

Marcelo Lehninger, conductor
Simon Trpčeski, piano

Friday, November 22, 2019 at 8:00PM
Saturday, November 23, 2019 at 8:00PM

HINDEMITH

(1895–1963)

Concert Music for Strings and Brass, op. 50 (1930)

Part I: Mässig schnell, mit Kraft—

Sehr breit, aber stets fließend

Part II: Lebhaft—Langsam—

Im ersten Zeitmass (Lebhaft)

PROKOFIEV

(1891–1953)

Piano Concerto No. 1 in D-flat major, op. 10 (1912)

Allegro brioso

Andante assai

Allegro scherzando

Simon Trpčeski, piano

INTERMISSION

MUSSORGSKY

(1839–1881)

orch. Ravel

Pictures at an Exhibition (1922)

Promenade—

Gnomus—

Promenade—

The Old Castle—

Promenade—

Tuilleries—

Bydło—

Promenade—

Ballet of the Chicks in Their Shells—

Samuel Goldenberg and Schmuyle—

The Market at Limoges—

Catacombs (Sepulchrum romanum)—

Cum mortuis in lingua mortua—

The Hut on Fowl's Legs (Baba-Yaga)—

The Great Gate at Kiev

ACKNOWLEDGMENTS

The 2019/2020 Classical Series is presented by **The Steward Family Foundation** and **World Wide Technology**.

Marcelo Lehninger is the **Daniel, Mary, and Francis O'Keefe Guest Conductor**.

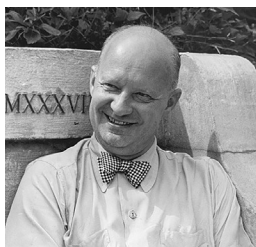
Simon Trpčeski is the **Bruce Anderson Memorial Guest Artist**.

The concert of Friday, November 22 is underwritten in part by a generous gift from **Kathleen Clucas**.

The concert of Saturday, November 23 is underwritten in part by a generous gift from **Fred* and Sara Epstein**.

Pre-Concert Conversations are sponsored by **Washington University Physicians**.

PROGRAM NOTES



PAUL HINDEMITH

Born November 16, 1895, Hanau, Germany

Died December 28, 1963, Frankfurt, Germany

Concert Music for Strings and Brass, op. 50

By James Keller

The title *Concert Music* has a characteristically Hindemithian ring, one that underscores the composer's proclivity towards "objectivity." Anyone else might have called the piece a symphony (and, indeed, it has been referred to as his "Boston Symphony" on rare occasions), but to Hindemith it was just "*Concert Music*," much as his string of concertos with chamber orchestra in the 1920s had each been named *Chamber Music* and his concerto for piano left-hand was titled *Piano Music with Orchestra*. In fact, this is one of four pieces Hindemith called *Concert Music*, each for different forces and all clustered in the period 1926–30.

The Opus 50 *Concert Music* is divided into two parts. The First Part comprises two connected sections, of which the second section is notably brief; and the Second Part has three sections, of which the first and third stand as vaguely symmetrical fast sections bookending a slow center. The unusual instrumentation of strings and brass inspires Hindemith to set them often in textural opposition. So it is at the opening, where the brass play a stentorian, slow-moving melody, against which the strings announce vivacious, athletically leaping material, often in dotted rhythms. Balance can be a problem if the brass let loose at full throttle (their parts are marked *fortissimo*, after all), and so it is for good reason that the score asks that the strings be as numerous as possible. A neo-Baroque flavor sometimes shines through this movement, as if it were a latter-day concerto grosso fueled by counterpoint, but one that had outgrown the limits of that early genre. Then, too, the boldness of the brass writing may call to mind the sonic power of Bruckner, who in certain ways was an aesthetic ancestor of Hindemith's. Suddenly the tempo slows—this is the second section—and the strings and brass reverse roles. Now it is the strings that sing the distended opening melody (violins, violas, and cellos in unison), against which the brasses intone accompanying chords. At the very end the brass unleash a golden phrase of potentially transcendent power, and the movement ends emphatically in C-sharp major, which was the key it had started in eight minutes earlier, even if it may not have crossed our minds very much in the meantime.

Part Two opens with three biting chords, after which the strings busy themselves with a fugato of scherzo character. A second theme draws out a more lyrical character from the strings. The tempo slows for the middle section, in which the strings play in elongated phrases; we might think of the entire second

movement as a take on the classic scherzo-trio-scherzo idea. The strings establish a yearning, perhaps nostalgic character, but the brasses subvert this with more sinister suggestions. The quick tempo returns and with it a transformation of the scurrying fugato music. A coda wraps things up, beginning with a fanfare from the brasses and incorporating a few blue-note references that make us suspect Hindemith had been thumbing through Gershwin's symphonic jazz compositions of the immediately preceding years.

First performance: April 3, 1931, Serge Koussevitzky conducting the Boston Symphony Orchestra

First and most recent SLSO performance: October 2-3, 1970, Walter Susskind conducting

Scoring: 4 horns, 4 trumpets, 3 trombones, tuba, strings

Performance time: Approximately 17 minutes



SERGEI PROKOFIEV

Born April 23, 1891, Sontsivka, Ukraine

Died March 5, 1953, Moscow, Russia

Piano Concerto No. 1

By Yvonne Frindle

In 1914 Prokofiev walked onto the stage of the St. Petersburg Conservatory for his final examination. He'd received a poor rating for composition but that didn't bother him (he thought many of his classes were a complete waste of time). When it came to performance, however, he was determined to win a first on piano, the Rubinstein Prize no less.

He was convinced he could win if he played his own concerto. "While I might not be able to compete successfully in performance of a classical concerto," he later wrote, "there was a chance that my own might impress the examiners by its novelty of technique; they simply would not be able to judge whether I was playing it well or not! On the other hand, even if I did not win, the defeat would be less mortifying since no one would know whether I lost because the concerto was bad or because my performance was faulty."

Prokofiev had already written two piano concertos. He chose the First, claiming that "the Second would have sounded too outlandish within the Conservatory walls." Even so, the First created a stir of its own. The examiners refused his choice, then conceded on condition that Prokofiev provide copies of the piano score. With the assistance of the publisher Jurgenson, that condition was met. "When I came out on the stage," wrote Prokofiev, "the first thing I saw was my concerto spread out on 20 laps—an unforgettable sight for a composer who has just begun to appear in print!"

After a dazzling performance and a long and stormy adjudication session, Prokofiev won, although Glazunov, chairman of the examiners, “flatly refused to announce the results of the voting, which, he declared, encouraged a ‘harmful trend’.” In the end he read the results in a flat, toneless mumble. But the harm was already done, although not as Glazunov imagined: Prokofiev-the-pianist was soon to surrender to Prokofiev-the-composer, equally authoritative and virtuosic.

The critical response to the concerto ranged from admiration for its stylistic novelty and energetic rhythms to claims that it sounded “like a lot of lunatics racing about.” Yet for all its youthful energy, this concerto by a 20-year-old shows remarkable maturity in style and structure.

Like his First Violin Concerto, the Piano Concerto began life as a single-movement concertino. On the surface it appears that Prokofiev adopted the traditional three-movement concerto structure (fast—slow—fast) as the music metamorphosed into something much longer. Closer listening, however, reveals that his conception of a single-movement work was retained. The final effect was achieved by layering the characteristic tempo changes of a multi-movement concerto over a larger sonata-form structure that underpins the whole piece.

The concerto indulges in mercurial shifts of mood and tempo, from the opening grandeur of the Allegro brio to its perky second theme and the nostalgia of the Andante assai. The glue holding it together is the exultant main theme that begins the concerto: soloist and orchestra plunging in together with just the barest of preliminaries—three accented chords.

The solo writing features all the gestures of which Prokofiev-the-pianist was so fond: massive chordal effects, wide, angular leaps, relentless octave passages and rapid legato runs. But the concerto is no mere bravura showpiece. Its sophistication can be heard not just in Prokofiev’s grasp of structure and his clever balancing of piano and orchestra but in the clearly recognizable stylistic gestures that mark the language of Prokofiev-the-composer. (Even in this early work Prokofiev was already building his style on several “basic lines” that he himself identified: a classical approach to structure, piquant harmonies searching for expressive effect, rhythmic momentum, and a reflective lyricism based on an unerring melodic instinct.) Prokofiev considered the concerto his “first more or less mature composition as regards conception and fulfilment.” At the same time the concerto retains its aura of youthful genius, and as Prokofiev-the-pianist proved in 1914, its high spirits, energy and compelling charm are truly winning.

First performance: July 25, 1912, in Moscow, Konstantin Saradzhev conducting with the composer as soloist

First SLSO performance: November 11, 1961, Edouard van Remoortel conducting with Walter Hautzig as soloist

Most recent SLSO performance: November 24, 1991, Leonard Slatkin conducting with Emanuel Ax as soloist

Scoring: solo piano, 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, glockenspiel, strings

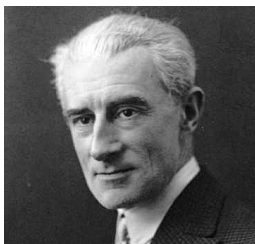
Performance time: Approximately 16 minutes



MODEST MUSSORGSKY

Born March 21, 1839, Karevo, Russia

Died March 28, 1881, Saint Petersburg, Russia



MAURICE RAVEL

Born March 7, 1875, Ciboure, France

Died December 28, 1937, Paris, France

Pictures at an Exhibition

By Yvonne Frindle

Mussorgsky's *Pictures at an Exhibition* is piano music, but it has inspired more orchestrations and arrangements than possibly any other piece of music. And it was one of these—Ravel's brilliant and sophisticated orchestration from 1922—that brought this remarkable music to widespread public attention decades before it entered the piano recital repertoire courtesy of champions Vladimir Horowitz and Sviatoslav Richter.

Mussorgsky never intended to orchestrate *Pictures at an Exhibition*, and yet many musicians have felt that this vivid music called for orchestral colors. Among them have been conductors Henry Wood (who withdrew his 1915 effort after Ravel's was published) and Leopold Stokowski, as well as Serge Koussevitzky, whose instructions to Ravel were that the orchestration be in the style of Rimsky-Korsakov, the one composer who, surprisingly, didn't attempt the task.

Ravel didn't have access to Mussorgsky's original music from 1874—only the 1886 edition by Rimsky-Korsakov, compromised by misreadings and errors—but as best he could he aimed for fidelity to Mussorgsky's style, sublimating his own. It's no accident that his orchestration was praised for *not* sounding like his ballet *Daphnis*. Similarly, and despite Koussevitzky's instructions, Ravel avoided the showy and exotic glamour heard in *Scheherazade*.

The exhibition of the title was a memorial in honor of Mussorgsky's friend, the architect and artist Viktor Hartmann, who had died in 1873, at the age of 39. As an architect he was notoriously bad at constructing "ordinary, everyday things" but, given palaces or "fantastic" structures, his artist's imagination was capable of astonishing creativity.

From hundreds of drawings, watercolors and designs, Mussorgsky chose ten—some of them showcasing Hartmann's imagination, others reflecting his travels. His music places the listener at the exhibition itself, promenading from picture to picture in "Russian style" with a lopsided alternation of five- and six-beat

groupings. (Mussorgsky said his own profile could be seen in these **Promenades**.) Then, pausing before each artwork, he takes us into its world.

Many of the gestures in Ravel's orchestration have become so intimately associated with Mussorgsky's music that their genius seems inevitable. The first picture, **Gnomus (Gnome)**, was really a caricature—a design for a nutcracker—and Ravel's colors are grotesque and menacing, featuring the eerie effect of the strings sliding to flute-like harmonics. **The Old Castle** depicted a medieval castle, with a solitary troubadour included for scale. Mussorgsky places the castle in Italy with a lilting siciliano rhythm but the melody has a mournful Russian character. Ravel, memorably, gives the minstrel a (Belgian-French) saxophone!

The **Tuileries** painting depicted a group of shrieking children in the palace gardens. Mussorgsky was fond of children (as was Ravel!) and his music captures perfectly the shapes of their speech. Curiously, though, these Parisian children seem to be calling for their nanny in Russian: "Nianya! Nianya!" Ravel's pristine orchestration features flute, oboe, and clarinets.

In **Bydlo (Oxen)**, through no fault of his own, Ravel departed from Mussorgsky's original, which begins with heavy, thundering chords in the bass register of the piano. What we hear instead is a slow crescendo, emerging from the muted sound of bassoons, tuba, cellos and basses: an ingenious representation of the approach and passing of a Polish ox-drawn wagon.

The design that inspired Mussorgsky's imaginary **Ballet of the Chicks in Their Shells** survives: a whimsical egg costume. After the fourth and last *Promenade*, Ravel sets the scene with chirping flutes, fluttering violin trills, and the staccato tapping of chicks at their shells.

Samuel Goldenberg and Schmuyle is a pair of portraits depicting two Polish Jews—one rich, one poor. Mussorgsky probably named them himself (the Germanicised "Samuel" for the wealthy Goldenberg and its Yiddish equivalent "Schmuyle") and he unites them in a timeless narrative—the poor man begging from a rich one. Goldenberg appears first—assertive and powerful—with (in Ravel's orchestration) full strings. Then, in a stroke of genius to match the earlier use of the saxophone, Ravel casts a stuttering trumpet as Schmuyle.

At **The Market at Limoges** gossip is the primary currency: "Important news," began Mussorgsky's scenario, "Monsieur de Puissangeout has just recovered his cow, Fugitive..." A neighbor's new dentures and another's bulbous red nose are equally fascinating in this racing and brilliantly colored miniature.

Another surviving painting shows Hartmann himself looking at the Paris catacombs by lanternlight, the inspiration for **Catacombs (Sepulchrum romanum)** and **Cum mortuis in lingua mortua (With the Dead in a Dead Language)**. Cue gloomy brass sounds. Then, writes Mussorgsky alongside his dodgy Latin, "The creative spirit of the departed Hartmann leads me to the skulls and invokes them: the skulls begin to glow faintly." The introspective mood is sustained with an evocation of the *Promenade* theme in a minor key, which Ravel gives to the oboes and mournful English horn against shivering high strings.

The final pair of pictures brings the music to a climax. Both images reveal Hartmann's gift for grand and fantastic conceptions: the table clock in the form of Baba Yaga's **Hut on Fowl's Legs** and a competition entry for a city gate with a cupola in the form of a Slavonic helmet. Unlike Western witches, Baba Yaga travels in a mortar propelled by a pestle—her broomstick is for sweeping over her

tracks. Mussorgsky portrays Baba Yaga's ride as much as her dwelling place with this terrifying and inexorable music (and, marked at one bar of music per second, clocklike as well!).

Mussorgsky's **Great Gate of Kiev** conveys an "old heroic Russia" with a Russian Orthodox chant ("As you are baptized in Christ"), which Ravel gives to a choir of clarinets and bassoons in imitation of Russian reed organs. This is interrupted by a characteristically Russian peal of bells, which Ravel gives to everyone *except* the tubular bells and glockenspiel—these are held in reserve for the *Promenade* theme as it rings out one last time.

First performance: October 19, 1922, in Paris, Serge Koussevitzky conducting the Paris Opera

First SLSO performance: October 31, 1930, Fernández Arbós conducting

Most recent SLSO performance: April 16, 2016, Yan Pascal Tortelier conducting

Scoring: 3 flutes (2nd and 3rd doubling piccolo), 3 oboes (3rd doubling English horn), 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, alto saxophone, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, bass drum, chimes, cymbals, glockenspiel, ratchet, snare drum, cymbal, tam tam, triangle, whip, xylophone, 2 harps, celesta, strings

Performance time: Approximately 35 minutes



MARCELO LEHNINGER

Daniel, Mary, and Francis O'Keefe Guest Conductor

Brazilian-born Marcelo Lehninger is in his fourth year as Music Director of the Grand Rapids Symphony. In 2018, he brought the orchestra to Carnegie Hall, its first performance at the famed venue in thirteen years. He previously served as Music Director of the New West Symphony in Los Angeles, for which the League of American Orchestras awarded him the Helen H. Thompson Award for Emerging Music Directors. After a very successful two-year tenure as Assistant Conductor of the Boston Symphony Orchestra that included stepping in for James Levine on short notice in Boston and on tour at Carnegie Hall, Marcelo served as Associate Conductor for an additional three years.

Mr. Lehninger's 2019-20 season includes debuts with the St. Louis Symphony Orchestra, San Antonio Symphony, and Sarasota Orchestra, and return engagements with the Boston Symphony Orchestra and Rochester Philharmonic.

During the 2018-19 season, Mr. Lehninger made debuts with the Princeton Symphony and the Yomiuri Nippon Symphony Orchestra in Tokyo, and returns to the Hawaii, Portland, and Kyushu Symphony Orchestras, as well as Orquestra Sinfônica Brasileira and Minas Gerais Philharmonic Orchestra.

As a guest conductor in the United States, Mr. Lehninger has led the Chicago, Pittsburgh, Houston, Detroit, Baltimore, Seattle, Colorado, Milwaukee, National, Jacksonville, New Jersey, Indianapolis, Omaha, Chautauqua, Hartford, Toledo, and Fairfax Symphonies; the Florida and Louisville Orchestras; and the Orlando, New Mexico, and Colorado Springs Philharmonics. In Canada, he has appeared with the Toronto, Winnipeg, and Kitchener-Waterloo Symphonies, the Calgary and Hamilton Philharmonics, and Symphony Nova Scotia. European highlights include engagements with the Deutsches Symphonie-Orchester Berlin, Orchestre Philharmonique de Radio France, Orchestre National de France, Lucerne Symphony, Lausanne Chamber Orchestra, and a tour with the Royal Concertgebouw Orchestra assisting Mariss Jansons. He made his Australian debut with the Sydney and Melbourne Symphonies with his friend and mentor, pianist Nelson Freire as soloist.

Mr. Lehninger was music advisor of the Youth Orchestra of the Americas for the 2007-08 season. In summer of 2008, Maestro Lehninger toured with YOA and Nelson Freire in South America, conducting concerts in Argentina, Brazil,

and Uruguay. He has led all of the top orchestras in Brazil, and served as Associate Conductor of the Minas Gerais Philharmonic Orchestra in Brazil.

Chosen by Kurt Masur in 2008, Mr. Lehninger was awarded the First Felix Mendelssohn-Bartholdy Scholarship sponsored by the American Friends of the Mendelssohn Foundation. He was Masur's assistant with the Orchestre National de France (during their residency at the Musikverein in Vienna), Gewandhaus Orchestra in Leipzig, and the New York Philharmonic. In 2011, he participated in the Bruno Walter National Conductor Preview, organized by the League of American Orchestras, conducting the Louisiana Philharmonic Orchestra, and debuted with the National Symphony Orchestra at the Kennedy Center as part of the National Conducting Institute in 2007.

Before dedicating his career to conducting, Mr. Lehninger studied violin and piano. He holds a Master's degree from the Conductors Institute at New York's Bard College, where he studied conducting with Harold Farberman and composition with Laurence Wallach. His mentors also include Kurt Masur, Leonard Slatkin, and Roberto Tibiriçá. A dual citizen of Brazil and Germany, Lehninger is the son of pianist Sônia Goulart and violinist Erich Lehninger.



SIMON TRPČESKI, PIANO

Bruce Anderson Memorial Guest Artist

“Trpčeski’s art is to probe deep beneath the notes and elicit the essential character and substance of a score. [...] Deftness and passion made for a performance that was extra-ordinarily compelling in its freshness and in its capacity to expose the music’s very heart.” —*The Telegraph*

Simon Trpčeski performs with orchestras such as the Concertgebouworkest, Russian National Orchestra, WDR Sinfonieorchester, Orchestre National de France, New York Philharmonic, China Philharmonic and Sydney Symphony Orchestras. He regularly gives solo recitals in cultural capitals like New York, Paris, Munich, Prague, São Paulo, Sydney, Beijing, Tokyo, and London where he was recently Artist in Residence at Wigmore Hall. He performs at prestigious festivals including Verbier, Bergen, the Baltic Sea Festival, and BBC Proms.

During the 19/20 season Trpčeski will return to European orchestras such as the London Symphony Orchestra, Tonhalle-Orchester Zürich, Tonkünstler-Orchester Niederösterreich, The Royal Danish Orchestra, Orchestre Philharmonique de Monte-Carlo, Tampere Philharmonic Orchestra, Orquesta Sinfónica de Galicia, and Royal Scottish National Orchestra. He appears several times in Germany, including performances of Brahms’ Piano Concerto No. 1 with the Staatskapelle Weimar, Beethoven’s Piano Concerto No. 5 with the Stuttgarter Philharmoniker, and Rachmaninov’s Second Piano Concerto with the Orchester der Deutschen Oper Berlin under Juraj Valcuha. Further afield, he returns to the Detroit Symphony Orchestra. Trpčeski tours Australia appearing with Melbourne Symphony Orchestra, West Australian Symphony Orchestra, Tasmanian Symphony Orchestra, and in recital. Further solo recitals include dates at London’s Barbican Centre, Dublin’s National Concert Hall, Paris’ Auditorium de Radio France, Singapore’s Victoria Theatre, as well as dates in Belgium and Puerto Rico.

He is a committed chamber musician and appears in recital this season with Daniel Müller-Schott in Frankfurt, Heidelberg, and at the Maribor Festival. His folk project “Makedonissimo,” devised with composer Pande Shahov, celebrates the music and culture of his native Macedonia. The band appears this season in Romania and Canada, and will tour Australasia in the 20/21 season.

Trpčeski has recorded prolifically. His next release will appear in autumn 2019, an album of solo Russian repertoire, for Onyx Classics. His first recording

(EMI, 2002) received the “Editor’s Choice” and “Debut Album” at the Gramophone Awards. In 2010 and 2011, his interpretations of Rachmaninov’s complete concertos were recognised with Classic FM, Gramophone “Editor’s Choice,” and Diapason d’or accolades. His recording for Onyx Classics of Prokofiev’s Piano Concertos Nos. 1 and 3 again won him the Diapason d’or in September 2017.

With the special support of KulturOp—Macedonia’s leading cultural and arts organisation—Trpčeski works regularly with young musicians in Macedonia to cultivate the country’s next generation of artists. Born in Macedonia, Trpčeski studied with Boris Romanov. He was previously a BBC New Generation Artist and was honoured with the Royal Philharmonic Society Young Artist Award in 2003.

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December 1

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*Please note this is not a dance performance.



A Gospel Christmas with Kennedy Holmes

December 18-19

Supported by Bayer Fund



Big Band Holidays: Jazz at Lincoln Center Orchestra with Wynton Marsalis

December 4

*Please note the SLSO will not
perform on this program.



film with live score

Home Alone in Concert

December 20-21



Baroque Fireworks

December 6-8



film with live score

Beauty and the Beast in Concert

December 27-28



Mercy Holiday Celebration

December 13-15

Presented by Mercy 



BMO Wealth Management New Year's Eve Celebration

December 31

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First Time Here? Welcome!

Whether it's your very first visit or your first time back since a grade school field trip, welcome to Powell Hall and to your St. Louis Symphony Orchestra. We're happy you're here!

An incredible thing about symphonic music is that you don't need to be an expert to feel its powerful impact. Even so, here are some insider tips to help you feel in tune. Relax and enjoy the experience. This is *your* SLSO.

What should I expect?

Classical concerts last approximately two hours with a 20-minute intermission.

Movies and other Live at Powell Hall events typically have one intermission in the middle of the program.

The Program Notes in the center of this Playbill have a list of pieces to be performed and provide interesting background on the composers and artists.

See the Audience Information page in the back of this Playbill for more FAQs and helpful tips.

When do I clap?

For classical concerts, tradition is to wait until an entire piece is finished before clapping. Keep in mind there may be multiple movements in one piece. Look to the conductor for cues and, if you're unsure, wait until you hear everyone else begin to applaud.

Food & Drink

Non-iced beverages purchased on site in SLSO Keep Cups may be taken into the auditorium for all performances.

All concessions purchased on site may be taken into the auditorium for select performances when indicated by signage.

Social Media

Check out our designated Selfie Spots in the Grand Foyer for the best photos! Share your experience on social media before and after the concert.

   #SLSOLive

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For additional information contact the SVA Office at **314-286-4153** or **slo.org/volunteer**.