KIM joined the San Francisco Symphony in 2009. He attended the Juilliard School, Eastman School of Music, New England Conservatory, and—as a recipient of the 2007–08 Fulbright/Swiss Government Arts Grant—the Geneva Conservatory. Mr. Kim was a member of the Chamber Music Society of Lincoln Center, and has been a member of the Norwegian Chamber Orchestra and the IRIS Orchestra. His chamber music engagements have included performances at the Musée du Louvre, Ravinia’s Rising Stars Series, Philadelphia Chamber Music Society, and the Isabella Stewart Gardner Museum.

PETER WYRICK has served as Associate Principal Cello of the San Francisco Symphony, occupying the Peter & Jacqueline Hoefer 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.
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.

CATHRYN DOWN joined the San Francisco Symphony as an acting member in 1994 and became a permanent member of the violin section in 2001. A Bay Area native, she played for two years with the San Francisco Symphony Youth Orchestra and earned bachelor’s and master’s degrees from the San Francisco Conservatory. Ms. Down began her professional career in Europe as a member of the Schleswig-Holstein Festival Orchestra, and she also served as associate concertmaster of the Baden-Baden Orchestra and assistant concertmaster of the National Orchestra of Belgium. After returning to the Bay Area, she played with the New Century Chamber Orchestra and Sacramento Symphony prior to joining the San Francisco Symphony.

GINA COOPER joined the San Francisco Symphony viola section in 1992, having served previously as a member of the Buffalo Philharmonic. A native of Ardsley, NY, she began her musical studies on piano and holds a master’s degree from the Yale School of Music.

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.

SAN FRANCISCO SYMPHONY MUSICIANS PERFORMING WILLIAM GRANT STILL’S SERENADE

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VIOLINS
Alexander Barantschik
Suzanne Leon
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DOUBLE BASS
Chris Gilbert

VIOLAS
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David Gaudry

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Tim Day

CELLO CONTINUED

CLARINET
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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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FRANK ZAMACONA has directed and produced more than 270 live and live-on-tape specials, series, and documentaries. With San Francisco Opera, Seattle Opera, Tulsa Opera, and the Opera Company of Philadelphia, he has directed more than sixty-five operas for HD theatrical distribution worldwide, DVD distribution, regional television, and live simulcasts/broadcasts. He directed A Midsummer Night’s Dream for San Francisco Ballet in 2020, Messiah with American Bach Soloists for live capture on DVD in 2014, and the 2015 Lunar New Year Concert of the Great Wall Youth Orchestra and the Purple Bamboo Orchestra in Oakland, CA.

His other directing credits include Moby Dick on Great Performances, Sound Tracks: Music Without Borders, and Charlie Rose on PBS; Divas on Ice for NBC; more than fifty episodes of the live-on-tape Petline series for Animal Planet; sixty episodes of Fix-It-Line for the Discovery Channel; and Grateful Dead: The Closing of Winterland and The Grateful Dead Movie. He garnered a regional Emmy for directing the Macy’s Passport Specials for KABC/LA and KGO/SF. In 2018 and 2019 he directed the live and archival capture of the Monterey Jazz Festival.

Mr. Zamacona was producer/creator of the nationally distributed stand-up comedy series Comedy Tonight, which garnered two Emmy Awards, a Broadcast Media Award, and a Gilbert Award in its ten-year run.

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 productions 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, on its resident show ZAïA in Macau, China, 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:
Dathan Brannon, Stefan Cohen, Minna Hatinen, Terrence McCarthy, Brandon Patoc
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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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- **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
- **Alessio Gordon**, Major Gifts Officer
- **Pamela Pretlow**, Senior Major Gift Officer
- **Leslie Razana**, Associate
- **May Van Norman**, Associate Director, New Philanthropy

### Institutional Giving
- **Bryan Pangilinan**, Director
- **Ashley Burdge**, Coordinator
- **Rosie Fraser**, Associate Director, Corporate Giving & Sponsorships
- **Michele Fromson**, Associate Director, Foundation & Government Relations

### Campaign
- **Megan Guzman**, Director, Planned Giving
- **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
- **Irina 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

## 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 Matthews**, Patron Services Representative
- **Donald Patterson**, Patron Services Representative
- **Laurie Peck**, Patron Services Representative
- **Carol Sebelius**, Benefactor Ticket Coordinator
- **Ian Stewart**, Patron Services Representative
- **Philip Toscano**, Group Sales Specialist
- **Nick Utterback**, Patron Services Representative
- **Tunisha Williams**, Patron Services Representative