

Stéphane Denève, conductor
Kelley O'Connor, mezzo-soprano

Saturday, November 10, 2018 at 8:00PM
Sunday, November 11, 2018 at 3:00PM

BERLIOZ
(1803-1869)

Part II from *Roméo et Juliette*, op. 17 (1839)
Roméo seul - Tristesse - Concert et bal -
Grande fête chez Capulet

LIEBERSON
(1946-2011)

Neruda Songs (2005)
Si no fuera porque tus ojos tienen color de luna
Amor, amor, las nubes a la torre del cielo
No estés lejos de mí un solo día, porque cómo
Ya eres mía. Reposa con tu sueño en mi sueño
Amor mío, si muero y tú no mueres
Kelley O'Connor, mezzo-soprano

INTERMISSION

WAGNER
(1813-1883)

Prelude to *Tristan and Isolde* (1857-1859)
(NO PAUSE)

SCRIABIN
(1871-1915)

The Poem of Ecstasy, op. 54 (1905-1908)

ACKNOWLEDGMENTS

The 2018/2019 Classical Series is presented by **World Wide Technology** and **The Steward Family Foundation**.

These concerts are presented by **FleishmanHillard**.

Kelley O'Connor is the **Ruth and Ed Trusheim Guest Artist**.

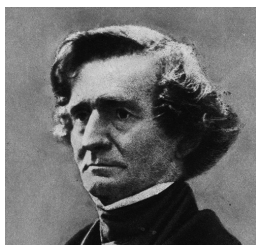
The concert of Saturday, November 10, is underwritten in part by a generous gift from **Ms. Phoebe Dent Weil**.

The concert of Sunday, November 11, is underwritten in part by a generous gift from **Dr*. and Mrs. W. R. Konneker**.

Pre-concert conversations are sponsored by **Washington University Physicians**.

*deceased

PROGRAM NOTES



HECTOR BERLIOZ

Born December 11, 1803,
La Côte-Saint-André, France
Died March 8, 1869, Paris, France

Part II from *Roméo et Juliette*, op. 17

“What a subject for an opera!” exclaimed Hector Berlioz of Shakespeare’s *Romeo and Juliet*. The French composer possessed a deep love of Shakespeare, and the Bard’s plays inspired a number of his compositions. Berlioz was one of the most romantic personalities in a romantic age, a man whose emotional nature and quick temper resonated with those of Shakespeare’s protagonists.

Indeed, Shakespeare himself might have scripted the stories of Berlioz’s infatuation with Harriet Smithson, the English actress he had seen portray Juliet in 1827. This romance tormented Berlioz and gave rise to his most famous composition, the *Symphonie fantastique* (performed in May by the SLSO), which imagines an artist driven to madness and death by an amorous obsession.

Berlioz’s *Roméo et Juliette* is a large, eclectic and loosely structured combination of symphony, choral cantata, and opera. Berlioz did not attempt a complete telling of Shakespeare’s tale. Rather, he addressed only those episodes he felt were best suited to musical treatment.

Berlioz reserved the most crucial and emotionally charged scenes — those involving Romeo and Juliet — for the orchestra alone, explaining in a preface to his score: “The sublimity of their love required more freedom than sung words allowed, [required] the richer, more flexible and, by its indefiniteness, more powerful language of instruments.”

Adapted from a note by Paul Schiavo

First Performance November 24, 1839, Paris, Berlioz conducting

First SLSO Performance November 14, 1913, Max Zach conducting

Most Recent SLSO Performance March 12, 2016, Leonard Slatkin conducting the complete work

Scoring 2 flutes, piccolo, 2 oboes, 2 clarinets, 4 bassoons, 4 horns, 2 trumpets, 2 cornets, 3 trombones, 2 timpani, percussion (bass drum, cymbals, 2 tambourines, 2 triangles), 2 harps, and strings

Performance Time approximately 14 minutes



PETER LIEBERSON

Born October 25, 1946, New York City

Died April 23, 2011, Tel Aviv, Israel

Neruda Songs

The *Neruda Songs*, American composer Peter Lieberman's setting of poetry by the Chilean writer Pablo Neruda (1904-1973), was a co-commission by the Los Angeles Philharmonic and Boston Symphony Orchestra. Mr. Lieberman composed the *Neruda Songs* for his wife, mezzo-soprano Lorraine Hunt Lieberman (1954-2006). The two first met in 1997, when Lorraine Hunt Lieberman performed in the world premiere at Santa Fe of Mr. Lieberman's opera, *Ashoka's Dream*. Two years later, they married.

Lorraine Hunt Lieberman was an incredibly versatile singer, with a repertoire that spanned the baroque to the contemporary, encompassing the operatic, oratorio, song and symphonic literature. A remarkable and unique artist, Lorraine Hunt Lieberman's radiantly beautiful voice, impeccable musicianship, keen dramatic insight and riveting stage presence made every performance a treasure.

Lorraine Hunt Lieberman was the soloist in the May 20, 2005 Los Angeles world premiere of the *Neruda Songs*. Music Director Esa-Pekka Salonen conducted the Los Angeles Philharmonic. The Boston premiere took place that November, with James Levine conducting the Boston Symphony. A recording of the Boston performances is available on Nonesuch records (Nonesuch 79954-2).

On July 3, 2006, a little over a year after the world premiere of the *Neruda Songs*, Lorraine Hunt Lieberman died after a long illness, at the age of 52.

The composer provided the following commentary on his *Neruda Songs*:

I discovered the love poems of Pablo Neruda by chance in the Albuquerque airport. The book had a pink cover and drew me in. As I glanced through the poems I immediately thought that I must set some of these for Lorraine. Years later the opportunity came when the Los Angeles Philharmonic and the Boston Symphony Orchestra co-commissioned this piece from me, to be written specifically for Lorraine.

Each of the five poems that I set to music seemed to me to reflect a different face in love's mirror. The first poem, "If your eyes were not the color of the moon," is pure appreciation of the beloved. The second, "Love, love, the clouds went up the tower of the sky like triumphant washerwomen," is joyful and also mysterious in its evocation of nature's elements: fire, water, wind, and luminous space. The third poem, "Don't go far off, not even for a day," reflects the anguish of love, the fear and pain of separation. The fourth poem, "And now you're mine. Rest with your dream in my dream," is complex in its emotional tone. First there is

the exultance of passion. Then, gentle, soothing words lead the beloved into the world of rest, sleep and dream. Finally, the fifth poem, “My love, if I die and you don’t,” is very sad and peaceful at the same time. There is the recognition that no matter how blessed one is with love, there will be a time when we must part from those whom we cherish so much. Still, Neruda reminds one that love has not ended. In truth there is no real death to love nor even a birth: “It is like a long river, only changing lands, and changing lips.”

I am so grateful for Neruda’s beautiful poetry, for although these poems were written to another, when I set them I was speaking directly to my own beloved, Lorraine.

Ken Meltzer

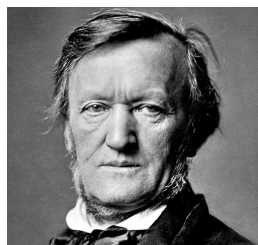
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First Performance May 20, 2005, Esa-Pekka Salonen conducting the Los Angeles Philharmonic with Lorraine Hunt Lieberson as soloist

First SLSO Performance this week

Scoring solo mezzo-soprano, 2 flutes (2nd doubling piccolo), oboe, English horn, 2 clarinets (2nd doubling bass clarinet), 2 bassoons, 2 horns, 2 trumpets, percussion (glockenspiel, maracas, vibraphone, suspended cymbal, tom toms, 2 crotales), harp, piano, and strings

Performance Time approximately 35 minutes



RICHARD WAGNER

Born May 22, 1813, Leipzig, Germany

Died February 13, 1883, Venice, Italy

Prelude to *Tristan and Isolde*

Wagner believed from the beginning that his *Tristan and Isolde* would revolutionize music. During its composition, he boasted to his probable lover Mathilde Wesendonck, “Child! This *Tristan* is turning into something fearsome... only mediocre performances can save me! Good performances will drive people mad!”

Grandiose as that sounds, he wasn’t wrong. *Tristan and Isolde* electrified everyone who heard it. Brahms wrote of his “shuddering delight”; Clara Schumann called it “the most repugnant thing I have ever seen or heard in all my life.” Its tantalizing strains continue to reverberate some 150 years later.

Based on a medieval romance about a pair of doomed lovers who find fulfillment only in death, *Tristan and Isolde* is both an expression of Wagner's impossible love for Mathilde and a vehicle for the philosophy of Arthur Schopenhauer, who ranked music above all other arts. This inspired Wagner to give the orchestra the primary role in advancing the narrative, with his libretto supporting the music.

The lovers' unbearable yearning is embodied in the opening measures: four notes softly sung by the cellos and displaced by the legendary "Tristan chord," an unresolved dissonance illuminated by oboes, bassoons, and English horn.

This chord has provoked countless quarrels among musicologists. Most agree that it comprises F, B, D-sharp, and G-sharp, but there the consensus ends. More important is what it feels like: unstable, unsustainable, insatiable. Harmonic resolution is deferred until Isolde's climactic closing aria, about four hours later, when the rapturous heroine wills herself to join her dead lover.

Adapted from a note by René Spencer Saller

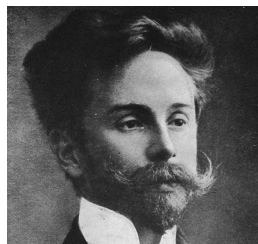
First Performance June 10, 1865, Munich, Hans von Bülow conducting

First SLSO Performance January 14, 1916, Max Zach conducting

Most Recent SLSO Performance March 29, 2014, David Robertson conducting

Scoring 3 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 3 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, and strings

Performance Time approximately 10 minutes



ALEXANDER SCRIBIN

Born January 6, 1872, Moscow, Russia

Died April 27, 1915, Moscow, Russia

The Poem of Ecstasy, op. 54

Alexander Scriabin was one of the most intriguing figures in the history of music. Certainly he was among the most peculiar.

As a young man he became immersed in mysticism and erected an elaborate personal philosophy that combined art, religion, and eroticism. The motto "I am God" appears in Scriabin's notebooks, he was convinced that he could levitate, and he once attempted to walk on Lake Geneva.

A number of his compositions expressed these quasi-religious views. He theorized correspondences between sound and color, and his unorthodox philosophical ideas led him away from conventional harmonies.

The Poem of Ecstasy reflects a set of rambling lines, by Scriabin himself, on “ecstasy,” which he describes as “the highest exaltation of action.” Musical themes signify psychological or spiritual states. A figure in the flute represents the yearning of the spirit; a bold trumpet melody is associated with “will” and “self-realization.”

A series of episodes grow from ethereal translucence to a point of wild exultation. The last of these climaxes, coming in the final minute of the piece, produces a great release of orchestral energy. But even in its moments of calm the music seems always in motion, pulsating with trills, tremolos, and glissando runs.

Scriabin played a piano version of *The Poem of Ecstasy* to a gathering of some of Russia’s foremost musicians. The work elicited bewilderment. “He’s half mad,” Rimsky-Korsakov declared. But perhaps in his “madness” lay a spark of genius.

Adapted from a note by Paul Schiavo

First Performance December 10, 1908, New York City, Modest Altschuler conducting the Russian Symphony Society

First SLSO Performance December 17, 1926, Rudolph Ganz conducting

Most Recent SLSO Performance February 18, 2007, David Robertson conducting

Scoring 3 flutes, piccolo, 3 oboes, English horn, 3 clarinets, bass clarinets, 3 bassoons, contrabassoon, 8 horns, 5 trumpets, 3 trombones, tuba, timpani, percussion (triangle, cymbals, bass drum, tam tam, glockenspiel, bell), 2 harps, celesta, organ, and strings

Performance Time approximately 22 minutes



DILIP VISHWANATH

STÉPHANE DENÈVE

Music Director Designate

Stéphane Denève currently is Music Director Designate for the St. Louis Symphony Orchestra, Music Director of the Brussels Philharmonic, Principal Guest Conductor of The Philadelphia Orchestra, and Director of the Centre for Future Orchestral Repertoire (CffOR). He will become Music Director of the St. Louis Symphony Orchestra in the 2019/2020 season.

Recognized internationally for the exceptional quality of his performances and programming, Denève regularly appears at major concert venues with the world's greatest orchestras and soloists. He has a special affinity for the music of his native France and is a passionate advocate for music of the 21st century. A gifted communicator and educator, he is committed to inspiring the next generation of musicians and listeners, and has worked regularly with young people in the programs such as those of the Tanglewood Music Center, New World Symphony, the Colburn School, and the Music Academy of the West.

He is a frequent guest with leading orchestras such as the Royal Concertgebouw Orchestra, Orchestra Sinfonica dell'Accademia Nazionale di Santa Cecilia, The Cleveland Orchestra, Los Angeles Philharmonic, San Francisco Symphony, New York Philharmonic, Toronto Symphony, Orchestre National de France, Vienna Symphony, DSO Berlin, and NHK Symphony. The 18/19 season will also see him lead a major U.S. tour with the Brussels Philharmonic.

In the field of opera, Stéphane Denève has led productions at the Royal Opera House, Glyndebourne Festival, La Scala, Deutsche Oper Berlin, Saito Kinen Festival, Gran Teatro de Liceu, Netherlands Opera, La Monnaie, Deutsche Oper Am Rhein, and at the Opéra National de Paris.

As a recording artist, he has won critical acclaim for his recordings of the works of Poulenc, Debussy, Ravel, Roussel, Franck, and Honegger. He is a triple winner of the Diapason d'Or of the Year, has been shortlisted for Gramophone's Artist of the Year Award, and has won the prize for symphonic music at the International Classical Music Awards. His most recent releases include discs of Prokofiev suites and the works of Guillaume Connesson with Brussels Philharmonic, as well as recordings with Lucas and Arthur Jussen and the Royal Concertgebouw Orchestra, all for Deutsche Grammophon.

For further information, please visit www.stephanedeneve.com



Kelley O'Connor most recently appeared with the SLSO in November 2017.

KELLEY O'CONNOR

Ruth and Ed Trusheim Guest Artist

Possessing a voice of uncommon allure, musical sophistication far beyond her years, and intuitive and innate dramatic artistry, the Grammy Award-winning mezzo-soprano Kelley O'Connor has emerged as one of the most compelling performers of her generation.

During the 2018/2019 season, O'Connor's impressive symphonic calendar features Mahler's Second Symphony with Andrés Orozco-Estrada and the Houston Symphony, his Third Symphony with Donald Runnicles and the Grand Teton Music Festival Orchestra, Michael Stern and the Kansas City Symphony Orchestra, and with Andrés Orozco-Estrada and the Chicago Symphony Orchestra, and *Das Lied von der Erde* both with the Dallas Symphony Orchestra and BBC Scottish Symphony Orchestra. Sought after by many of the most heralded composers of the modern day, O'Connor gives the world premiere of Joby Talbot's *A Sheen of Dew on Flowers* with the Britten Sinfonia at the Victoria & Albert Museum to celebrate the opening of the institution's new jewellery wing, debuts with the Orchestra dell'Accademia Nazionale di Santa Cecilia in the title role of John Adams' *The Gospel According to the Other Mary* under the baton of the composer, presents the west coast premiere of Bryce Dessner's *Voy a Dormir* with the Los Angeles Chamber Orchestra led by Jaime Martín, and brings Peter Lieberson's *Neruda Songs* to life in performances with Brett Mitchell and the Colorado Symphony. Bernstein's *Songfest* serves the American mezzo-soprano with her Boston Symphony Orchestra debut under the baton of Bramwell Tovey and she is heard in performances of this work with Thomas Dausgaard leading the BBC Scottish Symphony Orchestra. O'Connor returns to the Los Angeles Philharmonic for a Stravinsky Festival singing multiple works there under the direction of Esa-Pekka Salonen and she assays the title role of Britten's *The Rape of Lucretia* presented by Boston Lyric Opera in a new production by Broadway theater director Sarna Lapine conducted by David Angus.

Peter Liebertson *Neruda Songs*

poetry by Pablo Neruda

I. "Si no fuera porque tus ojos tienen color de luna..." (*Sultry, languid*)

Si no fuera porque tus ojos tienen color de luna,
de día con arcilla, con trabajo, con fuego,
y aprisionada tienes la agilidad del aire,

si no fuera porque eres una semana de ámbar,
si no fuera porque eres el momento Amarillo
en que el otoño sube por las enredaderas
y eres aún el pan que la luna fragante
elabora paseando su harina par el cielo,

oh, bienamada, yo no te amaría!
En tu abrazo yo abrazo lo que existe,
la arena, el tiempo, el árbol de la lluvia,

y todo vive para que yo viva:
sin ir tan lejos puedo verlo todo:
veo en tu vida todo lo viviente.

II. "Amor, amor, las nubes a la torre del cielo..." (*Light, brilliant*)

Amor, amor, las nubes a la torre del cielo
subieron como triunfantes lavanderas,
y todo ardió en azul, todo fue estrella:
el mar, la nave, el día se desterraron juntos.

Ven a ver los cerezos del agua constelada
y la clave redonda del rápido universo,
ven a tocar el fuego del azul instantáneo,
ven antes de que sus pétalos se consuman.

No hay aquí sino luz, cantidades, racimos,
espacio abierto por las virtudes del viento
hasta entregar los últimos secretos de la espuma.

Y entre tantos azules celestes, sumergidos,
se pierden nuestros ojos adivinando apenas
los poderes del aire, las llaves submarinas.

I. If your eyes were not the color of the moon

If your eyes were not the color of the moon,
of a day full of clay, and work, and fire,
if even held-in you did not move in agile grace
like the air,

if you were not an amber week,
not the yellow moment
when autumn climbs up through the vines;
if you were not that bread the fragrant moon
kneads, sprinkling its flour across the sky,

oh, my dearest, I could not love you so!
But when I hold you I hold everything that is –
sand, time, the tree of the rain,

everything is alive so that I can be alive:
without moving I can see it all:
in your life I see everything that lives.

II. Love, love, the clouds went up the tower of the sky

Love, love, the clouds went up the tower of the sky
like triumphant washerwomen,
and it all glowed in blue, all like a single star,
the sea, the ship, the day were all exiled together.

Come see the cherries of the water in the weather,
the round key to the universe, which is so quick:
come touch the fire of this momentary blue,
before its petals wither.

There's nothing here but light, quantities, clusters,
space opened by the graces of the wind
till it gives up the final secret of the foam.

Among so many blues – heavenly blues, sunken blues –
our eyes are a little confused: they can hardly divine
the powers of the air, the keys to the secrets in the sea.

III. "No estés lejos de mí un solo día..." (*Largo*)

No estés lejos de mí un solo día, porque cómo,
porque, no sé decirlo, es largo el día,
y te estaré esperando como en las estaciones
cuando en alguna parte se durmieron los trenes.

No te vayas por una hora porque entonces
en esa hora se juntan las gotas del desvelo
y tal vez todo el humo que anda buscando casa
venga a matar aún mi corazón perdido.

Ay que no se quebrante tu silueta en la arena,
ay que no vuelen tus párpados en la ausencia:
no te vayas por un minuto, bienamada,

porque en ese minuto te habrás ido tan lejos
que yo cruzaré toda la tierra preguntando
si volverás o si me dejarás muriendo.

IV. Ya eres mía. Reposa con tu sueño en mi sueño.

Ya eres mía. Reposa con tu sueño en
mi sueño.

Amor, dolor, trabajos, deben dormir ahora.
Gira la noche sobre sus invisibles ruedas
y junto a mí eres pura como el ámbar dormido.

Ninguna más, amor, dormirá con mis sueños.
Íras, iremos juntos por las aguas del tiempo.
Ninguna viajará por la sombra conmigo,
solo tu, siempre viva, siempre sol, siempre luna.

Ya tus manos abrieron los puños delicados
y dejaron caer suaves signos sin rumbo,
tus ojos se cerraron como dos alas grises,

mientras yo sigo el agua que llevas y
me lleva:
la noche, el mundo, el viento devanan su destino,
y ya no soy sin ti sino sólo tu sueño.

III. Don't go far off, not even for a day

Don't go far off, not even for a day, because –
because – I don't know how to say it: a day is long
and I will be waiting for you, as in an empty station
when the trains are parked off somewhere else, asleep.

Don't leave me, even for an hour, because
then the little drops of anguish will all run together,
the smoke that roams looking for a home will drift
into me, choking my lost heart.

Oh, may your silhouette never dissolve on the beach;
may your eyelids never flutter into the empty distance.
don't leave me for a second, my dearest,

because in that moment you'll have gone so far
I'll wander mazily over all the earth, asking,
Will you come back? Will you leave me here, dying?

IV. And now you're mine. Rest with your dream in my dream.

And now you're mine. Rest with your dream in
my dream.

Love and pain and work should all sleep, now.
The night turns on its invisible wheels,
and you are pure beside me as a sleeping amber.

No one else, Love, will sleep in my dreams.
You will go, we will go together, over the waters of time.
No one else will travel through the shadows with me,
only you, evergreen, ever sun, ever moon.

Your hands have already opened their delicate fists
and let their soft drifting signs drop away;
your eyes closed like two gray wings, and I move

after, following the folding water you carry, that
carries me away.
The night, the world, the wind spin out their destiny.
Without you, I am your dream, only that, and that
is all.

V. "Amor mío, si muero y tú no mueres..."
(*Sustained, peaceful*)

Amor mío, si muero y tú no mueres,
amor mía, si mueres y no muero,
no demos al dolor más territorio:
no hay extensión como la que vivimos.

Polva en el trigo, arena en las arenas
el tiempo, el agua errante, el viento vago
nos llevó como grana navegante.
Pudimos no encontrarnos en el tiempo.

Esta pradera en que nos encontramos,
oh pequeño infinito! devolvemos.
Pero este amor, amor, no ha terminado,

y así como no tuvo nacimiento
no tiene muerte, es como un largo río,
sólo cambia de tierras y de labios.

V. My love, if I die and you don't

My love, if I die and you don't—,
My love, if you die and I don't—,
Let's not give grief an even greater field.
No expanse is greater than where we live.

Dust in the wheat, sand in the deserts,
time, wandering water, the vague wind
swept us on like sailing seeds.
We might not have found one another in time.

This meadow where we find ourselves,
O little infinity! we give it back.
But Love, this love has not ended:

just as it never had a birth, it has
no death: it is like a long river,
only changing lands, and changing lips.

Poems from *Cien sonetos de amor* by Pablo Neruda. © Fundación Pablo Neruda, 2010.

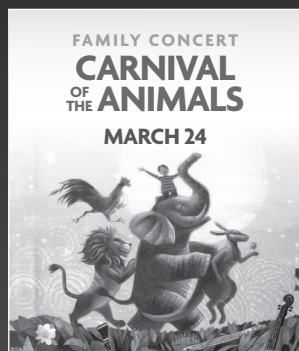
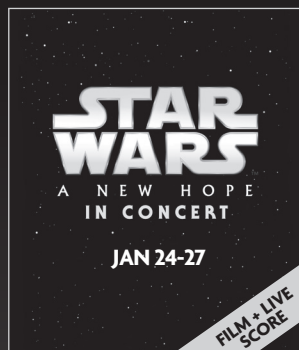
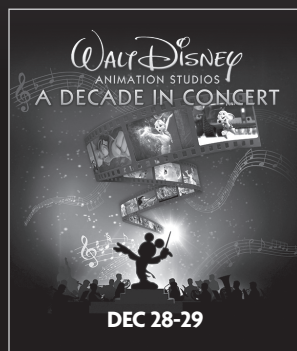
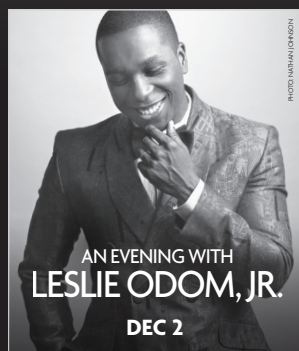
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SYMPHONY VOLUNTEER ASSOCIATION

BECKY BROWN

**Tours of Powell Hall are given by members of the Symphony Volunteer Association.
What's your role in the SVA?**

Since December 2017, I have been serving as the Group Leader for the Powell Hall Tours group. We now have 35 experienced and in-training guides. I coordinate and schedule the public tours with interested groups and then recruit our volunteers to lead the tours. I also serve on the Advisory, Express the Music, Ambassadors, and One and Done committees.

Why did you join the SVA?

I had retired at an early age and had some “gentle” encouragement from friends Sandy and Ron Charles. (Sandy was President of the SVA at the time.) I had enjoyed attending SLSO concerts over the years and was excited about being involved with one of St. Louis's most prestigious cultural institutions. I was unaware of all the ways the SVA contributed to the orchestra, so I decided to join and get involved. Within a few years, I was chairing Gypsy Caravan and then became President of the SVA in 2011.

What about tours appealed to you?

Once my two-year term concluded as President, I was eager to get involved with the Powell Hall Tours group. Fellow SVA members told me how much fun it was. I enjoy meeting new people (especially SLSO supporters!) and sharing the history and spectacular beauty of Powell Hall with them.

What's your favorite fact to share about this building?

Many people are unaware that Powell Hall was originally the St. Louis Theatre built in 1925 and was an important venue for watching vaudeville acts and later movies. I always like to ask participants if they can guess the last movie that played for an entire year before the transition to Powell Hall occurred. It was *The Sound of Music*! Isn't that fitting that the SLSO had Powell Hall as its home for more than 50 years?

What are the reactions at the end of the tour?

From young children to senior citizens, the reaction is virtually the same. There are so many lovely architectural gems to observe along the tour and everyone can appreciate the elegant details. Being on the stage is a special treat and our participants can then say they have made their debut on the Powell Hall stage.

For additional information on Powell Hall tours, email LauraD@slo.org or visit slo.org/publictours.



SLSO Recordings

The St. Louis Symphony Orchestra has a number of critically-acclaimed recordings for you to enjoy, both in CD and digital download format. Recent releases feature the music of Gershwin and Adams. Purchase select items at slo.org/recordings or in person at the Powell Hall Boutique (open one hour before performances and during intermission).

slo.org/recordings

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available for Friday morning Coffee Concerts**

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Avoid traffic and parking before our Coffee Concerts. Hop aboard our SLSO Shuttle and enjoy a Q&A with a retired SLSO musician on the ride to Powell Hall. Shuttle tickets are \$15 per passenger, per concert. The motor coach departs the St. Louis County Library Headquarters (1640 S. Lindbergh Blvd) promptly at 9:15am and returns by 1:30pm. All passengers must have both a Shuttle and Coffee Concert ticket.

slso.org/shuttle