



St. Louis Symphony
Orchestra

stéphane denève : music director

19:20
140th season

Richard Egarr, director & harpsichord
Kristin Ahlstrom, violin
Andrea Kaplan, flute
Angie Smart, violin

Friday, December 6, 2019, at 10:30AM
Saturday, December 7, 2019, at 8:00PM
Sunday, December 8, 2019, at 3:00PM

HANDEL
(1685-1759)

Water Music Suite (1717) (compiled by Richard Egarr)

Allegro
Alla Hornpipe
Allegro moderato (Andante)
Air
Minuet
Lentement
Bourrée

Sonata à 5, HWV 288 (1707)

Andante
Adagio
Allegro

Kristin Ahlstrom, violin

Music for the Royal Fireworks (1749)

Ouverture
Bourrée
La Paix
La Réjouissance
Menuet I & II

INTERMISSION

BACH
(1685-1750)

Brandenburg Concerto No. 5 in D major, BWV 1050 (1720-21)

Allegro
Affettuoso
Allegro

Andrea Kaplan, flute
Angie Smart, violin

Orchestral Suite No. 3 in D major, BWV 1068 (1731)

Ouverture
Air
Gavotte I & II
Bourrée
Gigue

ACKNOWLEDGMENTS

The 2019/2020 Classical Series is presented by **The Steward Family Foundation** and **World Wide Technology**.
The concert of Friday, December 6, is underwritten in part by a generous gift from **Gordon and Susie Philpott**.
The concert of Saturday, December 7, is the **Joanne and Joel Iskiwitch Concert**.
The concert of Sunday, December 8, is underwritten in part by a generous gift from **Mr. and Mrs. Warner Baxter**.
Pre-Concert Conversations are sponsored by **Washington University Physicians**.

PROGRAM NOTES

By Yvonne Frindle and David Garrett

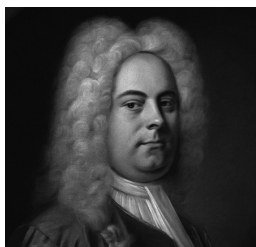
BAROQUE FIREWORKS

Bach and Handel: At Home and Abroad

Handel shares a birth year with Bach, but you couldn't imagine two more different composing personalities. In his lifetime, J.S. Bach was renowned primarily as an organist. His professional appointments took him to Arnstadt, Weimar, Cöthen, and Leipzig, but he never left Germany, although famously he made a 200-mile journey as a young man—on foot—to hear the great organist-composer Dietrich Buxtehude.

Handel, by contrast, traveled widely and was the more celebrated musical figure. He spent four years in Italy—home of opera, oratorio, the concerto, and the sonata—before bringing his cosmopolitan style to the hub of the 18th-century musical world, London. And there he stayed—a force to be reckoned with in the realm of opera and oratorio. Meanwhile, his orchestral works represented that elegant and lively hybrid of the French and Italian styles that German composers had claimed for their own.

It would be wrong, though, to think that Bach had no exposure in the range of international musical styles simply because he stayed at home. Without stepping foot in Italy, Bach became acquainted with the concertos of Vivaldi and he adopted a time-honored strategy for analyzing and absorbing their characteristics: arranging them for new instrumental combinations. He then proceeded to make the concerto genre his own. Nor did he have to travel to France to discover the secrets of the French style and the orchestral suite.



GEORGE FRIDERIC HANDEL

Born February 23, 1685, Halle, Germany

Died April 14, 1759, London, England

Handel in London: An English “Accent”

In 1710, Handel was appointed court director of music to the Elector of Hanover, which he promptly deferred with an eight-month leave of absence in London. A year later, Handel was again given permission to visit England, this time with the injunction to return “within reasonable time.” In the end, Handel outstayed his leave but not his welcome. He was still in England in 1714 when his former employer assumed the throne as George I.

Although Handel was never truly out of favor with the king, the performance of his *Water Music* during the royal river party on the Thames in 1717 may have been a public gesture of reconciliation. Regardless, such events had become common in an attempt to make the new Hanoverian dynasty visible and popular.

George I disliked “pageantry and splendor,” but found the water party the least irksome form of royal progress. This was 18th-century public relations in action.

Handel’s *Water Music* has parallels in the outdoor music of the French court at Versailles and the music is French in externals—especially in its dance movements. But the musical language, as opposed to the form, is typical of Handel—a blend of German and Italian musical elements, which has acquired an English “accent.”

Account of a River Excursion on the Thames, featuring music by Handel...

Friedrich Bonet, Brandenburg’s diplomatic resident in London, writes of the river excursion on 17 July 1717:

About eight in the evening the King repaired to his barge... Next to the King’s barge was that of the musicians, about 50 in number, who played on all kinds of instruments, to wit trumpets, horns, oboes, bassoons, German flutes, French flutes, violins, and basses; but there were no singers. The music had been composed specially by the famous Handel, a native of Halle, and His Majesty’s principal Court Composer. His Majesty’s approval of it was so great that he caused it to be played three times in all, twice before and once after supper, even though each performance lasted an hour. The evening was as fine as could be desired for this occasion and the number of barges and boats full of people wanting to listen was beyond counting. In order to make this entertainment the more exquisite, Madame de Kilmanseck had arranged a choice supper at the late Lord Ranelagh’s villa on the river at Chelsea, where the King went at one in the morning. He left at three o’clock and returned to St. James’ about half past four. The concert cost Baron Kilmanseck £150 for the musicians alone.

Water Music Suite

No definitive score of Handel’s *Water Music* survives and it’s impossible to know exactly which movements the King heard, or in which sequence. Although it’s now believed the musical numbers were mixed together, the *Water Music* has long been grouped into three suites based on the featured instruments: the horn suite (in F major), the trumpet suite (in D major), and the flute suite (in G major). For this performance, Richard Egarr has chosen from the trumpet and horn suites and added a part for timpani.

The *Allegro* from the trumpet suite is ceremonious and splendid: pairs of horns and trumpets expand on fanfares in dialogue, each pair accompanied by its own “camp”—oboes, violins, and violas siding with the trumpets; bassoon and basso continuo instruments with the horns. A noisy truce then leads to a few bars of slow music that leave the music poised for the *Alla Hornpipe* (“in the manner of a hornpipe”)—possibly the most famous *Water Music* movement.

Following this brilliant beginning are two movements from the horn suite. Handel was credited with introducing the horn to England at a time when its use was still relatively new in Europe, but in the *Allegro moderato* it’s the oboes who take the lead. They’re eventually joined by the horns, playing high in their range, in the *Air*. The remaining movements return to the trumpet suite with three dances: the stately *Minuet*, a gently lilting *Lentement*, and the *Bourrée*, a joyous number recycled from Handel’s Rome oratorio *La Resurrezione*.

Water Music Suite

First performance: July 17, 1717, at the request of King George I for a concert on the River Thames

First SLSO performance: Of this edition, this weekend's concerts. Of another edition, January 8, 1932, Vladimir Golschmann conducting

Most recent SLSO performance: Of another edition, March 26, 2011, Nicholas McGegan conducting

Scoring: 2 oboes, bassoon, 2 horns, 2 trumpets, timpani, harpsichord, strings

Performance time: Approximately 19 minutes

Sonata à 5, HWV 288

Handel in Italy

The quarry for much of Handel's later music was in ideas that came to him during his years in Italy as a young man. There Handel had perfected his mastery of opera, at its source. While in Rome, for music-loving clerical nobles, Handel composed brilliant chamber cantatas as well as church music. He reputedly took part in a keyboard contest with his exact contemporary Domenico Scarlatti (1685 was a very good year), and in the salons of the nobility he made music with the already famous Arcangelo Corelli.

Sonata for Five—Or is it a concerto?

Almost certainly this "sonata for five" was created in that context, in Rome in 1707. Richard Egarr enthuses: "It is a fantastic and hugely under-exposed masterpiece from the 22-year-old genius, fired by his time spent in that amazing musical playground."

Handel liked the ideas in this piece so much that he returned to them repeatedly for years, adapting them for sonatas, concertos, and anthems. This, the original version of the music, begins with the solo violin playing as though to begin a sonata, but echoed immediately by all the instruments, as in a concerto. From there on the solo violin rarely plays on its own, except in the last movement, which is more like the violin concertos by Vivaldi.

In Handel's first movement (*Andante*), the conversation is close and quite intricate. There are five string parts, as the title indicates, with continuo. (Handel, perhaps later, indicated that the non-solo violin parts are doubled by oboes.) The slow movement (*Adagio*) is only a series of chords forming a cadence—most likely a pretext for improvisation, as in the third of Bach's Brandenburg Concertos. According to a contemporary report, Corelli found Handel's music difficult to interpret. The Sonata à 5 presages Handel's concerti grossi—novel and at least equal in mastery to Corelli's own.

First performance: 1707, in Rome

First SLSO performance: October 13, 1984, Raymond Leppard conducting with Jacques Israelievitch as soloist

Most recent SLSO performance: June 16, 1989, Joseph Silverstein conductor and soloist

Scoring: solo violin, 2 oboes, harpsichord, strings

Performance time: Approximately 10 minutes

Music for the Royal Fireworks

A London Traffic Jam

Composed three decades later for George II, Handel's *Music for the Royal Fireworks* celebrated the Treaty of Aachen, which ended the War of Austrian Succession in 1748. The first performance took place on April 27, 1749, and so many Londoners thronged to the Vauxhall Gardens for the public rehearsal that traffic on London Bridge was halted for three hours. The actual performance was something of a fizzer: some of the fireworks failed to ignite, a pavilion caught fire mid-show, and the stage designer drew his sword on the Comptroller of the Fireworks.

The ensemble for this outdoor music was more military band than symphony orchestra, with more than 50 woodwind and brass instruments, but the following month the music was performed at the Foundling Hospital with Handel's preferred formation: a smaller ensemble and including strings.

Music for the Royal Fireworks

Like the *Water Music*, this suite is modelled on the outdoor music of Versailles and takes the form of a grand overture in the French style followed by a suite of dances. Expanding on the usual French overture pattern with its alternations between slow, majestic music (*Adagio*) and faster sections (*Allegro*), Handel took the opening material, which he'd used before, and harmonized it in three different ways. The faster section in triple time, apparently designed to fit the limitations of natural trumpets and horns, provides opportunities for question-and-answer dialogue between the wind instruments.

The dances begin with a short *Bourrée*, followed by a slow *Siciliana* entitled "Peace," with prominent horn parts. The next dance, "Rejoicing," is not really a dance, but a genre piece, directed to be played three times—by trumpets, woodwinds, and strings; by horns and woodwinds; and by everyone together. The first of the *Menuets* is an elegantly swinging number in D minor featuring oboes and strings, the second, returning to D major, brings in trumpets, drums, and horns for a magnificent finale.

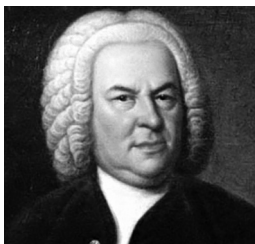
First performance: April 27, 1749, in London, England

First SLSO performance: January 10, 1981, Raymond Leppard conducting

Most recent SLSO performance: October 21, 2012, Nicholas McGegan conducting

Scoring: 3 oboes, 2 bassoons, contrabassoon, 3 horns, 3 trumpets, timpani, harpsichord, strings

Performance time: Approximately 19 minutes



JOHANN SEBASTIAN BACH

Born March 31, 1685, Eisenach, Germany

Died July 28, 1750, Leipzig, Germany

Brandenburg Concerto No. 5 in D major, BWV 1050

The Brandenburg Concertos

When Bach became music director for the Calvinist court of Prince Leopold of Anhalt-Cöthen he was, for a brief period, relieved of responsibility for church music. He also took charge of an established orchestra of 18 players, and it was during the years 1717–1723 that he composed the majority of his orchestral works, including the six “Brandenburg” concertos.

These concertos—each written for a different and distinctive instrumental combination—offer a sampler of the possibilities represented by the concerto grosso genre, some old-fashioned, others forward-looking. The fifth concerto is effectively a concerto for harpsichord in the fashionable galant style.

In 1724 Bach sent a presentation score of the six concertos to the Margrave of Brandenburg with the obligatory ingratiating dedication. There’s no evidence Bach was paid or thanked and the score remained untouched in the Margrave’s library until after his death. We owe the survival of the music to the Margrave’s apparent indifference, while the Margrave owes his immortality to the 19th-century Bach scholar who first referred to the concertos by his name.

Bach at the Harpsichord

Bach himself almost certainly played the enterprising harpsichord solo in the fifth concerto, taking his seat at Prince Leopold’s newly acquired instrument from Berlin. The presence of the flute in the solo concertino group is a gesture to the modern, its flexibility and expressive range exceeding that of the recorder and suiting it to the fashionable galant style. Meanwhile, the harpsichord, released from its usual supporting role, is placed at the center of attention.

The key of the concerto, D major, was described by Johann Mattheson in 1713 as “best suited to noisy, joyful, warlike, and rousing things” and the first *Allegro* exploits brilliant scales and arpeggios for the harpsichord, preparing the way for a long *written-out* solo cadenza (in itself an innovation).

The *Affettuoso* is an essay in the north German “expressive” style, the key (B minor) suggesting a bizarre but touching melancholy. The reduced ensemble (the concertino group alone) is like a trio sonata and at first the keyboard accompanies the flute and violin as they echo each other’s melodies.

In the final *Allegro* Bach combines gigue rhythms and a hunting horn motif, both of which were to become fashionable in the finales of late 18th-century symphonies. The movement unfolds “in fugal fashion,” but this serious counterpoint cannot disguise the music’s exuberant dance quality.

First performance: Unknown

First SLSO performance: January 6, 1922, Rudolph Ganz conducting with Alexander Siloti as harpsichord soloist (flute and violin soloists unknown)

Most recent SLSO performance: January 13, 2008, Nicholas McGegan conducting with Mark Sparks as flute soloist, David Halen as violin soloist, and Maryse Carlin as harpsichord soloist

Scoring: Solo flute, solo violin, solo harpsichord, strings

Performance time: Approximately 21 minutes

Orchestral Suite No. 3 in D major, BWV 1068

Orchestral Overtures

It's thought that Bach's four orchestral suites or *overtures* were composed, or at least substantially revised, during his last post, in Leipzig, where he had access to the many excellent instrumentalists of the Collegium Musicum. The suites use different ensembles (the second features a solo flute) and the surviving parts of the third suite show that it was conceived for a double orchestra: one group comprising three trumpets and kettledrums, the other two violins, viola, and basso continuo. The two oboes play in unison with the violins throughout—as with the oboes in Handel's *Sonata à 5* they may have been an afterthought, intended to give the strings more bite.

The name “*ouverture*” is a form of shorthand, then common in Germany, referring to a French-style *Ouverture* followed by a suite of dances. Bach is true to his model, writing a slow, majestic introduction followed by a fast section with intricate imitation between the instruments and a return of the slow introduction. Again, the brilliant key of D major brings a festive spirit as well as being especially congenial for trumpets and drums.

Air on the G String and Other Dances

The *Ouverture* is followed by a measured *Air* that has become excessively famous in a lush Romantic arrangement for violin and piano by August Wilhelmj: the “*Air on the G String*.” In Bach's original conception, for strings alone, it is a far more beautiful piece, with much interest in the interplay of the parts.

The remaining dances have their origins in the ballroom, but Bach's expression and ideas go far beyond the requirements of dance music as he exploits their emotional and musical contrasts. The pair of *Gavottes* adopt the characteristic feature of beginning each phrase in the middle of the bar and the double orchestra formation is presented in high relief. The *Bourrée* is more vigorous, almost earthy in character, while the closing *Gigue* with its distinctive skipping rhythms take from the Celtic jig, makes for a vibrant and lively finale.

First performance: Unknown

First SLSO performance: February 18, 1910, Max Zach conducting

Most recent SLSO performance: March 5, 2017, Bernard Labadie conducting

Scoring: 2 oboes, bassoon, 3 trumpets, timpani, harpsichord, strings

Performance time: Approximately 20 minutes



RICHARD EGARR

Richard Egarr brings a joyful sense of adventure and a keen, enquiring mind to all his music-making—whether conducting, directing from the keyboard, giving recitals, playing chamber music, and indeed talking about music at every opportunity.

Music Director of the Academy of Ancient Music (AAM) since 2006, in September 2019 he added two new responsibilities: as Principal Guest Conductor of the Residentie Orkest in The Hague and Artistic Partner of the St. Paul Chamber Orchestra in Minnesota. He becomes Music Director Designate of Philharmonia Baroque Orchestra and Chorale in 2020/21 and assumes the Music Directorship in 2021/22.

Associate Artist of the Scottish Chamber Orchestra 2011–2017, Egarr conducted many symphony orchestras such as the London Symphony, Royal Concertgebouw, and Philadelphia Orchestra, and guested with leading baroque ensembles such as Philharmonia Baroque and The Handel and Haydn Society. He regularly gives solo harpsichord recitals at Wigmore Hall and Carnegie Hall.

In 2019/20 Egarr conducts Elgar, Mendelssohn, and Beethoven in The Hague; Schumann's Second Symphony in Tokyo's Kioi Hall; Rossini and Mozart with the Luxembourg Philharmonic; Berlioz with the Orquesta da Galicia; and Schubert in St. Paul. Not neglecting the baroque repertoire, he leads the City of Birmingham Symphony through their first Handel *Messiah* in many years, conducts Bach's *St. Matthew Passion* in Antwerp, and joins the Philharmonia Baroque Orchestra & Chorale for an all-Bach program in his first concerts since being announced future Music Director. Plans with the AAM this season include the first performance for over 100 years of the Mass by Beethoven's Czech contemporary, Jan Ladislav Dussek.

Early in his tenure with AAM, Egarr established the Choir of the AAM; operas and particularly Handel's oratorios lie at the heart of his repertoire. He made his Glyndebourne debut in 2007 conducting a staged version of *St. Matthew Passion*. With AAM at the Barbican he has conducted Monteverdi and Purcell cycles, Mozart's *La finta giardiniera* and (in 2019) *Le nozze di Figaro*—the latter also at the The Grange Festival. He has conducted productions of Mozart's *Le nozze di Figaro*, *La clemenza di Tito*, and Rossini's *Il signor Bruschino* with the Netherlands Opera Academy; he taught for several years at the Amsterdam Conservatoire and is currently Visiting Professor at the Juilliard School.

Egarr's extensive discography on Harmonia Mundi includes solo keyboard works by Bach, Handel, Mozart, and Couperin, and latterly discs for Linn Records of Byrd and Sweelinck, which is due for imminent release. His long list of recordings with the Academy of Ancient Music includes seven Handel discs (2007 Gramophone Award, 2009 MIDEM and Edison awards), and Bach's *St. John* and *St. Matthew Passions* on the AAM's own label. He features as director on the recording of Handel *Brookes-Passion*, released this autumn in a new edition of the music for which he was an integral contributor.

Egarr trained as a choirboy at York Minster, and then at Chetham's School of Music in Manchester, and as organ scholar at Clare College Cambridge. His studies with Gustav and Marie Leonhardt further inspired his work in the field of historical performance.



KRISTIN AHLSTROM, violin

Associate Principal Second Violin

Virginia V. Weldon, M.D. Chair

Growing up in Manchester, Missouri, Kristin Ahlstrom dreamt of digging in the earth as an anthropologist during the week and performing in an orchestra on weekends. Although she participated in a six-week dig on historic Native American grounds during college, she's now living her dream as the Associate Principal Second Violin in the St. Louis Symphony Orchestra, a position she's held since 2001.

Ahlstrom first joined the SLSO in 1996, but her affiliation with the organization began earlier when she won a position in the prestigious St. Louis Symphony Youth Orchestra, where she was concertmaster. Prior to her appointment with the SLSO, Ahlstrom played in the Colorado Symphony Orchestra after completing both her Bachelor and Master of Music degrees in Violin Performance at Indiana University Bloomington. Her violin teachers at Indiana included Henryk Kowalski and Josef Gingold.

Ahlstrom studied chamber music with Rostislav Dubinsky and, as a member of the Kono Quartet, was a finalist in the Osaka (Japan) International Chamber Music Competition. She also spent two summers performing with the National Repertory Orchestra in Colorado and was a featured soloist both seasons.

An avid chamber musician, Ahlstrom participates enthusiastically in the SLSO's Education and Community programs. She is a member of the Ilex Piano Trio, along with her husband, pianist Peter Henderson, and retired SLSO cellist Anne Fagerburg. She also plays in a string trio featuring SLSO musicians Shannon Farrell Williams (viola) and Bjorn Ranheim (cello). Ahlstrom joined the Sun Valley Music Festival in 2001, and she has been active in both chamber music recitals and orchestra concerts since then. During February 2019, she performed in the Sun Valley Music Festival's first Winter Concert Series in snowy Ketchum, Idaho. She was a guest artist and faculty member at Indiana University's Summer Music series each year from 2006-13. Her most recent appearances as an SLSO soloist were in 2015.

Ahlstrom lives in St. Louis' South City neighborhood with her husband and their sweet beagle/terrier mix Zinni, who can perform more than 25 tricks. In her spare time, Ahlstrom enjoys yoga, cooking vegetarian meals, creating beaded jewelry, sewing, and hosting game nights.



ANDREA KAPLAN, flute

Associate Principal Flute

A native of Philadelphia, Andrea Kaplan joined the St. Louis Symphony Orchestra as Associate Principal Flute in 2007. Prior to joining the SLSO, she was Principal Flute with The Florida Orchestra in the Tampa Bay area. She also served as Assistant Principal Flute of the Mexico State Symphony Orchestra in March 2004.

Kaplan made her solo debut with the Philadelphia Orchestra at age 12. She attended the Curtis Institute of Music as a National Merit Scholar, graduating in 2003. She later attended the Shepherd School of Music at Rice University. Her main teachers have been Jeffrey Khaner, Julius Baker, and Leone Buyse.

During the summer months, Kaplan has played with the Mostly Mozart Festival Orchestra and Central City Opera Orchestra. Since 2011, she has played piccolo in the Sun Valley Music Festival.

When not making music, she enjoys spending time with her husband and two young children. They live in the DeMun neighborhood of St. Louis.



ANGIE SMART, violin

Mary and Oliver Langenberg Chair

Angie Smart has been a First Violinist with the St. Louis Symphony Orchestra since 1998. Originally from England, she began violin lessons at the age of six and won a scholarship to study music at the age of 13. She continued her studies in the U.S. in 1990 where she attended the University of Miami, Lamar University in Texas, and completed her master's degree at Rice University in Houston.

Smart has performed extensively in Europe and the U.S. with representation by Encore Concerts, and has appeared as soloist with the SLSO, Alhambra Chamber Orchestra, Gorton Philharmonic, and Lamar Chamber Orchestra. Her television appearances have included master classes with Yehudi Menuhin and as the subject of a documentary profiling young musicians. Among other master classes, she has played for Midori and Zakhar Bron.

Smart has competed in the 10th International Tchaikovsky Competition and the Yehudi Menuhin Competition, and has been a prizewinner in many other competitions, including the British Violin Recital Prize, Elizabeth Harper Vaughn Concerto Competition, and the William C. Byrd Young Artists Competition.

celebrate the holidays with the SLSO



A Gospel Christmas *with Kennedy Holmes*

December 18-19



film with live score **Home Alone in Concert**

December 20-21



film with live score **Beauty and the Beast** in Concert

December 27-28



BMO Wealth Management's New Year's Eve Celebration *Stéphane Denève Conducts*

December 31



**St. Louis Symphony
Orchestra**
stéphane denève : music director

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February 23 at 3:00pm

Peter and the Wolf

Gemma New, conductor

Join Peter and his animal friends on a symphonic adventure in Prokofiev's beloved work *Peter and the Wolf*. Introducing generations to classical music, each character in this musical fairy tale is represented by a different instrument of the orchestra.



April 19 at 3:00pm

World of Water

Gemma New, conductor

From vast ocean landscapes to small babbling brooks, the enchanting world of water has been inspiring composers for centuries. Join your St. Louis Symphony Orchestra as we dive into musical works for the entire family, inspired by water.

Presented in partnership with **The St. Louis Aquarium at Union Station**



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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We're celebrating our 140th season with some exciting events and concerts. Classical tickets start at just \$15.

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Join the Symphony Volunteer Association (SVA) to support the world-renowned St. Louis Symphony Orchestra. Play a special part in projects including Picture the Music, Express the Music, and Instrument Playground, a traveling hands-on experience of musical instruments presented at schools and other community venues. Serve as a Powell Hall tour guide, assist with Youth Orchestra auditions, or complete "one and done" projects, providing much appreciated help to SLSO staff. Enjoy member-only events and small group experiences with the musicians.

Most of all, experience the reward of working with other SVA members as we share our love of the SLSO with the St. Louis community.

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