



St. Louis Symphony
Orchestra

stéphane denève : music director

19:20
140th season

Nikolaj Szeps-Znaider, conductor
Saleem Ashkar, piano

Friday, January 31, 2020, at 10:30AM
Saturday, February 1, 2020, at 8:00PM

SCHUMANN

(1810–1856)

Manfred Overture, op. 115 (1848)

MENDELSSOHN

(1809–1847)

Piano Concerto No. 2 in D minor, op. 40 (1837)

Allegro appassionato

Adagio: Molto sostenuto

Finale: Presto scherzando

Saleem Ashkar, piano

INTERMISSION

TCHAIKOVSKY

(1840–1893)

The Sleeping Beauty Suite, op. 66 (1890)

Compiled by Nikolaj Szeps-Znaider

Introduction

Pas de six (No. 3)

Finale of Prologue (No. 4)

Panorama (No. 17)

Valse (No. 6)

Pas de quatre (No. 23)

Pas de caractère (No. 24)

Pas d'action (No. 15)

Finale of Act I (No. 9)

Variation I - Desiré (No. 28)

Pas d'action (No. 8a)

ACKNOWLEDGMENTS

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

These concerts are presented by **The Thomas A. Kooyumjian Family Foundation**.

Nikolaj Szeps-Znaider is the **Bayer Guest Conductor**.

Saleem Ashkar is the **Graybar Guest Artist**.

The concert of Saturday, February 1, is underwritten in part by a generous gift from **Dr. Anne Carol Goldberg**.

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

PROGRAM NOTES

By Thomas May



ROBERT SCHUMANN

Born June 8, 1810, Zwickau, Germany

Died July 29, 1856, Endenich, Germany

Manfred Overture, op. 115

The Story of *Manfred*

Set in the “higher Alps,” Lord Byron’s verse drama *Manfred* (1817) depicts the quintessentially alienated “Byronic hero.” Its minimal plot centers on the dilemma and psychological torment of the title character, a tragic outsider. Resembling an amalgam of Hamlet, Faust, and Eugene Onegin, Manfred seeks to escape an unnamable guilt associated with the early death of his beloved sister Astarte. (The exact nature of his crime remains shrouded in ambiguity.)

Byron crystallized an outlook that became an archetype for generations of Romantic artists. This quintessential “Byronic hero” also looks ahead to a later era of brooding, alienated anti-heroes who confront the absurdity of existence. Manfred refuses the conventional solution of faith and religious penitence but resolves to meet fate on his own terms: “[I] was my own destroyer, and will be/My own hereafter....”

A Touch of the Poet: Romantics and the Literary Imagination

When he was still a teenager, Robert Schumann began keeping a diary in which he tracked reflections about his future destiny as an artist. He was equally fascinated by poetry and music and later gave voice to his literary gifts by writing criticism—Schumann became one of the most significant critics of the era—but also by engaging with literature in his music.

An intense interest in literature became a defining characteristic of the early Romantic composers—the generation that included Schumann and Felix Mendelssohn. Highly educated and refined, Mendelssohn shaped the concept of the concert overture with his teenage masterpiece, the Overture to *A Midsummer Night’s Dream*. He also pursued his talents in the visual arts, documenting his travels in Scotland and Switzerland, for example, in drawings, water colors, and paintings. Of music’s particular expressive power, Mendelssohn once wrote: “People often complain that music is too ambiguous; that what they should think when they hear it is so unclear, whereas everyone understands words. With me it is exactly the reverse ... The thoughts which are expressed to me by music that I love are not too indefinite to be put into words, but on the contrary, too definite....”

Tchaikovsky drew inspiration throughout his career from his remarkably eclectic interest in literature. As it happened, his early breakthrough was likewise in response to Shakespeare's theater, in the form of his *Romeo and Juliet Fantasy Overture*. Tchaikovsky's compositions show an engagement with classic literature, from Dante to Schiller and Byron—including the same work that inspired the Schumann piece that opens our program—as well as Russian folklore and the realm of fairy-tale immortalized in his ballets. His musical treatment of the story of *Sleeping Beauty*, a masterpiece from the final period of Tchaikovsky's career, concludes our program's survey of a century of musical Romanticism.

Music for a Metaphysical Drama

Schumann's father was a bookseller who made a good living by publishing German editions of classic English writers and poets, including the work of Lord Byron (1788–1824). So it's not surprising that Robert was only a teenager when he first discovered *Manfred*, Byron's poetic drama that took Europe by storm (see sidebar). His diary records his "agitated state of mind" after a "terrible night" spent reading the work. Decades later (in 1848, a year of revolution across Europe), he adopted a novel approach to setting this material to music.

Byron wrote *Manfred*, which he described as a "metaphysical drama," as a dramatic poem not actually to be staged but rather to be relished by the reader (or, perhaps, a reading group sharing the roles), much as Goethe did the vast second part of *Faust*. Still, Schumann adapted the German translation into a libretto for a theatrical hybrid that defied genres—neither opera nor the form of music theater in the German-speaking world that included spoken text (like Mozart's *The Magic Flute* or Beethoven's *Fidelio*). Schumann had recently completed his sole opera, *Genoveva* (based on a medieval legend), and sketched out an adaptation he described as a "dramatic poem in three parts with music."

In his biography of the composer, the late Martin Geck argues that Schumann was here envisaging a new kind of "total artwork"—though one certainly very different from the synthesis his contemporary Richard Wagner had in mind with his combination of music and the other arts. Schumann believed that his music "alone [could] bring to light all that lies hidden in the poem"—but its connections to the poem needed to be clear.

What Schumann created is a work comprising 15 numbers, with Byron's text accompanied by his instrumental music, along with an overture. Franz Liszt led the belated premiere of the entire work in a staged performance in Weimar in 1852, but the overture is the only piece from the *Manfred* score that has found its way into the general repertoire. It represents one of Schumann's most splendid achievements.

Listening Guide

Set in the dark key of E-flat minor, the overture portrays Manfred's tormented inner world—the real source and substance of Byron's minimal plot—with concentrated power. Three stabbing chords rip open the curtain. A slow introduction leads into the faster section, designed like the first movement of a symphony with its carefully plotted use of contrasting elements. Geck observes how wonderfully the music mirrors the "inner conflict" of the protagonist "between heroic bombast, his desire for love, and a sense of profound depression."

The motifs are “torn apart, expanded, and woven together again” in a way that replicates Manfred’s “complex state of mind.” The overture’s conclusion allows the anti-hero Manfred no hope of redemption.

First performance: March 14, 1852, at the Leipzig Gewandhaus, Robert Schumann conducting

First SLSO performance: December 6, 1912, Max Zach conducting

Most recent SLSO performance: October 31, 1987, Mark Janowski conducting

Scoring: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, timpani, strings

Performance time: Approximately 12 minutes



FELIX MENDELSSOHN

Born February 3, 1809, Hamburg, Germany

Died November 4, 1847, Leipzig, Germany

Piano Concerto No. 2 in D minor, op. 40

Mendelssohn’s Underrated Concerto

Along with his output as a composer, Felix Mendelssohn kept continually in the public eye with his busy career as a pianist and conductor. During the era when conducting evolved as a separate profession, he won public praise from his friend Schumann for improving performance standards and was an important advocate of Schumann’s own compositions. Mendelssohn also performed as a solo virtuoso at the keyboard throughout his career. One of the most astonishing prodigy composers in Western music, he studied piano as a child with a pupil of Muzio Clementi, whose compositions for that instrument were highly admired by Beethoven and served as a model for many younger composers.

Mendelssohn did not regard the piano as his alter ego in the way Robert Schumann and Beethoven did. Even so, no less a figure than Clara Schumann—acknowledged as one of the greatest pianists of the 19th century—wrote to her husband Robert about the effect Mendelssohn’s piano playing had on her: “For a few minutes, I really could not restrain my tears. When all is said and done, he remains for me the dearest pianist of all.”

Mendelssohn wrote his first concerto for the instrument during his student days—an unpublished work clearly modeled on well-regarded concertos of the post-Classical generation—and also penned two double-piano concertos in his teens. He introduced his first adult piano concerto, Op. 25 in G minor, in 1831. It earned widespread acclaim and counted Clara Schumann and Franz Liszt among its champions. In fact, the G minor Concerto became so popular that Hector Berlioz even wrote a parody in which he described the work taking possession of a

keyboard, which cannot be silenced but continues playing the notes, zombie-like, despite attempts to destroy the instrument.

Perhaps it was this very popularity that made Mendelssohn avoid writing a follow-up concerto for several years—thus postponing the inevitable comparisons that would be made. Finally, in 1837, he received a commission for a new concerto from the Birmingham Festival of classical music—he was in high demand in Britain, a favorite of Queen Victoria. During that year's festival, he also conducted his oratorio *St. Paul*.

Mendelssohn composed the Second Piano Concerto in the months right after marrying Cécile Jeanrenaud in March 1837. To Mendelssohn's sister Rebecka, his new wife reported: “[Felix] is sitting opposite me and trilling with his fingers, writing, singing, playing the trumpet and flute, everything at once, then he again walks up and down the room with his manuscript paper, beating time or playing the bass fiddle with his arm—all these efforts are directed at his piano concerto, which is bound to be very beautiful.”

The D minor Concerto ended up becoming eclipsed by the First Concerto in G minor—in part because of Robert Schumann's assessment that the music was lightweight and “fleeting,” “like a work tossed off by the older masters while recovering from one of their great exertions.” Still, contemporary performers have been reclaiming the Second Concerto and making a persuasive case that Schumann's verdict sells the music short by a considerable measure.

Listening Guide

In his First Piano Concerto, Mendelssohn linked together the three movements of the standard concerto format. He once again follows that pattern here. Also as in the earlier concerto, he dispenses with the formal orchestral exposition of ideas but has the soloist enter the fray almost at once. This imparts a dramatic urgency to the first movement, which sets the tone with a severe opening theme. The piano introduces the second theme with flowing virtuosity, and Mendelssohn then develops these ideas economically.

Instead of a climactic culmination, he guides the Concerto gently into the slow movement. Surely Schumann underrated the stirring beauty of this simply shaped but transportive music in B-flat major, which emulates the lofty Adagios of Beethoven. The piano leads the way, presenting the theme alone, after which the strings warmly restate it. Mendelssohn segues directly into the finale as well. This movement, curiously styled “Presto scherzando,” develops a mood that is the polar opposite of the opening movement. Skipping along in a cheerful triple meter, the finale presents the piano in a particularly brilliant light, at times creating the illusion of a three-handed soloist.

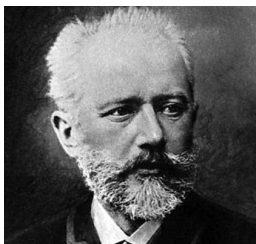
First performance: September 1873, at the Birmingham Festival in England, with the composer as soloist

First SLSO performance: January 30, 1958, Thomas Schippers as conductor and soloist

Most recent SLSO performance: October 6, 2007, Nicholas McGegan conducting, with Jonathan Biss as soloist

Scoring: solo piano, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, strings

Performance time: Approximately 25 minutes



PIOTR ILYICH TCHAIKOVSKY

Born May 7, 1840, Votkinsk, Russia

Died November 6, 1893, Saint Petersburg, Russia

The Sleeping Beauty Suite, op. 66

The Story of The Sleeping Beauty

The scenario of Tchaikovsky's second ballet unfolds in a prologue and three acts. The prologue sets the stage by clarifying the backstory for Princess Aurora's strange fate. At her christening, the Wicked Fairy Carabosse seeks revenge for being left off the guest list by casting a spell, announcing that when she reaches the age of 16, she will prick her finger on a spindle and die. The good Lilac Fairy is able to soften the curse so that the Princess will merely sleep for 100 years and then be awakened by a Prince's kiss. The first act fast-forwards to the Princess's 16th birthday celebrations, when she is courted by four suitors. Despite the King's precautions, Carabosse sneaks in with the gift of a spindle, on which Aurora pricks her finger. The Lilac Fairy extends her spell to the entire kingdom, which falls into slumber at the same time.

In the second act, the century term has passed and the Lilac Fairy guides Prince Désiré to the hidden, sleeping kingdom, where he kisses Aurora and thus awakens her. The third act details the wedding celebrations and includes dances for a variety of attending fairies and even guests visiting from other fairy-tales. The ballet culminates in the triumphant marriage ceremony.

A Children's Fairy-Tale as Parable and Orchestral Showcase

For all the radical changes which had shaken up the world of opera by the time Tchaikovsky made his own contributions to the genre in the later 19th century, another kind of theater music—composed for the ballet—remained for the most part a surprisingly tame, even lightweight, enterprise. Onstage, by contrast, the art of choreography had simultaneously been evolving by leaps and bounds, so to speak. But backed by frequently insipid scores, the ballet as such was essentially a formula-bound spectacle.

When Tchaikovsky undertook his first full-length ballet score with *Swan Lake* (1875–76), he created a work of unprecedented continuity and richness. Indeed, *Swan Lake* is his first composition for the theater in general that became a part of the repertoire, where all three of Tchaikovsky's ballets occupy a prominent position.

Is it a coincidence that all three ballets depict magical realms associated with folklore and fairy-tale (albeit *The Nutcracker's* narrative is the creation of the early German Romantic writer E.T.A. Hoffmann)? Something about these otherworldly settings set Tchaikovsky's imagination on fire. Although his operas draw on a wide range of topics, one of his earliest, *Undine* (which was never performed and the score of which he destroyed), involves the folktale of a water sprite who falls tragically in love with a mortal—an obvious inspiration for the story of *Swan Lake*.

(E.T.A. Hoffmann, who also composed, himself wrote a once-popular opera on the same theme.)

For *The Sleeping Beauty*, his second ballet, Tchaikovsky had the advantage of a commission from what, at the time, was the world's premiere ballet company, the Imperial Ballet in St. Petersburg (now known as the Mariinsky), with no expense spared for the opulent costumes and sets. The choreography was the work of the experienced master Marius Ivanovich Petipa, who had elevated the art of ballet and who understood the quality of Tchaikovsky's music. Petipa consulted closely with the composer to prepare the work.

Curiously, the original proposal was for yet another treatment of the Undine theme, but Tchaikovsky settled on a scenario by Ivan Alexandrovich Vsevolozhsky based on the fairy-tale of *Sleeping Beauty* as retold in the anthology *Histoires ou contes du temps passé* that Charles Perrault published in 1697 (also known as the *Mother Goose Tales*). The tale had also gained fresh currency in the Romantic era thanks to the variant included in the collection published by the Brothers Grimm early in the 19th century, and this version additionally informs Vsevolozhsky's scenario.

The Sleeping Beauty marks Tchaikovsky's first work for the stage after completing his Fifth Symphony. Remarkably, he composed this longest of his three ballet scores—all told, its duration when uncut is around three hours, not counting intermissions—within an incredible span of about 40 days spread over the fall and winter of 1888 and spring of 1889. He completed the orchestration in August.

The premiere took place in January 1890, when Tsar Alexander III gave a lukewarm response directly to the composer (pronouncing it “very nice”). The biographer Roland John Wiley suggests that the subdued reaction was not a surprising response in view of the inadequacy of the ballet's authority figure, King Florestan, with his “persistent inability to make the right decision or to exert a positive impact on events.” *The Sleeping Beauty* became immensely popular during the decade following the composer's untimely death in 1893 and made the leap into the international repertoire after being produced in 1921 in London.

By this point, Tchaikovsky had developed the craft of a master symphonist and orchestrator. His vast, colorful score transforms a simple children's story into what Wiley characterizes as a sophisticated parable “of birth, death, and rebirth” in which Tchaikovsky's “attention to detail reconciles the competing demands of music [to match the physical movement] and narrative.” The ballet has a happy ending, of course, but before it arrives there, the title heroine must undergo the fate that has been foretold. Tchaikovsky's obsession with the theme of fate recurs throughout his music, including in his own treatment of Lord Byron's drama in his unnumbered *Manfred Symphony* of a few years before (1885).

Listening Guide

The suite that guest conductor Nikolaj Szeps-Znaider had devised begins with the orchestral introduction to the ballet, which is followed by two numbers from the Prologue: the Grand pas d'ensemble or Pas de six and music from the final scene of the prologue. From the outset, Tchaikovsky presents the motifs associated with the evil fairy Carabosse and the good Lilac Fairy, respectively.

From this point on, the suite presents selections not in the original sequence found in the ballet score but intended to highlight Tchaikovsky's extraordinary genius as an orchestral storyteller. Next is the scene (Panorama) in which the

Lilac Fairy leads Prince Désiré through the enchanted forest on the way to the sleeping kingdom. The score's best-known music, the Sleeping Beauty Waltz, accompanies the general celebration as the four princes prepare to seek the hand of Princess Aurora.

We then turn to the third act wedding scene where a sequence of fairies presents special gifts in the variation numbers—including, in the Diamond Variation, orchestral touches that make the metaphoric brilliance audible, as Wiley puts it, “in wisps of flute, clarinet, and violin.” The next scene finds characters from different Perrault fairy-tales making a cameo appearance. The suite flashes back to the vision the Prince first has of the Princess at the center of the second act. Moving yet further back in the storyline, the finale of act one depicts the working of the spell when the Princess pricks her finger on the spindle and the Lilac Fairy's intervention. From the ballet's wedding celebration, the dance of Prince Désiré is heard, and the suite concludes with the Rose Adagio of the first act, in which Princess Aurora is given a red rose by each of the four suitor princes.

First performance: Of another edition, December 25, 1900, at the Winter Gardens in Bournemouth, England, Dan Godfrey conducting

First SLSO performance: Of this edition, this weekend's concerts. Of another edition, December 29, 1965, Edwin McArthur conducting

Most recent SLSO performance: Of another edition, June 7, 2014, Steven Jarvi conducting

Scoring: piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 2 cornets, 3 trombones, tuba, timpani, bass drum, cymbals, glockenspiel, snare drum, tam tam, triangle, harp, piano, strings

Performance time: Approximately 45 minutes

Notes by Thomas May

Thomas May is a freelance writer, critic, educator, and translator whose work has been published internationally. He contributes to the programs of the Lucerne Festival as well as to The New York Times and Musical America.



NIKOLAJ SZEPS-ZNAIDER

Bayer Guest Conductor

Nikolaj Szeps-Znaider will become the seventh Music Director of the Orchestre National de Lyon in September 2020. Prior to that, in 19/20, he will conduct the orchestra's season-opening concerts and will also take them on tour to Russia. Szeps-Znaider is also a regular guest conductor of the world's leading orchestras, with recent and forthcoming highlights including performances with the Chicago Symphony, Cleveland Orchestra, New York Philharmonic, Dresden Staatskapelle, and the Stockholm, Brussels, and Oslo Philharmonics.

Following an outstandingly successful debut conducting *The Magic Flute* at the Dresden Semperoper, Szeps-Znaider was immediately re-invited to conduct *Der Rosenkavalier* at the House in Autumn 2019. The following season he will make his debut at the Royal Danish Opera conducting a new production of *The Magic Flute*.

Also a virtuoso violinist, Szeps-Znaider maintains his reputation as one of the world's leading exponents of the instrument with a busy calendar of concerto and recital engagements. He was the 18/19 season Artist-in-Residence at the Vienna Symphony, both conducting and playing with the orchestra in multiple projects across the season including his Musikverein conducting debut with Mahler's epic First Symphony.

Szeps-Znaider enjoys a strong relationship with the London Symphony Orchestra; an orchestra he has worked with extensively both as conductor and as soloist. Together they recently recorded the complete Mozart Violin Concertos, directed from the violin by Szeps-Znaider, with *The Strad* extolling his playing as "possibly among the most exquisite violin sound ever captured on disc."

His extensive discography also includes the Nielsen Violin Concerto with Alan Gilbert and the New York Philharmonic, the Elgar Concerto in B minor with Sir Colin Davis and the Dresden Staatskapelle, award-winning recordings of the Brahms and Korngold concertos with Valery Gergiev and the Vienna Philharmonic, the Beethoven and Mendelssohn concertos with Zubin Mehta and the Israel Philharmonic, the Prokofiev Concerto No. 2 and Glazunov Concerto with Mariss Jansons and the Bavarian Radio Symphony, and the Mendelssohn Concerto on DVD with Riccardo Chailly and the Gewandhaus Orchestra. Szeps-Znaider has also recorded the complete works of Brahms for violin and piano with Yefim Bronfman.

Szeps-Znaider is passionate about supporting the next generation of musical talent, and is President of the Nielsen Competition, which takes place every three

years in Odense, Denmark. He plays the 1741 “Kreisler” Guarnerius del Gesù on extended loan to him by The Royal Danish Theater through the generosity of the VELUX Foundations, the Villum Fonden, and the Knud Højgaard Foundation.

This is Szeps-Znaider’s conducting debut with the St. Louis Symphony Orchestra.



SALEEM ASHKAR

Graybar Guest Artist

Saleem Ashkar made his Carnegie Hall debut at the age of 22 and has since gone on to establish an international career. Recent and future concerto highlights include the Orchestre de la Suisse Romande, Konzerthausorchester Berlin, and the Vancouver and Tokyo Metropolitan Symphony Orchestras.

He has also performed with the Wiener Philharmoniker, Royal Concertgebouw, London Symphony, Detroit Symphony, Deutsches Symphonie-Orchester Berlin, Orchestre National de Lyon, and on a three-week tour of Australia. Ashkar has a close relationship with many leading conductors including David Afkham, Daniel Barenboim, Riccardo Chailly, Jakub Hrůša, Pietari Inkinen, Fabio Luisi, Zubin Mehta, Riccardo Muti, Kazushi Ono, and Nikolaj Szeps-Znaider.

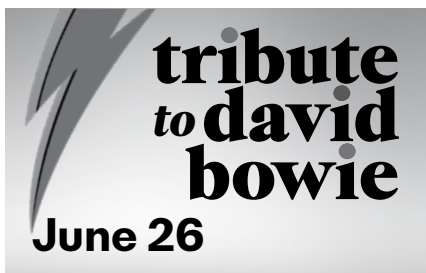
A dedicated recitalist and chamber musician, Ashkar has a particularly strong reputation as a Beethoven specialist and has recently performed a complete sonata cycle in Prague, Duisburg, and at the Konzerthaus Berlin. This season he will performing a series of recitals in Copenhagen and Milan exploring the early, middle, and late sonatas of Beethoven alongside other composers that were influenced by him. Other recent and future recital appearances include the Wigmore and Queen Elizabeth Halls in London, the Elbphilharmonie in Hamburg, and Musikverein in Vienna.

Ashkar is Artistic Director of the Galilee Chamber Orchestra, formed of students and young professionals to encourage collaboration between the Arab and Jewish communities in Israel. This orchestra has grown out of the Polyphony Foundation, founded by his brother. Ashkar works with them as both conductor and soloist, and recent engagements have included a tour in Germany. He is closely involved in several other education projects, including the Al-Farabi Music Academy in Berlin which he co-founded, and which works with young people who don't have access to a musical education.

Ashkar's most recent recordings have been for Decca Records. They have released the Mendelssohn Piano Concertos with the Leipzig Gewandhaus and Chailly and two Beethoven Concertos with the NDR Elbphilharmonie and Ivor Bolton. Ashkar is also recording the complete Beethoven Piano Sonata cycle for Decca, the first three discs of which are already released.

This is Ashkar's debut with the St. Louis Symphony Orchestra.

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*The SLISO will not be performing on the Aaron Neville program.

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with the St. Louis Symphony Orchestra

SLSOStories.org shares the many different stories about the SLSO from backstage, in Powell Hall, and throughout the St. Louis region. This new site features stories, photos, program notes, and videos about the various aspects of the SLSO—including concerts, community programs, education initiatives, special events, and more.





family concerts



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**

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world-class spectacular programming will continue. Through all of this, you will help introduce the next generation to the music. Please let us know if you are interested in including the SLSO in your will or if you would consider other smart ways to make a gift.



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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**.