
SF^{SYMPHONY}+

RESILIENCE

CURATED BY DESTINY MUHAMMAD

S O U N D B O X

“Resilience fortifies, resilience
uplifts, resilience guides.”

—Destiny Muhammad



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*
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Wattis Foundation Music Director
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Vance George, *Chorus Director Emeritus*

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75th Anniversary Chair
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Paula & John Gambs Second Century Chair
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Yun Chu
Naomi Kazama Hull
In Sun Jang
Yukiko Kurakata
Catherine A. Mueller Chair
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Leor Maltinski
Sarn Oliver
Florin Parvulescu
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Dan Carlson, *Principal*
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Audrey Avis Aasen-Hull Chair
Jessie Fellows, *Assistant Principal*
Vacant
The Eucalyptus Foundation Second Century Chair
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Cathryn Down
Darlene Gray
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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*
Vacant
Joanne E. Harrington & Lorry I. Lokey
Second Century Chair
Gina Cooper
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*
Vacant
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

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Daniel G. Smith, *Associate Principal*
Stephen Tramontozzi, *Assistant Principal*
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Charles Chandler
Chris Gilbert
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 Caroline H. Hume Chair
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 Catherine & Russell Clark Chair
Linda Lukas
 Alfred S. & Dede Wilsey Chair
Catherine Payne, *Piccolo*
 The Rainbow Piccolo Chair

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

CLARINETS

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

BASSOONS

Stephen Paulson, *Principal*
Steven Dibner, *Associate Principal*
Vacant
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

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 Robert L. Samter Chair
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Paul Welcomer
Vacant, *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*

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James Lee Wyatt III
Bryce Leafman
Stan Muncy†

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 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, Merilyn 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

† *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 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: 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!



Ambrose Akinmusire



Mary Lou Williams

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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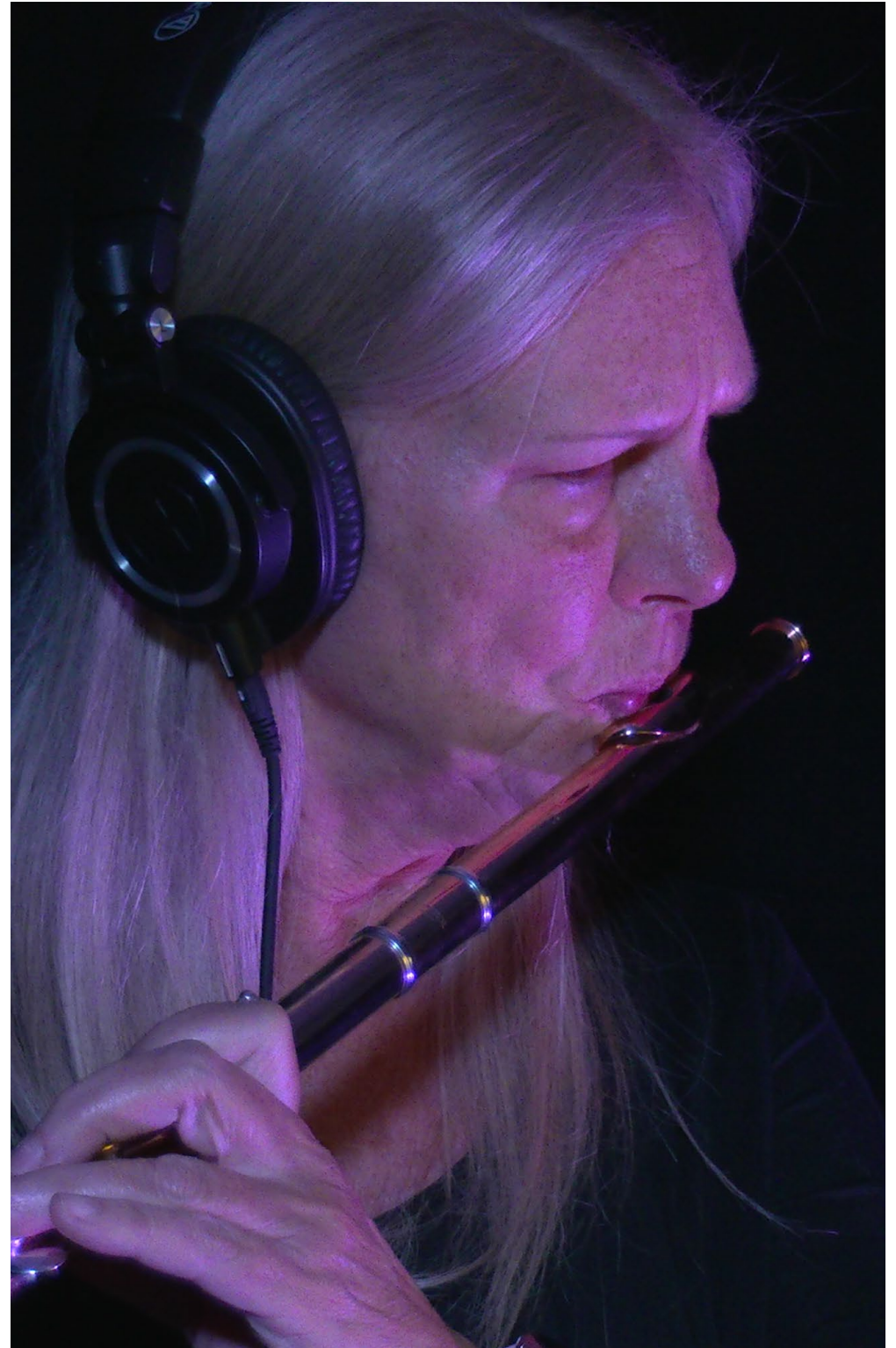
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ARTISTS



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.



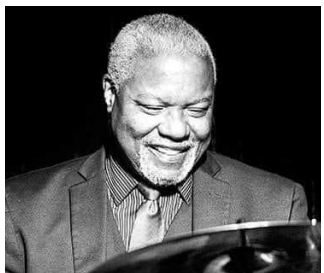
MATT WONG is an award-winning pianist, composer, and arranger. Born and raised in San Francisco, CA, he has been performing professionally since the age of eleven. He also composes and arranges for

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.



Bassist **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, Ledisi, 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.

SOUNDBOX BUILDERS

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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JEROME SIMAS joined the San Francisco Symphony in 2012. Previously a fellow at the New World Symphony, he has held principal clarinet positions with such ensembles as the California, Oakland East Bay,

and Akron symphonies. He is a member of San Francisco's Left Coast Chamber Ensemble. First prize winner of the International Clarinet Society Young Artist Competition and grand prize winner at the Fischhoff National Chamber Music Competition, he received degrees from the Cleveland Institute of Music. He is currently a coach for the San Francisco Symphony Youth Orchestra.



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 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.



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

CONDUCTOR
Daniel Stewart

CELLOS
Barbara Bogatin
Jill Rachuy Brindel

VIOLINS
Alexander Barantschik
Suzanne Leon
Dan Carlson
Polina Sedukh

DOUBLE BASS
Chris Gilbert

FLUTE
Tim Day

VIOLAS
Adam Smyla
Nanci Severance
David Gaudry

CLARINET
Carey Bell

ACCELERATOR FUND FOUNDERS

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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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 *ZAiA* 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

PRODUCTION CREW

Frank Zamacona, *Director*

Taylor Joshua Rankin, *Editor*

Jason O'Connell, *Audio Producer*

Jon Johannsen, *Audio Engineer*

Luke Kritzeck, *Director of Lighting*

Adam Larsen, *Projection Designer*

Bob Hines, *Technical Director/Engineer*

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Paul Peralta, *Robotic Camera Operator*

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Denise Woodward, *Stage Audio Engineer*

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Kim Rooker, *Projection*

Billy Schmidt, *WatchOut Operator*

Filmed at Davies Symphony Hall, a venue of the San Francisco War Memorial and Performing Arts Center, City and County of San Francisco, February 10-12, 2021.



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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