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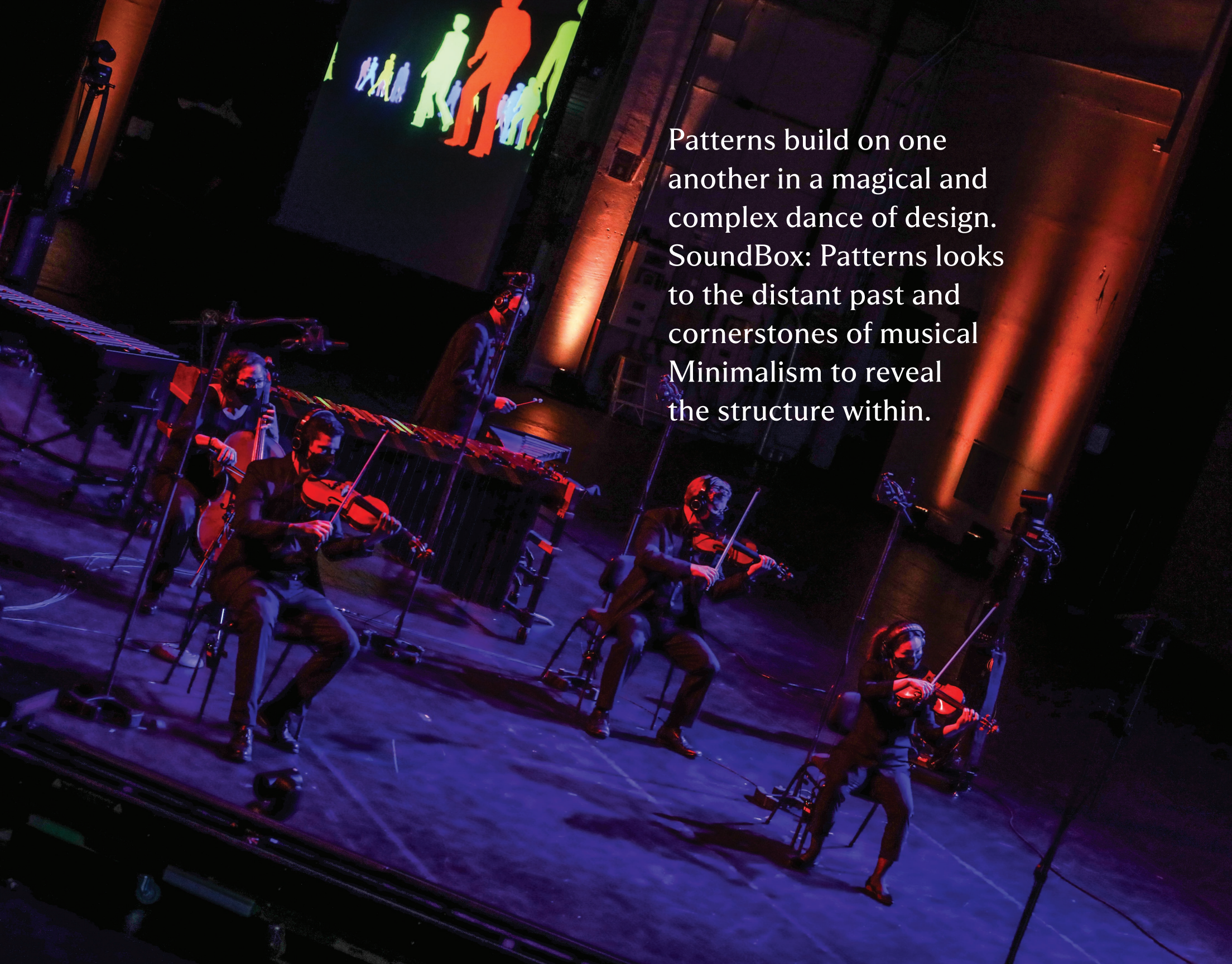
SF<sup>SYMPHONY</sup>+

PATTERNS

CURATED BY ESA-PEKKA SALONEN

S O U N D B O X

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A photograph of a musical ensemble performing on a stage. The ensemble consists of several musicians, including violinists, a cellist, and a percussionist, all wearing headphones. They are positioned on a raised platform. In the background, a large projection screen displays a colorful, abstract pattern of human figures in various colors (red, green, blue, yellow). The stage is lit with blue and purple lights, and the background features large, vertical, cylindrical structures. The text is overlaid on the right side of the image.

Patterns build on one  
another in a magical and  
complex dance of design.  
SoundBox: Patterns looks  
to the distant past and  
cornerstones of musical  
Minimalism to reveal  
the structure within.

# 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*  
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*Katharine Hanrahan Chair*  
Yun Chu  
Sharon Grebanier  
Naomi Kazama Hull  
In Sun Jang  
Yukiko Kurakata  
*Catherine A. Mueller Chair*  
Suzanne Leon  
Leor Maltinski  
Sarn Oliver  
Diane Nicholeris  
Florin Parvulescu  
Victor Romasevich  
Catherine Van Hoesen

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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*  
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*Phylis Blair Cello Chair*  
Jill Rachuy Brindel  
*Gary & Kathleen Heidenreich Second Century Chair*  
Sébastien Gingras  
*Penelope Clark Second Century Chair*  
David Goldblatt  
*Christine & Pierre Lamond Second Century Chair*  
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Anne Pinsker

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Stephen Tramontozzi, *Assistant Principal*  
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S. Mark Wright  
*Lawrence Metcalf Second Century Chair*  
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Chris Gilbert  
Brian Marcus  
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    *The Rainbow Piccolo Chair*

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    *Edo de Waart Chair*  
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Pamela Smith  
    *Dr. William D. Clinite Chair*  
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    *Joseph & Pauline Scafidi Chair*

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David Neuman  
Jerome Simas, *Bass Clarinet*

## BASSOONS

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

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

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Mark Inouye, *Principal*  
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Guy Piddington  
    *Ann L. & Charles B. Johnson Chair*  
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Paul Welcomer  
John Engelkes, *Bass Trombone*

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## TIMPANI

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Bryce Leafman  
James Lee Wyatt III  
Stan Muncy†

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*Members of the American Guild of Musical Artists*

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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*

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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: PATTERNS

**Esa-Pekka Salonen** curator and Music Director

**STEVE REICH** *Clapping Music*

**Esa-Pekka Salonen · Steven Dibner · Bryce Leafman ·  
Stan Muncy · Catherine Payne · Nick Platoff ·  
Jessica Valeri** clapping ensemble

**ESA-PEKKA SALONEN** *Saltat sobrius: Fantasy upon  
Sederunt principes*

World premiere

**Esa-Pekka Salonen** conductor  
**Jonathan Vinocour · Nancy Ellis · David Kim** violas  
**Amos Yang · Anne Pinsker · Barbara Bogatin** cellos  
**Scott Pingel · Daniel G. Smith · S. Mark Wright**  
double basses  
**Douglas Rioth** harp



**ARVO PÄRT** *Spiegel im Spiegel*

**Chen Zhao** violin  
**Elizabeth Dorman** piano  
**Alonzo King** **LINES Ballet**  
Choreography by **Alonzo King**  
**Adj Cissoko · Shuaib Elhassan** dancers

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SoundBox: Patterns is proudly sponsored by Margaret Liu Collins & Edward B. Collins, Jerome L. & Thao N. Dodson, William and Gretchen Kimball Fund, Christine & Pierre Lamond, and Charles and Helen Schwab Foundation.

The world premiere of Esa-Pekka Salonen's *Saltat sobrius* is underwritten by the Barbro Osher Pro Suecia Foundation.



## TERRY RILEY *In C*

**Esa-Pekka Salonen and  
Members of the San Francisco Symphony**

For a list of musicians performing *In C*, turn to page 11.

**Frank Zamacona** director

**Taylor Joshua Rankin** editor

**Luke Kritzeck** director of lighting

**Adam Larsen** projection designer



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THE WORLD PREMIERE OF ESA-PEKKA SALONEN'S  
*SALTAT SOBRIUS* IS UNDERWRITTEN BY

**The Barbro Osher Pro Suecia Foundation**



# PROGRAM NOTES

Concert music reached an impasse in the 1950s and '60s, when traditional harmony was out and serialism—rigorously mathematical manipulation of tones—was in. A chasm separated the intellectual aspirations of composers from the interests of increasingly baffled listeners. In the late 1960s, a new way of making and hearing music burst onto the scene, a style that was dubbed Minimalism.

The materials of Minimalist music were reduced to bare essentials. Although Minimalist music was tightly controlled, as was academic serialism, its composers reveled in doing much with little—as opposed to some champions of hypercomplexity who did little with much. Early Minimalist works might involve pulsating rhythmic and/or melodic repetitions that transformed gradually over a long timeframe; or, alternatively, individual sounds might be sustained far longer than the ear was accustomed to. In either case, the effect could be at once static and energized, the sounds vivid and eminently apprehensible. Some listeners complained that Minimalism was *too* easy; and yet, in the context of serial complexity, it was sharply refreshing to the ear, as cleansing to the sonic psyche as a spoonful of sorbet between courses of intricately spiced dishes. In this concert, we visit three classic works of Minimalism by Steve Reich, Arvo Pärt, and Terry Riley, along with a new composition, by San Francisco Symphony Music Director Esa-Pekka Salonen, that links Minimalism to a medieval forebear.

**STEVE REICH** (b. 1936) studied at Cornell, the Juilliard School, and Mills College (Oakland) before traveling to study drumming in Ghana, Balinese gamelan in Indonesia, and Hebrew cantillation in Israel. His early Minimalist works emphasized minute gradations of rhythmic dissonance that made identical



musical lines move in and out of phase. He led this exploration with a dedicated ensemble, Steve Reich and Musicians. After a 1972 concert in Brussels, he and his colleagues (mostly percussionists) attended a

flamenco show. They found the musical component unimpressive except when the performers gave themselves over to clapping. An idea was born, and Reich began planning *Clapping Music*. As he described it, “Any two people can do it without any musical instruments, and two *musicians* can do it even better without any musical instruments but their hands.”

The work consists of thirteen rhythmic cells, each for two performers, each a measure long, each repeated twelve times. The first performer claps an unvarying pattern throughout, while the second claps that same rhythm first in unison but then starting the pattern successively one eighth-note later in each of the ensuing cells. That throws the rhythmic accord out of sync—in a different way in each section—until the final shift returns the clappers to unison. The performers may adopt any tempo within a specified range but the speed must not vary as the piece unrolls.

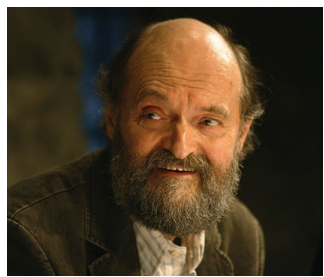


**ESA-PEKKA SALONEN** (b. 1958) is celebrated as a conductor, having served as music director or principal conductor of the Swedish Radio Symphony Orchestra, Los Angeles Philharmonic,

Philharmonia Orchestra (London), and, beginning this season, the San Francisco Symphony—and is also one of our most acclaimed contemporary composers. After

studying horn, conducting, and composition (with Einojuhani Rautavaara) at the Sibelius Academy in his native Helsinki, he pursued advanced composition study in Italy with Niccolò Castiglioni and Franco Donatoni. His catalogue has grown steadily but not profligately, such that each new work is eagerly anticipated by listeners curious about the latest perspective from his creative path.

*Saltat sobrius* takes as its point of departure an organum (a polyphonic—that is, written for multiple interwoven lines—vocal composition built on a chant fragment) from about 1200—*Sederunt principes*, written for the Cathedral of Notre Dame in Paris by the composer Pérotin, of whom we know practically nothing. Organum usually involves two voices and sometimes three, but this one brings together four. Twice they land on what we moderns call a major triad, a chord that must have astonished medieval ears. The lowest part intones sustained notes from a plainchant while the three upper voices weave in harmony, their lines propelled by patterns of predefined “rhythmic modes”—an idea that, in retrospect, sounds proto-Minimalist. Salonen has created an original fantasy for string ensemble building on some of Pérotin’s ideas, to which he has attached a title derived from Cicero’s observation “*Nemo enim fere saltat sobrius, nisi forte insanit*” (No one dances sober unless he is insane).



**ARVO PÄRT** (b. 1935) didn’t begin his professional preparation in a sustained way until he entered Estonia’s Tallinn Conservatory in 1957, at the age of twenty-two. Soon he was writing film scores

reflecting the styles of Sergei Prokofiev, Dmitri Shostakovich, and Béla Bartók, and in the 1960s he earned the rebuke of Soviet authorities for flirting

with serialism. By 1976 he landed on a tonal technique he dubbed “tintinnabuli,” referring to bell-like resonances—sometimes involving actual bells but more commonly conveyed by orchestral, chamber, or choral groupings. The tintinnabular parts articulate the three tones of a triad while the melody part moves slowly in simple patterns that gravitate around the fundamental pitch, often in scale patterns. The interaction of tintinnabulation and melody parts is regulated by a distinct theoretical pattern devised for each composition.

*Spiegel im Spiegel* (1978) was the last piece Pärt wrote before emigrating from Estonia to Berlin, where he lives still today. The title, meaning “Mirror(s) in the Mirror,” invites the image of the perpetual reflections one might glimpse when opposing mirrors reflect one another, as in a hair salon. Here the piano articulates rising tintinnabular triads against which the violin exhales its slow, contemplative descant. Mournful and hopeful at the same time, this deeply moving piece has been used in the soundtracks of perhaps thirty films and numerous dance and theater productions, and has become a widely-shared unofficial anthem of the current pandemic, marshalling the simplest of musical materials to impart profound calm and consolation. In this concert, the work is enhanced by the performance of two dancers from Alonzo King LINES Ballet, with new choreography by King himself.



**TERRY RILEY** (b. 1935) is one of California’s own, born in Colfax and now living in the Tahoe forest in Nevada County. While a member of the San Francisco Tape Music Center, he absorbed musical influences

from many directions: from Karlheinz Stockhausen, from experimental jazz, from the bedrock Minimalism of La Monte Young. Fascinated by Indian music, he

traveled often to India to study and perform with the classical singer Pandit Pran Nath.

Riley's most famous work, *In C*, was premiered in San Francisco in 1964, with Steve Reich among the performers. It consists of fifty-three short phrases that an indeterminate number of players repeat *ad libitum*, overlapping in unpredictable polyphony against a piano's constant pulsation. Its principle of modular repetition qualifies as fundamental Minimalism, although Riley remarked in an interview, "I wasn't thinking about Minimalism and never have thought about Minimalism in terms of my work. It was something added on by, I guess, music critics to term music that had certain kinds of limited parameters, and there were certain composers who were lumped into this. But I like to feel free of this; I like to feel that every time I start a piece it has something that is going to be contributing to a new concept." By the late 1960s, Riley had moved on, devoting himself to extended, melismatic solo keyboard compositions partially dependent on improvisation, documented in such classic recordings as *A Rainbow in Curved Air*, *Descending Moonshine Dervishes*, and *Shri Camel*.  
—James M. Keller

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

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## SAN FRANCISCO SYMPHONY MUSICIANS PERFORMING *IN C*

TOY PIANO  
Esa-Pekka Salonen

VIOLINS  
Paul Brancato  
Dan Carlson  
In Sun Jang  
Melissa Kleinbart  
Wyatt Underhill

VIOLAS  
Gina Cooper  
Wayne Roden  
Nanci Severance  
Matthew Young

CELLOS  
Jill Rachuy Brindel  
David Goldblatt  
Margaret Tait

FLUTES  
Linda Lukas  
Catherine Payne, *piccolo*

OBOES  
James Button  
Russ deLuna, *English horn*

CLARINET  
Jerome Simas

BASSOONS  
Steven Dibner  
Stephen Paulson  
Steven Braunstein,  
*contrabassoon*

HORN  
Bruce Roberts

TRUMPET  
Aaron Schuman

TROMBONES  
Nick Platoff  
Paul Welcomer

TUBA  
Jeffrey Anderson

PERCUSSION  
Stan Muncy

UKULELE  
Stephen Tramontozzi

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# ARTISTS



Associate Principal Bassoon **STEVEN DIBNER** studied at Indiana University with Leonard Sharrow. He earned a master's degree from Juilliard, where he studied with Stephen Maxym, and went on to play

with the New Jersey Symphony, Orpheus Chamber Orchestra, and Metropolitan Opera Orchestra, before joining the San Francisco Symphony in 1983. He has performed at music festivals in Aspen, Marlboro, and San Diego and has taught at the San Francisco Conservatory of Music.



**BRYCE LEAFMAN** joins the San Francisco Symphony as Assistant Principal Timpani/Section Percussion during the 2020–21 season. Previously, he was principal percussion of the Billings Symphony, and he has

performed with the Omaha, Berkeley, Marin, and New World symphonies; the Boston Philharmonic; and Symphony New Hampshire. In 2017 he was the first percussionist to win a solo concerto competition at the Aspen Music Festival, and he returned to the Aspen Music Festival in 2019 as the Charles Owen Memorial Percussion Fellow. Mr. Leafman holds degrees from New England Conservatory, Boston University, and the San Francisco Conservatory of Music.



**STAN MUNCY** is a Bay Area percussionist and jazz vibe player. A member of the Santa Rosa Symphony, he regularly performs with the San Francisco Symphony. He was percussionist/assistant timpanist

with the Honolulu Symphony. He also performs regularly with eighth blackbird and the new music ensemble-in-residence at UC Berkeley, the Eco Ensemble.



**CATHERINE PAYNE** joined the San Francisco Symphony as piccolo player in 1996. She currently holds The Rainbow Piccolo Chair. Previously, she performed and recorded with the Boston Symphony as acting

second flute for two seasons, and she served as principal flute of the Pro Arte Chamber Orchestra of Boston and associate principal flute and piccolo player with the Portland Symphony. She has also performed in Chicago and Europe with the Chicago Symphony Orchestra and she has appeared as soloist with the San Francisco Symphony, Portland Symphony, and the Pro Arte Chamber Orchestra. A native of Hartford, CT, Ms. Payne graduated from both the New England Conservatory and Tufts. She is currently a flute coach for the San Francisco Symphony Youth Orchestra.



**NICK PLATOFF** was appointed to the position of Associate Principal Trombone of the San Francisco Symphony by Michael Tilson Thomas in 2016, at the age of twenty-three. He enjoys a multifaceted career as

a composer/arranger/producer, soloist, vocalist, improviser, recording artist, educator, conductor, chamber musician, and concert producer. In addition to serving on the faculty of the San Francisco Conservatory of Music Pre-College Division and working as a coach for the San Francisco Symphony Youth Orchestra, Mr. Platoff is a sought-after guest educator, having recently taught at Stanford, Yale, Juilliard, the National Orchestral Institute, Miami Music Festival, and Amateur Music Network. He is an alumnus of New Haven's Neighborhood Music School, Northwestern University, and the New World Symphony.



**JESSICA VALERI** joined the San Francisco Symphony in 2008. She holds degrees from the University of Wisconsin-Madison and Northwestern University. Ms. Valeri has been a member of the Saint Louis

Symphony, Colorado Symphony, Grant Park Orchestra, and the Milwaukee Ballet Orchestra. She also performed with the Lyric Opera of Chicago, Milwaukee Symphony, Chicago Jazz Ensemble, and International Contemporary Ensemble, among others. She is currently a coach for the San Francisco Symphony Youth Orchestra.



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

Gewandhaus Orchestra. A sought-after chamber musician, he is a regular guest of festivals such as 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.



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

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

# SOUNDBOX BUILDERS

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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.



**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.



**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.



**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.



**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.



**DANIEL G. SMITH** was appointed Associate Principal Bass of the San Francisco Symphony in 2017. He previously served as principal bass of the Santa Barbara Symphony, and he was a

member of the San Diego Symphony. He has served as guest principal and associate principal bass with the Los Angeles Chamber Orchestra, and guest principal of the Lakes Area Music Festival in Brainerd, MN. Mr. Smith received his Bachelor of Music from Rice University's Shepherd School of Music under the tutelage of Timothy Pitts.



**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.



**DOUGLAS RIETH** joined the San Francisco Symphony as Principal Harp in 1981. Born in Missouri, he studied with Alice Chalifoux and Elisa Smith Dickon, attended the Interlochen Arts Academy

and Cleveland Institute of Music, and studied at the Berkshire Music Center. Previously principal harp of the Indianapolis Symphony, Mr. Rieth was also a regular participant in the Salzedo Summer Harp Colony. Harp instructor at the San Francisco Conservatory of Music, he also serves on the coaching team for the San Francisco Symphony Youth Orchestra.



**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. He 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.



Pianist **ELIZABETH DORMAN** has appeared as soloist with orchestras including the Louisville Orchestra, Leipzig Mendelssohn Chamber Orchestra, San Francisco

Symphony Youth Orchestra, Symphony Parnassus, and in interdisciplinary projects at New World Symphony; she will appear as a soloist with the Santa Rosa Symphony later this season. A native of San Francisco, she began her training in piano and double bass at the San Francisco Conservatory of Music under Paul Hersh and Stephen Tramontozzi. A finalist of the 2018 Leipzig International Bach Competition, she was awarded a Doctor of Musical Arts from Stony Brook University where she studied with Gilbert Kalish.

# 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](mailto:dcoleman@sfsymphony.org).

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**Anonymous (2)**



Thirty-nine years of outstanding, multi-disciplinary collaborations for the stage place **ALONZO KING LINES BALLET** at the forefront of artistic innovation in ballet. With each collaboration, LINES Ballet investigates deeply rooted affinities between Western and Eastern classical forms, elemental materials, the natural world, and the human spirit. At LINES Ballet, the artistic investigation is infinite and essential for it leads to what unites us as human beings: empathy, joy, and the ability to transcend.

LINES Ballet's spring and fall home seasons and global tours share this vision of transformative, revelatory dance with more than 40,000 audience members worldwide every year. The company has been featured at venues such as the Venice Biennale, Monaco Dance Forum, Maison de la Danse de Lyon, Edinburgh International Festival, Montpellier Danse, Wolfsburg Festival, Holland Dance Festival, and the Théâtre National de Chaillot in Paris.

LINES Ballet is proud of its continuing commitment to dance education and community—serving and impacting lives through LINES Community Programs, the LINES Ballet Training Program and Summer Program, the joint BFA Program in Dance with Dominican University of California, and the LINES Dance Center, one of the largest dance facilities on the West Coast.



Hailed as a visionary choreographer, **ALONZO KING** is altering the way we look at ballet. King calls his works “thought structures” created by the manipulation of energies that exist in matter through

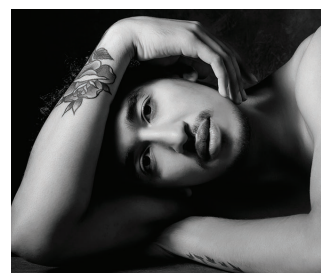
laws, which govern the shapes and movement directions of everything that exists. He has guided Alonzo King LINES Ballet with his unique artistic

vision since 1982. A former commissioner for the City and County of San Francisco, and a writer and lecturer on the art of dance, his contributions appear in the books *Masters of Movement: Portraits of American Choreographers* and in *Dance Masters: Interviews with Legends of Dance*.



**ADJI CISSOKO** grew up in Munich, Germany where she trained at Ballet Academy Munich. She attended the Jacqueline Kennedy Onassis School at American Ballet Theatre in New York City on

full scholarship, before joining the National Ballet of Canada in 2010. In 2012 she was awarded the Patron Award of Merit by the Patrons' Council Committee of the National Ballet of Canada. She joined LINES Ballet in 2014.



Hailing from Manhattan's Lower East Side, **SHUAIB ELHASSAN** began his formal dance training at the Ailey School under the co-direction of Tracy Inman and Melanie Person on a full scholarship. He

has also trained at Earl Mosley's Institute of the Arts, Jacob's Pillow, and Complexions Contemporary Ballet, where he was a member during the 2012–13 season. Additionally, he has performed with Life Dance Company, Zest Collective, Dance Iquail, and the Von Howard Project. Mr. Elhassan joined LINES Ballet in 2014.



**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*.

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Kim Rooker, *Projection*

Billy Schmidt, *WatchOut Operator*

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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, December 15–18, 2020.



# 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](https://sfsymphony.org).



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