



SF^{SYMPHONY}+

METAMORPHOSES
CURATED BY CLAIRE CHASE

S O U N D B O X

“Each of the pieces on this program explores, in different ways, the idea of metamorphosis, transformation, transfiguration—the ways that we take on new forms and ultimately transcend what we were before.”

—Claire Chase



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 recently concluded his tenure as Principal Conductor & Artistic Advisor for London's Philharmonia Orchestra and he is Artist in Association at the Finnish National Opera and Ballet. He is a member of the faculty of the Colburn School in Los Angeles, where he developed and directs the pre-professional Negaunee Conducting Program. Salonen is the Conductor Laureate for both the Swedish Radio Symphony Orchestra and the Los Angeles Philharmonic, where he was Music Director from 1992 until 2009. Salonen co-founded—and from 2003 until 2018 served as the Artistic Director for—the annual Baltic Sea Festival.



THE ORCHESTRA

Esa-Pekka Salonen, *Music Director*
Michael Tilson Thomas, *Music Director Laureate*
Herbert Blomstedt, *Conductor Laureate*
Daniel Stewart, *San Francisco Symphony Youth Orchestra*
Wattis Foundation Music Director
Ragnar Bohlin, *Chorus Director*
Vance George, *Chorus Director Emeritus*

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Alexander Barantschik, *Concertmaster*
Naoum Blinder Chair
Nadya Tichman, *Associate Concertmaster*
San Francisco Symphony Foundation Chair
Wyatt Underhill, *Assistant Concertmaster*
75th Anniversary Chair
Jeremy Constant, *Assistant Concertmaster*
Mariko Smiley
Paula & John Gambs Second Century Chair
Melissa Kleinbart
Katharine Hanrahan Chair
Yun Chu
Naomi Kazama Hull
In Sun Jang
Yukiko Kurakata
Catherine A. Mueller Chair
Suzanne Leon
Leor Maltinski
Sarn Oliver
Florin Parvulescu
Victor Romasevich
Catherine Van Hoesen

SECOND VIOLINS

Dan Carlson, *Principal*
Dinner & Swig Families Chair
Helen Kim, *Associate Principal*
Audrey Avis Aasen-Hull Chair
Jessie Fellows, *Assistant Principal*
Vacant
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*
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*
Richard & Rhoda Goldman Chair
S. Mark Wright
Lawrence Metcalf Second Century Chair
Charles Chandler
Chris Gilbert
Brian Marcus

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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*
Pamela Smith
 Dr. William D. Clinite Chair
Russ deLuna, *English Horn*
 Joseph & Pauline Scafidi Chair

CLARINETS

Carey Bell, *Principal*
 William R. & Gretchen B. Kimball Chair
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

Timothy Higgins, *Principal*
 Robert L. Samter Chair
Nick Platoff, *Associate Principal*
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*

PERCUSSION

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

LIBRARIANS

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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: METAMORPHOSES

Claire Chase curator

KAIJA SAARIAHO *Terrestre*

Vimbayi Kaziboni conductor

Claire Chase flute

Melissa Kleinbart violin

Amos Yang cello

Douglas Rioth harp

Bryce Leafman percussion

PAUCHI SASAKI *Sanagi*

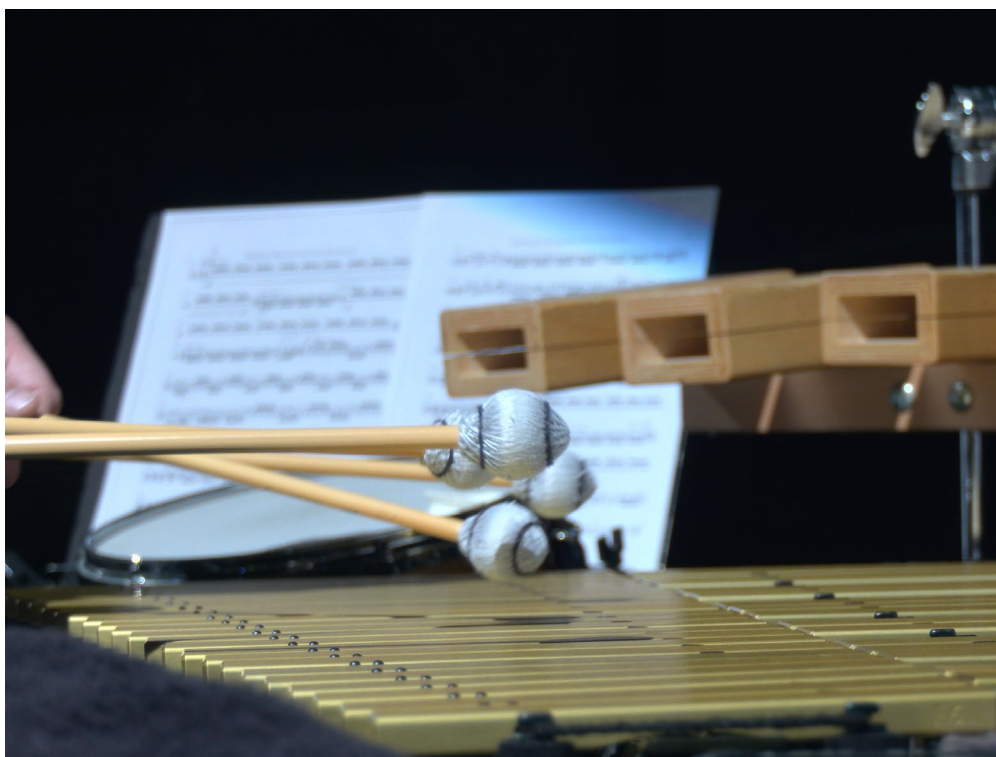
Jacob Nissly percussion

Suzanne Leon violin

Jonathan Vinocour viola

Barbara Bogatin cello

Charles Chandler double bass



MARCOS BALTER Excerpts from *Pan*

Death of Pan · Processional · Pan's Flute · Echo

Claire Chase flute

Members of the San Francisco Symphony

Members of the San Francisco Girls Chorus

Valérie Sainte-Agathe artistic director

Steven Condiotti director

Taylor Joshua Rankin editor

Luke Kritzeck director of lighting

Adam Larsen projection designer

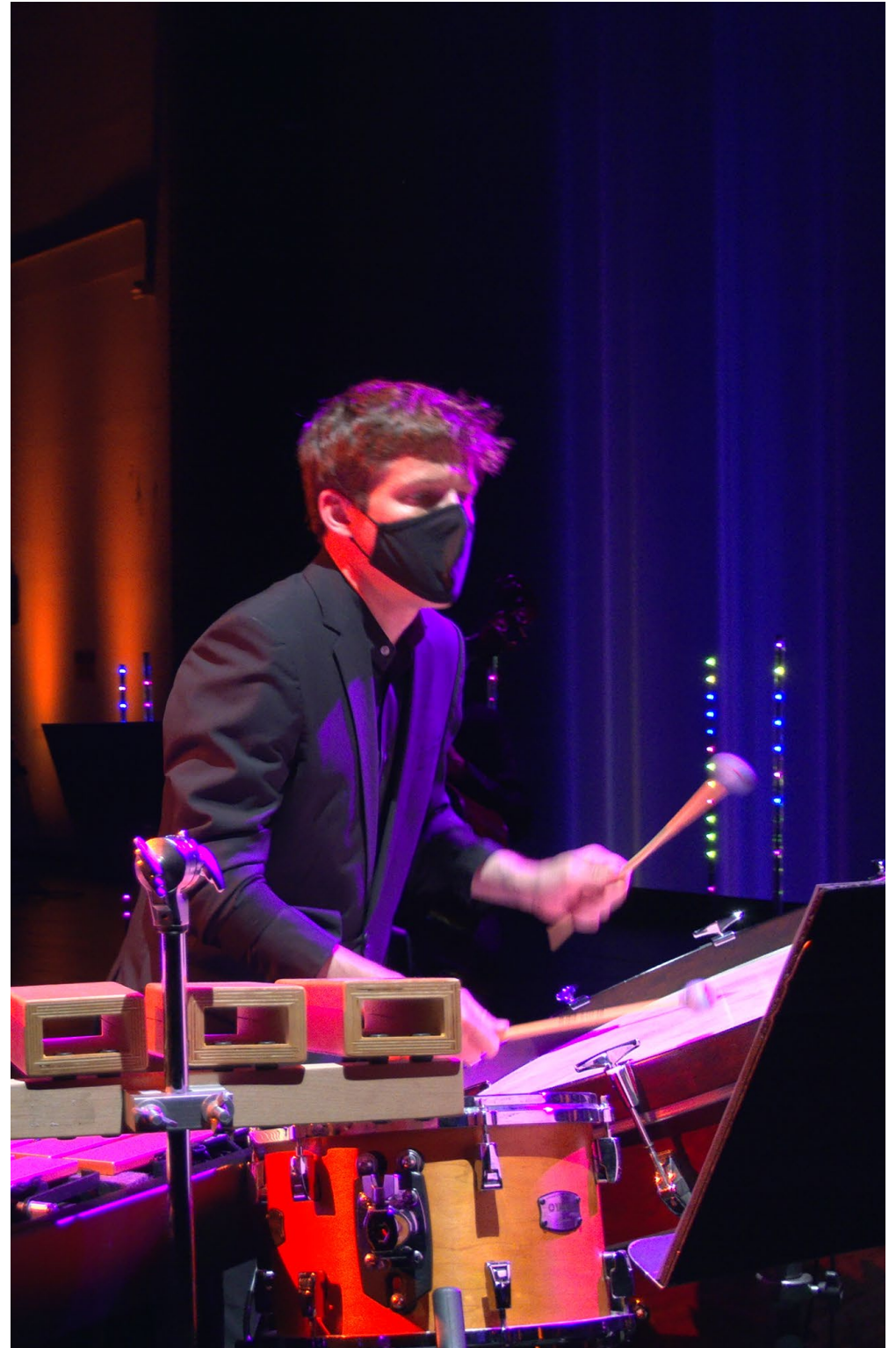
Yee Eun Nam co-designer

SoundBox: Metamorphoses is sponsored by Trine Sorensen and Michael Jacobson.

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CLAIRE CHASE ON METAMORPHOSES

By Steve Holt

What's behind Metamorphoses, the theme of this SoundBox program?

Coming out of this long and very challenging pandemic period, I hope that all the pieces on this program will invite us to explore the idea of transformation and of becoming anew.

Let's talk about the music. Tell us about Kaija Saariaho.

Kaija is an astonishing artist, a composer who is uncompromising in her vision and dedication to craft, and whose compositional voice is unlike any other that I know. She has also paved the way for so many female-identifying composers and performers in younger generations. It was a joy to play her music with members of the Orchestra, and she's someone I hope we will be hearing a lot more of in San Francisco in the coming years!

How would you describe Terrestre?

It's stunning, sparkling, soulful, and just a little bit dangerous. *Terrestre* is actually a reduction of the last movement of Kaija's concerto for flute and orchestra, *Aile du songe* or *Wing of Dream*. [The full work will be heard next season in performances led by Esa-Pekka Salonen with Claire Chase as soloist, October 14-17.] This miniature version is scored for a beautiful and colorful instrumentation: solo flute with violin, cello, harp, and a widely varied battery of percussion. The first section is based on a tale of a bird that sings so wildly and brilliantly that it teaches an entire village how to dance. It's joyous and wickedly fast,



Kaija Saariaho



Pauchi Sasaki

rhythmically intricate, and teeters between ebullience and utter frenzy. The second section is by contrast atmospheric, melancholy, almost achingly so. It depicts the flight of the bird as a kind of “infinite satellite” into the ether, and we sense the transformation that comes with a bird's orbiting and searching for new skies.

You're not performing in the next piece, Sanagi.

Yes, for this one I get to sit back and listen to the San Francisco Symphony players rock it! I chose this piece because I believe fiercely in this young composer, Pauchi Sasaki, and because the work itself is so enchanting and such an interesting counterpoint to the other pieces on the program. Pauchi is a Japanese-Peruvian artist, and she is blazing new trails as an interdisciplinary artist who defies categorization: she is equally adept as a violinist, composer, improviser, sound artist, electronic music pioneer, and instrument-builder. She is one to watch. It's extremely important to me to represent voices in the upcoming generation who are as yet unfamiliar to San Francisco audiences.

In Japanese, *Sanagi* evokes “transformation;”

specifically, it refers the stage of life inside of the cocoon. Pauchi describes the piece as a transformation from living in a gravity-less place to a place of earthly emergence, a movement from abstract to animate and shapely.

I have to say, too—it was such a joy to work not just with the musicians but with the unbelievably creative production team on this piece. They came up with a beautiful visual design with interactive lights and projections that speak subtly and powerfully to the process of metamorphosis that Pauchi's piece so poetically evokes.

And you close with Marcos Balter's Pan.

I've worked with Marcos for nearly twenty years. I think he's one of the leading lights in my generation of artists, artist-teachers, and arts advocates. He's a powerful creative force for change in the field, a deeply progressive thinker and educator, and such a wonderful collaborator and friend. I can't say enough about him.

Pan is a natural subject for flute music, given his mythical prowess as a piper.

Pan was a mythical powerhouse and a trickster and yes, a very charming and talented piper. But he violently misused his power, mistreated his flock, and mercilessly abused and erased women. As the myth goes, Pan crafted his pan-flute out of the body of the water nymph Syrinx—essentially, he destroyed his beloved and then stole her voice. We don't need to look far to find historical and contemporary enactments of this type of behavior. So, while it may be a Greek myth, it is also very much a story about today.

Our version of the story plays with the transformation of this mythical pan-flute from an instrument made of wood to a piccolo, then to a C flute, a bass flute, and later a contrabass flute. It also

plays with the ancient Greek notion of the chorus as a kind of community conscience. Our chorus—the music for which is written such that it can be learned by any group of community members, of any age or ability—plays a range of instruments including tuned wine glasses, tuned wine bottles, triangles, and bamboo and metal chimes. The chorus undergoes its own metamorphosis from a group initially enraptured with Pan's instruments and his music to a group that slowly dispels that myth, recognizes Pan's misdeeds and ultimately turns against him in protest.

The full version of the piece is a seventy-minute musical drama for flute, electronics, and a chorus of sixty or more people. In post-pandemic times, I greatly look forward to performing that version of the piece with members of the San Francisco community! For this SoundBox presentation, we did a roughly twenty-minute excerpt with just sixteen players, drawn from the Symphony and the wonderful SF Girls Chorus.

In this excerpted version, we present a kind of Pan "suite" with four short movements pulled from the larger work. We open with "Death of Pan," the scene in which Pan is publicly executed at the hands of Apollo by being flayed alive—you know, the Greeks weren't subtle about vengeance! Then we go backwards in time, to a "Processional" that feels a bit like a timeless dreamscape. Is Pan being mourned or is it Syrinx who is being mourned? And whose voice is it that we hear? We don't yet know. So we go further backward in time, to the beginning of the "discovery" of the pan-flute



and we experience its metamorphosis into these other types of flutes in a movement called “Pan’s Flute.” Throughout, the chorus plays along in a ritual circle around Pan, but their belief in Pan begins to fray and at the end of this scene they turn away from Pan and the circle is broken. Trouble is on the way.

The next excerpt is from a scene called “Echo,” the name of another nymph that Pan tries and fails to conquer. The chorus again overtakes Pan at the end of this scene, and this time Pan puts down his flute in shame.

Pan asks questions that were asked thousands of years ago about the relationship between powerful leaders and the people they profess to serve. In our version of the story, the voice of Syrinx is restored at the end and lives on in the consciousness of the chorus. But redemption is not so easy: Pan’s death itself is a violent one, born of a cruel battle with an equally oppressive God of musical prowess (Apollo) and both the chorus and audience are left to wonder if and how justice was or can in fact be served.

Can you talk about what life was like for you, as a musician, during the pandemic?

I have to say first of all that I am just so exceedingly grateful to be alive, to be breathing. Like many of us, I’ve lost beloved friends this year, and have wondered how and whether our spirits will fully recover. Creatively, I have just been trying to turn everything that has happened during this harrowing time into music, even when it’s only been possible to do that in the confines of my apartment or by playing with people over Zoom, thousands of miles away. I ended up making seven albums this year, several of which were done entirely remotely. So, the creative energy didn’t in any way stop—it just found new forms. All of that said, I’m so relieved and grateful to be making music with people in a room again. This SoundBox



experience [recorded in late spring], even with all the COVID protocols, didn’t feel at all constraining; it honestly felt like a balm for the soul to be able to be making sounds and crafting stories together with other human beings. I’m just so happy that we are turning the corner.

This past year, I put a lot of the energy I would normally put into traveling and doing concerts into teaching, which has been rewarding and rich. So that’s been a transformation for me too—learning alongside and from young people, in mutuality and in new forms of community, even over screens. The beautiful thing about music is that no matter how many constraints you put on it, it can and will reach out across time and move some dormant part of ourselves: joy, deep pain, hilarity, grief, you name it. And in that motion from a stagnant place to one that starts to crackle and animate, we’re changed. That’s what I live for.

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

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ARTISTS



CLAIRE CHASE is a flutist, interdisciplinary artist, and educator. She co-founded the International Contemporary Ensemble in 2001, was named a MacArthur Fellow in 2012, and in 2017 was awarded the Avery Fisher Prize from Lincoln Center for the Performing Arts.

Fiercely dedicated to the music our time, Chase has given the world premieres of hundreds of new works by a new generation of artists, and in 2013 began *Density 2036*, a twenty-four-year commissioning initiative to create a new body of repertoire for the flute leading up to the centennial of Edgard Varèse's seminal 1936 flute solo *Density 21.5*. Each year leading up to the centennial, Chase premieres a program of newly commissioned music, and in 2036 she will play a twenty-four-hour marathon of all the repertoire generated in the project. In the 2022–23 season, a weeklong retrospective will take place featuring the first ten programs in the project to date. This season, Chase released the first five years of *Density 2036* (2013–17) on a four-album compilation produced in collaboration with Meyer Sound Laboratories in Berkeley, CA.

Upcoming projects include a collaboration with the Ecuadorian anthropologist Eduardo Kohn on a multi-species opera by Pauline Oliveros, a new duo concerto with Esperanza Spalding by the Brazilian composer Felipe Lara, and an evening-length new solo work by the Australian composer Liza Lim for contrabass flute, electronics, and kinetic percussion.

A deeply committed educator, Claire Chase is Professor of the Practice of Music at Harvard University,

where she teaches courses on contemporary music, cultural activism, and interdisciplinary collaboration. A San Francisco Symphony Collaborative Partner, she is also a Creative Associate at the Juilliard School. She lives in Brooklyn.



Zimbabwean-born conductor **VIMBAYI KAZIBONI** currently serves as Artistic Advisor of the Boston Lyric Opera and Assistant Professor of Orchestral Studies at Boston Conservatory at Berklee.

In the 2021–22 season Mr. Kaziboni makes debuts at the Berlin Philharmonie, Cologne Philharmonie, Tonhalle Düsseldorf, Bavarian Radio, Vienna Konzerthaus, Miller Theatre, and at festivals including Beethovenfest Bonn, Donaueschingen Muziktage, Music Viva (Munich), and Spoleto Festival USA. This production marks his San Francisco Symphony debut. He also makes debuts conducting the Boston Lyric Opera, Michigan Opera Theatre, and Chicago's Grossman Ensemble, and he premieres works by Georg Friedrich Haas, George Lewis, Heiner Goebbels, and Hannah Kendall, among others. Mr. Kaziboni will also collaborate with director Yuval Sharon in a production of *La Bohème* and with Sir Simon Rattle as assistant conductor at the BBC Proms in London.

A former Fulbright Fellow, Mr. Kaziboni holds degrees from the University of Southern California in Los Angeles and the Frankfurt University of Music and Performing Arts in Germany.



MELISSA KLEINBART, occupant of the Katharine Hanrahan Chair, joined the San Francisco Symphony in 1998 after serving as associate concertmaster with the San Francisco Opera orchestra and

assistant concertmaster with the Vancouver Symphony. In addition to solo appearances with the Philadelphia Orchestra, Vancouver Symphony, and New York Symphonic Ensemble, Ms. Kleinbart has been a participant at the Marlboro and Tanglewood music festivals and has performed with the Chamber Music Society of Lincoln Center. A graduate of the Juilliard School, she performs and teaches with the San Francisco Academy Orchestra.



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.



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 SF Conservatory of Music, he also serves on the coaching team for the San Francisco Symphony Youth Orchestra.



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, where he returned 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.

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

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



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.



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

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



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

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



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

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



Led by Artistic Director Valérie Sainte-Agathe, the 42-year-old **SAN FRANCISCO GIRLS CHORUS's (SFGC)** Premier Ensemble is

recognized as one of the world's leading youth vocal ensembles. Over the last year, SFGC has embraced the challenges of distance learning by presenting eight virtual performances, premiering seven new works as well as five commissions, and collaborating with artists and ensembles such as The King's Singers, Roomful of Teeth, and TENET Vocal Artists, among many others. Through its innovative online learning program, SFGC has utilized technology to keep its hundreds of choristers engaged and advancing in their musical activities and performing live together from their own homes. Most recently, SFGC presented three performances of *The Line Between*, a video production at the Fort Mason FLIX drive-in theater that included world premiere commissions by Cava Menzies and Susie Ibarra.

SFGC has been a champion of the music of our time since its founding, having commissioned more than three dozen works by leading composers, including Philip Glass, Richard Danielpour, Aaron Jay Kernis,

Gabriel Kahane, Augusta Read Thomas, and Chen Yi. In September 2019, SFGC released its most recent album, *My Outstretched Hand*, on Supertrain Records featuring The Knights and Trinity Youth Chorus. The Premier Ensemble has been a recipient of five Grammy Awards, four ASCAP/Chorus America Awards for Adventurous Programming, and the Margaret Hillis Award for Choral Excellence from Chorus America.

For more information, visit sfgirlschorus.org.

ENSEMBLE PERFORMING MARCOS BALTER'S *PAN*

MEMBERS OF THE SAN FRANCISCO SYMPHONY

Steven Braunstein	Stephen Tramontozzi
Russ deLuna	Jessica Valeri
David Goldblatt	Amos Yang
Scott Pingel	

MEMBERS OF THE SAN FRANCISCO GIRLS CHORUS Valérie Sainte-Agathe *Artistic Director*

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

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

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Anonymous (2)





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

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

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

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



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.

Photos:

Dathan Brannon, Anastasia Chernyavsky, Stefan Cohen, Karen Chester, Minna Hatinen, Kimberly Leamon, Terrence McCarthy, Bart Michiels—Rolex, Brandon Patoc



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*.



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

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

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

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MARCOS BALTER: *Pan* (2018)
Original direction by Doug Fitch
Original sound design by Levy Lorenzo
Commissioned and developed by Project& and Jane M Saks
as part of Density 2036

Filmed at Davies Symphony Hall, a venue of the San Francisco War Memorial and Performing Arts Center, City and County of San Francisco, May 11, 13-14, 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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