**Julia Bullock**

***Vocalist***

American vocalist Julia Bullock is “a musician who delights in making her own rules” (*New Yorker*). Combining versatile artistry with a probing intellect and commanding stage presence, she has, in her early 30s, already headlined productions and concerts at some of the preeminent arts institutions worldwide. An innovative programmer whose artistic curation is in high demand, she serves as 2019-20 Artist-in-Residence of San Francisco Symphony, while her other past, present and future curatorial positions include collaborative partner of Esa-Pekka Salonen in his inaugural season as Music Director of that orchestra in 2020-21, opera-programming host of new broadcast channel All Arts, founding core member of the American Modern Opera Company (AMOC), and 2018-19 Artist-in-Residence of New York’s Metropolitan Museum of Art. Chosen as one of WQXR’s “19 for 19” artists to watch this year, Ms. Bullock is also a prominent voice of social consciousness and activism. As *Vanity Fair* notes, she is “young, highly successful, [and] politically engaged,” with the “ability to inject each note she sings with a sense of grace and urgency, lending her performances the feel of being both of the moment and incredibly timeless.”

As 2019-20 Artist-in-Residence of the San Francisco Symphony (SFS), Ms. Bullock joins the orchestra under Music Director Designate Salonen for Ravel’s *Trois poèmes de Stéphane Mallarmé* and Britten’s *Les Illuminations*, which is also the vehicle for her upcoming debuts with the symphonies of Milwaukee and Indianapolis, where she sings under Marc Albrecht. The San Francisco residency also sees her curate a program at the experimental SoundBox performance space and give an expanded version of her recital program “History’s Persistent Voice,” which combines traditional slave songs with new music by American women of color, now featuring the world premieres of new SFS commissions from Rhiannon Giddens, Camille Norment, Cécile McLorin Salvant, and Pamela Z. First in season-launching concerts with the Los Angeles Philharmonic and Music Director Gustavo Dudamel, and then with the Knoxville Symphony at Washington’s Kennedy Center, during “SHIFT: A Festival of American Orchestras,” she sings Barber’s *Knoxville: Summer of 1915*. Marking her debut at Paris’s Théâtre du Châtelet, she reprises *Perle Noire: Meditations for Joséphine*, the musical portrait of Josephine Baker that was conceived by Ms. Bullock in collaboration with Peter Sellars and written for her by MacArthur “Genius” Fellows Tyshawn Sorey and Claudia Rankine. Finally, on an eight-stop transatlantic tour, the American vocalist joins pianist Cédric Tiberghien under Katie Mitchell’s direction for the American, British, Belgian, and Russian premieres of *Zauberland* (“Magic Land”), a new work juxtaposing Schumann’s *Dichterliebe* with original songs by Bernard Foccroulle and Martin Crimp.

Last season, as Artist-in-Residence of the Metropolitan Museum of Art, Ms. Bullock curated five thought-provoking programs in some of the museum’s most iconic spaces: the original version of “History’s Persistent Voice,” showcasing new Met commissions from Tania León, Courtney Bryan, Jessie Montgomery, and Allison Loggins-Hull; *Perle Noire: Meditations for Joséphine*, marking the first full-length performance on the museum’s grand staircase; a program of Langston Hughes poetry and settings, featuring New York Philharmonic principal clarinetist Anthony McGill,the Young People’s Chorus of New York, and American composers and vocalists; a new chamber arrangement of John Adams’s Christmas oratorio, *El Niño*, at the Cloisters; and AMOC’s account of Hans Werner Henze’s *El Cimarrón* (“The Runaway Slave”). The residency crowned a banner 2018-19 season for Ms. Bullock. She gave the world and German premieres of *Zauberland*, at Paris’s Théâtre des Bouffes du Nord and Germany’s Weimar Arts Festival, as well as the world premiere of Terence Blanchard’s *Fire Shut Up in My Bones*, at the Opera Theatre of Saint Louis. She also reprised Dame Shirley, the leading role she created in Adams’s *Girls of the Golden West*, for the opera’s European premiere at Dutch National Opera; gave the Boston premiere of *Perle Noire* at Harvard’s OBERON; made her Saint Paul Chamber Orchestra debut in Barber’s *Knoxville: Summer of 1915*; and gave a North American recital tour with her frequent piano partner, John Arida.

Ms. Bullock recently made several key operatic debuts: at San Francisco Opera in the world premiere of *Girls of the Golden West*, at Santa Fe Opera as Kitty Oppenheimer in Adams’s *Doctor Atomic*, at Festival d’Aix-en-Provence and Dutch National Opera as Anne Truelove in Stravinsky’s *The Rake’s Progress*, and at the English National Opera, Spain’s Teatro Real, and Russia’s Perm Opera House and Bolshoi Theatre in the title role of Purcell’s *The Indian Queen*. Her wide-ranging repertoire also encompasses the title roles of Massenet’s *Cendrillon*, Ravel’s *L’enfant et les sortilèges*, and Janaček’s *The Cunning Little Vixen*; Monica in Menotti’s *The Medium*; Susanna in Mozart’s *Le nozze di Figaro*; and Pamina in his *The Magic Flute*, which she sang on tour in South America under the direction of Peter Brook and in concert with Gustavo Dudamel and the Los Angeles Philharmonic.

The collaboration with Dudamel was just one of Ms. Bullock’s important recent orchestral engagements. Under Andris Nelsons’s leadership, she headlined the Bernstein centennial gala that launched the Boston Symphony Orchestra’s 2017-18 season. Bernstein’s music was also the vehicle for debuts with the San Francisco Symphony, led by Michael Tilson Thomas; at the Hollywood Bowl, with Dudamel and the Los Angeles Philharmonic; with Japan’s NHK Symphony under Paavo Järvi; and with the New York Philharmonic, in open-air concerts under Alan Gilbert’s direction in Vail, Santa Barbara, and multiple New York City parks. At the invitation of Sir Simon Rattle, she made debuts with both the Berlin Philharmonic, in Kaija Saariaho’s *La passion de Simone*, and the London Symphony Orchestra, in Maurice Délage’s song cycle *Quatre poèmes hindous*. Her other concert highlights include performing Adams’s *El Niño* with the Los Angeles Philharmonic.

In 2014, Ms. Bullock gave her first U.S. recital tour, capped by her debut at the Kennedy Center in Washington, DC. Since then, she has maintained a thriving solo career. In 2018, she embarked on a high-profile North American recital tour that featured masterclasses and local school performances in each city, with dates at New York’s Carnegie Hall, the Philadelphia Chamber Music Society, Cal Performances at UC Berkeley, and Boston’s Celebrity Series. Other solo performance highlights include her 2017 Disney Hall debut and appearances at the 2016 Mostly Mozart and Ojai Music festivals, where she collaborated with Roomful of Teeth and the International Contemporary Ensemble (ICE) on Peter Sellars’s new staging of *La passion de Simone* and on the world premiere of *Josephine Baker: A Portrait*, the original prototype for *Perle Noire*.

Ms. Bullock’s growing discography already comprises a number of distinguished recordings. Her account of *Quatre poèmes hindous* with Rattle and the London Symphony Orchestra was captured live on DVD, as was her title role appearance in Sellars’s productionof *The Indian Queen* for Sony Classical. Selected as one of the *New York Times*’s “25 Best Musical Tracks of 2018,” her starring role in Adams’s *Doctor Atomic*, recorded with the composer conducting the BBC Symphony Orchestra, was a nominee for the 2018 Grammy Award for Best Opera Recording. This marked Ms. Bullock’s second appearance on a Grammy-nominated recording, following her live account of *West Side Story* with Tilson Thomas and the San Francisco Symphony, a nominee for Best Musical Theater Album in 2014.

Her other honors include the 2016 Sphinx Medal of Excellence, a 2015 Leonore Annenberg Arts Fellowship, the 2015 Richard F. Gold Grant from the Shoshana Foundation, Lincoln Center’s 2015 Martin E. Segal Award, First Prize at the 2014 Naumburg International Vocal Competition, and First Prize at the 2012 Young Concert Artists International Auditions. She was previously featured among the “Best Classical Music of 2018” by the *New York Times, Los Angeles Times,* *Washington Post*, and *Philadelphia Inquirer*; as one of *Opera News*’s “18 to Watch in 2018-19”; and among the *New York Times*’s “Best Classical Music of 2016.”

Ms. Bullock’s political engagement is informed by her own mixed heritage, and she is committed to integrating community activism with her musical life. As well as trying to undertake outreach work in each city she visits, she serves on the Advisory Board of Turn The Spotlight, a foundation designed to empower women and people of color, both on stage and behind the scenes, to make a more equitable future in the arts. She has also organized and participated in benefit concerts for the FSH Society, which funds research for Muscular Dystrophy; the Medicine Initiative for New York’s Weill Medical Center; and the Shropshire Music Foundation, a non-profit serving war-affected children and adolescents through music education and performance programs in Northern Ireland, Kosovo, and Uganda.

Julia Bullock was born in St. Louis, Missouri, where she joined the artist-in-training program at Opera Theatre of Saint Louis while in high school. She went on to earn her Bachelor’s degree at the Eastman School of Music, her Master’s degree in Bard College’s Graduate Vocal Arts Program, and her Artist Diploma at New York’s Juilliard School. It was there that she first met her husband, conductor Christian Reif, with whom she now lives in Munich.

# # #

*© 21C Media Group, August 2019*