

CONCERT PROGRAM
May 30, 2015

Steven Jarvi, conductor
Aleksis Martin, clarinet, YO Concerto Competition Winner

ST. LOUIS SYMPHONY YOUTH ORCHESTRA

BERNSTEIN *Candide Overture* (1956)
(1918-1990)

MOZART *Clarinet Concerto in A major, K. 622* (1791)
(1756-1791)

Allegro
Adagio
Rondo: Allegro

Aleksis Martin, clarinet

INTERMISSION

RIMSKY-KORSAKOV *Scheherazade, op. 35* (1888)
(1844-1908)

Largo e maestoso; Allegro non troppo
(The Sea and Sinbad's Ship)
Lento; Allegro molto (The Story of the Kalandar Prince)
Andantino quasi allegretto (The Young Prince and Princess)
Allegro molto
(Festival in Baghdad; The Sea; Shipwreck; Conclusion)

This concert is presented by the Fox Performing Arts Charitable Foundation.

This concert is sponsored by St. Louis Children's Hospital.

A scholarship for tonight's soloist is provided by the Artist Presentation Society.

FROM THE STAGE

Grant Riew, cello, on Rimsky-Korsakov's *Scheherazade* and the YO experience: "The music always tells a story, and the colors with which Rimsky-Korsakov finds to tell them are incredible. I'm especially fond of a moment in the third movement. After the Scheherazade solo, played by our Co-Concertmaster Hava Polinsky, the whole orchestra repeats the theme. It's one of those hair-standing-up-on-end moments for me.

"I've been in the YO for five years. It's a little bittersweet to say goodbye [Riew attends Harvard University in the fall]. I've looked forward to every Saturday rehearsal with the YO. I remember my first time on stage—the stage where Yo-Yo Ma, Daniel Lee, David Robertson, and other great musicians have stood. I still get that feeling.

"My strongest friendships have been in YO. I think of all the connections I've made—with David Robertson, with Yo-Yo Ma, with members of the orchestra. Through the Beyond Rehearsal activities, the YO has really evolved."



Grant Riew

HEARTS DANCING

TIMELINKS

1791

MOZART

Clarinet Concerto in A major, K. 622

First session of new French legislative assembly following the Revolution

1888

RIMSKY-KORSAKOV

Scheherazade, op. 35

Tchaikovsky's Symphony No. 5 premieres in St. Petersburg

1956

BERNSTEIN

Candide Overture

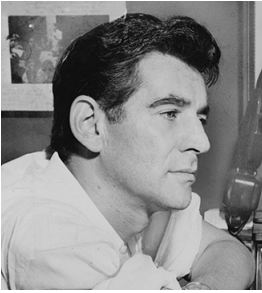
Elvis Presley appears on *Ed Sullivan Show* for first time

Once again members of the St. Louis Symphony Youth Orchestra have written the program notes for their concert. And yes, we'll make this a tradition.

Again, as the musician/authors did in the previous YO program notes, each writer chose his or her own approach and style. Isaac Parker chooses something close to an "anti-program note" approach, inviting the audience to experience the YO performance of *Candide* Overture in the moment. Aleksis Martin gives an insider perspective on Mozart's Clarinet Concerto, with insights into how the piece has changed through technological innovations in the solo instrument itself, as well as the emotional weight and texture of the work. Julie Holzen "reads" *Scheherazade* as literature, with plotlines that intermingle, dramatic crescendos and diminuendos that find resolutions that then give way to new plots, new characters, and a renewal of themes. Not unlike reading the Russian literature of Rimsky-Korsakov's time—Gogol, Tolstoy, and Dostoyevsky, for example

Program notes need to be good companions to the concert experience, giving you flashes of insight without constantly tugging on your sleeve. Each writer, in his-her own way, achieves this. I'm grateful to their fine work, and, as I often am with the YO, in a bit of awe of their whip smarts and fearless approach toward innovation. I do not like to recall what I was barely capable of at their age.

—Eddie Silva, *External Affairs and Publications Manager for the St. Louis Symphony*



LEONARD BERNSTEIN

Candide Overture

RELAX, LISTEN, AND ENJOY We begin our program with an overture. The selection comes to us from the renowned Leonard Bernstein, but more specifically, from his operetta, *Candide*. The *Candide* Overture is a flashy, exciting piece, full of emotion and vibrance. It does not lose focus. It does not stop.

The performance of this piece will occupy all of five minutes. The process of composing and revising the operetta's score occupied roughly forty years of Bernstein's life. It is based on a novella that was written by Voltaire in 1759 as a critique of the fanatically religious French government of his time. The story contrasts an extreme brand of optimism with an extreme picture of human suffering, to present a very cynical view of the human condition. It is, to say the least, a very complicated bit of theater.

If you have not seen *Candide*, you are very lucky. I do not say this to demean the production; it is a wonderful show, and delightfully witty. I say this because you are in the privileged position of being able to experience this music for the very first time. With no knowledge of the individual melodies and motives, you can better appreciate the complete picture that this piece presents. With no prior associations to the themes, morals, or characters of the show, you are free to interpret the music, and instill it with your own meanings. With no expectations of what it is supposed to sound like, you can relax, listen, and enjoy the overture.

It is at this point that I will (politely) ask those of you who do know *Candide* to forget as much about it as you can. You, the audience, have come to hear us play this music. We are excited to present you with a brand new set of musical ideas, the culmination of our season, and a display of our commitment to what we do. We ask that you let us impress our sound upon you.

And now, to set the stage, we give you the *Candide* Overture.

–Isaac Parker, percussion, McKinley Classical Leadership Academy

Born

August 25, 1918, in Lawrence, Massachusetts

Died

October 14, 1990, in New York City, New York

First Performance

October 29, 1956, in Boston

YO Premiere

October 18, 2009, Ward Stare conducting

Most Recent YO Performance

June 8, 2010, Ward Stare conducting

Scoring

2 flutes
piccolo
2 oboes
2 clarinets
E-flat clarinet
bass clarinet
2 bassoons
contrabassoon
4 horns
2 trumpets
3 trombones
tuba
timpani
percussion
harp
strings

Performance Time

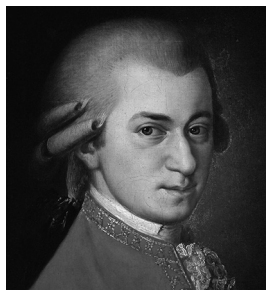
approximately 5 minutes

WOLFGANG AMADEUS MOZART

Clarinet Concerto in A major, K. 622

PUSHING THE BOUNDARIES Mozart's Clarinet Concerto in A major, K. 622, is among the finest clarinet literature in the repertoire. It was written in 1791, only a few weeks before the composer's death. It is Mozart's final concerto; in fact, it is the final completed orchestral work that Mozart would ever produce. But it was not written for the clarinet. During Mozart's life, the instrument was very new and had not yet found its stride. The instrument that Mozart wrote the concerto for was a basset clarinet pioneered and played by Mozart's close friend, Anton Stadler. This instrument had an extended lower range and was also the same instrument Mozart had written for a quintet two years earlier. The concerto premiered with Stadler in Prague for a benefit concert on October 16, 1791. After Mozart's death, the piece was not published until 1802, by which time the modern clarinet had replaced the basset clarinet. With Mozart's original manuscript lost, the concerto was rewritten for the now standard clarinet; this is the version that we are familiar with today. It is Mozart's Concerto and Quintet that gave opportunity for the instrument to gain attention and develop. It has inspired and motivated countless others to write and push the boundaries of the instrument to this day.

HIDDEN SADNESS The concerto is supple, harmonious, and sensual. Mozart uses a quiet orchestral background. There are no piercing oboes; instead the composer used flutes, French horns, and bassoons. In the strings, the cellos often have themes without double bass emphasis that give the concerto a warm bass line. Like the simplicity of the accompaniment, the clarinet is never showing off. The ease of the melody allows the instrument's entire range and tone color to be exploited. Mozart sustains a cantabile melody that has never been surpassed in beauty and compositional mastery. The first movement Allegro is in standard sonata form, with an Adagio second, and a dancing Rondo finish. The first movement opens with a limpid and lyrical theme. It dances with a wealth of moods,



Born

January 27, 1756, in Salzburg

Died

December 5, 1791, in Vienna

First Performance

October 16, 1791, in Prague, Anton Stadler was soloist

YO Premiere

March 4, 1983, Leslie Grimm was soloist, with Catherine Comet conducting

Most Recent YO Performance

May 2, 2008, Andrew George was soloist, with Scott Parkman conducting

Scoring

solo clarinet
2 flutes
2 bassoons
2 horns
Strings

Performance Time

approximately 25 minutes

colors, and imagery that transforms and shapes the piece until its conclusion. The second movement is “utter simplicity,” to quote Alec Hyatt King. It is a simple melody, both naïve and mature, sad and smiling at the same time. The second movement is completely at ease with itself; even the cadenza is free and flowing. The movement concludes with just clarinet as the orchestra quietly disappears behind its lone, held sound. The finale of the concerto is a dance between soloist and orchestra. Close-knit and concentrated, the elements work together and fly about for the duration of the Rondo.

Then, like that, it is over. Just as the composer was ill during its composition, there is a hint of time slipping away throughout the concerto, particularly in the outer two movements. The concerto is not grand and dramatic; rather it is intimate and conversational like chamber music. It is a testament of friendship and hard work. The ear marvels in awe of what music it hears but the heart feels the message of serenity and seemingly effortless virtuosity. It is poignant, to say the least, that this is one of Mozart’s finest works and bears the full weight of his genius, experience, and heart. It is his farewell to the world and the best the clarinet has to offer. The often hidden sadness of this piece is summarized by H. C. Robbins who repurposes Shakespeare, “the heart dances, but not for joy.”

–Aleksis Martin, *clarinet, attends New England Conservatory in the fall*

NIKOLAY RIMSKY-KORSAKOV

Scheherazade, op. 35

TO SAVE HER LIFE Nikolay Rimsky-Korsakov, known for his thoughtful use of different instruments’ tone colors in his compositions, composed *Scheherazade* in 1888 based upon scenes from the *Tales of Arabian Nights*. The overarching story through the piece is that of Scheherazade herself and the Sultan Shakriar. Due to his experiences with women in the past, the Sultan was convinced of the unfaithfulness of all women. Consequently, he vowed to execute each of his wives after his first night with them. Scheherazade, his next wife, knew this, and she spent the first night telling him an elaborate story. When the sun came up the next morning, she had not finished her story, so the Sultan kept her alive for another day. She continued her stories, and his curiosity persisted. Every morning, he decided to postpone her execution another day, so he could hear more of her story. Finally the Sultan chose not to execute Scheherazade at all.

The piece begins with a theme as forceful and ominous as the Sultan himself, and this introduction is followed by the first instance of the solo violin melody. This melody and its harp accompaniment represent Scheherazade’s captivating voice and the wondrous tales she tells. Each of the four movements describes her stories and are also references to scenes from the *Tales of Arabian Nights*. The titles of the movements correspond to the titles in the *Tales of Arabian Nights*, but were published parenthetically. Rimsky-Korsakov intended for the movements to only reference those particular scenes, rather than delineate their plots. Throughout these stories, Scheherazade’s theme returns in

intervals, bringing those distant fantasies back to the interaction between Scheherazade and the Sultan. The violin solos are a continual reminder of Scheherazade's excellent storytelling, as the Sultan and the listener both have to be pulled away from the story to be reminded of her voice rather than only focusing on the story it tells.

SYMPHONY AS LITERATURE Because *Scheherazade* was inspired by storytelling, it follows the same format found in works of literature. The theme of the movement is introduced, much in the same way that characters and conflict are introduced in a novel. Other instruments take up the theme and expand it, in the same way the action rises and the plot thickens in literature. Both the music and the plotline reach a climactic point, and then the action falls away to a resolution. However, the plots of Scheherazade's stories intermingle with each other, so they do not follow the expected linear sequence. One movement's theme echoes into a later movement, or it occurs in a previous movement to foreshadow the next plotline. *Scheherazade* has a similar effect as verbal storytelling, with the sounds you hear giving you setting, characters, and conflict. Because of these elements that captivate the listener, one can listen to it as a brilliantly colorful orchestral composition, and as a collection of tales filled with the wonder and curiosity only a fantastic storyteller can inspire.

—Julie Holzen, Co-Principal Cello, Marquette High School



Born

March 18, 1844, in Tikhvin, near the Russian city of Novgorod

Died

June 21, 1908, Lyubensk, Russia

First Performance

October 28, 1888, in St. Petersburg, Rimsky-Korsakov conducting

YO Premiere

May 22, 1987, Tsung Yeh conducting

Most Recent YO Performance

November 18, 2001, David Amado conducting

Scoring

2 flutes
2 piccolos
2 oboes
English horn
2 clarinets
2 bassoons
4 horns
2 trumpets
3 trombones
tuba
timpani
percussion
harp
strings

Performance Time

approximately 42 minutes

STEVEN JARVI



Brian Baran

Steven Jarvi returns to Ash Lawn Opera in Charlottesville, Virginia to conduct *Madama Butterfly* this summer.

Steven Jarvi is Resident Conductor of the St. Louis Symphony and Music Director of the St. Louis Symphony Youth Orchestra. He won the Bruno Walter Memorial Foundation Award in 2009 while the Associate Conductor of the Kansas City Symphony, and previously spent several years as the Conducting Fellow with Michael Tilson Thomas and the New World Symphony in Miami Beach, an Associate Conductor for New York City Opera at Lincoln Center, and Apprentice Conductor with the Washington National Opera at the Kennedy Center in Washington D.C.. As the Resident Conductor of the St. Louis Symphony, Steven Jarvi leads a wide range of events including the Live at Powell Hall concerts, Family and Educational concerts, and other selected events throughout the season. He also assists Music Director David Robertson, and serves as the Music Director of the St. Louis Symphony Youth Orchestra. During his tenure as Associate Conductor of the Kansas City Symphony, Jarvi led over 150 concerts and performed during the opening season of the Kaufmann Center for the Performing Arts. He made his Classical Series debut filling in on short notice with violinist Midori while Music Director Michael Stern awaited the birth of his second child. The following season, after studying in Vienna with principal members of the Vienna Philharmonic, Jarvi led a highly praised subscription weekend of Viennese music featuring pianist Simone Dinnerstein.

Raised in Grand Haven, Michigan, Steven Jarvi holds a Bachelor's degree in Music Theory from the University of Michigan where he studied with Kenneth Kiesler, Martin Katz, and Jerry Blackstone, along with a Master's in Orchestral Conducting from the Peabody Institute of the Johns Hopkins University, where he studied with the legendary conducting pedagogue, Gustav Meier. Jarvi lives in St. Louis with his wife, Joanne, son, Noah, and their dog, Roman.

ALEKSIS MARTIN

Aleksis Martin first started playing the clarinet almost eight years ago after his studies in piano and voice. He has played with the St. Charles County Youth Orchestra (SCCYO), the Community Music School (CMS) of Webster University's Preparatory Program, the CMS Jazz Lab Ensemble, and has been a member of the St. Louis Symphony Youth Orchestra for three years. He has performed as soloist with the St. Charles County Youth Orchestra, the Alton Symphony Orchestra, and the St. Louis Civic Orchestra. This past summer, he attended the Interlochen Summer Arts Camp in Michigan where he studied under Scott Anderson, Burt Hara, and Emil Kheydev. Martin was selected to join the National Youth Orchestra of the United States of America (NYO-USA) in its third season, touring China this summer.

Aleksis Martin first began his studies with Anthony Lordi, a dear friend. Martin currently studies with Scott Andrews, Principal Clarinet of the St. Louis Symphony. Martin is honored by the opportunity to play in the St. Louis Symphony Youth Orchestra and is pursuing a career in music. He attends the New England Conservatory in the fall.



Aleksis Martin tours China with the NYO-USA this summer.

ST. LOUIS SYMPHONY YOUTH ORCHESTRA 2014-2015

Steven Jarvi
*Resident Conductor and
Music Director of the St. Louis
Symphony Youth Orchestra*

Jessica Ingraham
*Director of Education and
Youth Orchestra*

FIRST VIOLINS

Hava Polinsky*
Co-Concertmaster
Hannah O'Brien*
Co-Concertmaster
Amanda Cao
Jason Cohn
Elizabeth Cordell
Will Crock
Katelyn Hamre
Haydn Jones
Gajan Kumar
Selena Lee
Aisling O'Brien
Michelle Tang
Cherry Tomatsu
Madison Ungacta
Jinghang Zhang

SECOND VIOLINS

Aidan Ip*
Co-Principal
Adam Martin*
Co-Principal
Cindy Geng
Rose Haselhorst
Leah Haynes
Salam Karahawa
Lemuel Lan
Rebecca Liu
Grayson Lovelace
Madelaine O'Reilly-Brown
Rich Qian
Matthew Robinson
Michael Robinson
Faith Tan
Alejandra Uchitelle
Mary Xu
Anna Zhong
Stephanie Zhong

VIOLAS

Marisa McKeegan*
Co-Principal
Sharanya Kumar*
Co-Principal
Tyler Brugmann
Adam Garrett
Chwas Hasan
Caleb Henry
Sarah Mason
Kathleen McFarland
Maggie Mueller
Will Schatz
Phoebe Yao

CELLOS

Julie Holzen*
Co-Principal
Eric Cho*
Co-Principal
Amy An
Anna Bird
Sean Hamre
Joshua Hart
Nathan Hsu
Dylan Lee
Joanne Lee
Glen Morgenstern
Grant Riew
Torri Weidinger

DOUBLE BASSES

Alex Niemaczek*
Co-Principal
Ryan Wahidi*
Co-Principal
Pieter Boswinkel
John Paul Byrne
Dax Faulkingham
Alex Hammel
Benjamin Vennard

HARP

Katie Hill

FLUTES

Lynell Cunningham
Madeleine Goedegebuure
Leah Peipert
Rachel Petzoldt*

PICCOLO

Lynell Cunningham
Rachel Petzoldt*

OBOES

Devin Gilbreath
Ethan Leong*
Curt Sellers

ENGLISH HORN

Ethan Leong
Curt Sellers

CLARINETS

Zachary Foulks
Earl Kovacs*
Nathan Manno
Aleksis Martin
Stephanie Uhls

E-FLAT CLARINET

Earl Kovacs*

BASS CLARINET

Stephanie Uhls

BASSOONS

Helen Bednara
Rowan Faulkner
Joseph Hendricks*
Emily Schaper

CONTRABASSOON

Rowan Faulkner

HORNS

TJ Abernathy
Elena Hammann
Rachel Martin
Jonas Mondschein
Eli Pandolfi*
Andrew Schaper

TRUMPETS

Sóley Hyman
Charles Prager*
James Robinson

TROMBONES

Ashley Cox*
Jacob Melsha
Caleb Shemwell

BASS TROMBONE

Noelle McCord

TUBA

Nicholas Jarvis
Alec Lang

TIMPANI

Sam Lopate

PERCUSSION

Matthew Clark
Emilie Curry
Ryan Helenthal*
Sam Lopate
Isaac Parker
Sean Schuchman

MUSIC LIBRARY

Elsbeth Brugger
Librarian
Henry Skolnick
Assistant Librarian
Roberta Gardner
Library Assistant
Joseph Hendricks
Library Intern

STAGE STAFF

Jeffrey Stone
Interim Stage Manager
Joseph Clapper
Assistant Stage Manager
Brian Marten
Stage Technician
Mike McDaniel
Interim Stagehand

Michael Grandlmayer
*Education and Youth Orchestra
Programs Manager*

Juan Salas
Youth Orchestra Intern

**Section Leader*

A BRIEF EXPLANATION

You don't need to know what "andante" means or what a glockenspiel is to enjoy a St. Louis Symphony concert, but it's always fun to know stuff. For example, what is the Beyond Rehearsal program Grant Riew speaks of in his "From the Stage" comments?

Beyond Rehearsal: The mission of the St. Louis Symphony Youth Orchestra is to develop the "whole musician," which means a whole, engaged, and contributing member of society. Youth Orchestra musicians participate in Beyond Rehearsal sessions each Saturday. These sessions are aimed at preparing our young musicians for a life on and off the concert hall stage. Youth Orchestra musicians receive coaching from St. Louis Symphony musicians, participate in master classes with visiting guest artists, and work with St. Louis Symphony staff to discover and explore the role of a musician beyond performance. Beyond Rehearsal was introduced in the 2012-13 season. Beyond Rehearsal is where Grant Riew met Yo-Yo Ma!

PLAYING THE LAST CONCERT:

SÓLEY HYMAN, TRUMPET

"I'm going to Harvard in the fall, and if there was a way I could teleport from Boston to St. Louis I would do it. I feel so lucky to have been a part of the YO. It has been life transforming. To work with the musicians of the St. Louis Symphony has been amazing, but also just to chat with them, to talk about so many things with them—as we did in the recent side-by-side rehearsal with David Robertson—it's all been incredible.

"I want to pursue physics and music at Harvard. I love physics because of how it applies mathematics to the real world, but moreover into the realm of truth and logic—how things work. In that way, it's like music.

"I hope to try out for a Boston youth orchestra, and perhaps in the future to pursue a joint program of the New England Conservatory and Harvard."



Sóley Hyman and St. Louis Symphony trumpet Caroline Schafer during YO-STL Symphony side-by-side rehearsal

CONCERT PROGRAM
May 31, 2015

Steven Jarvi, conductor

LIVE AT POWELL HALL

R. STRAUSS Introduction from *Also sprach Zarathustra*
(Theme from *2001: A Space Odyssey*)

J. STRAUSS, JR. *An der schönen blauen Donau*
(*On the Beautiful Blue Danube*), op. 314

**JAMES HORNER/
arr. John Moss** Music from *Apollo 13*

Main Title—
End Credits—
Re-Entry and Splashdown

**STEVEN PRICE/
arr. Gary Fry** Music from *Gravity*

Shenzou—
Gravity

arr. Calvin Custer *Star Trek Through the Years*

Star Trek—
Star Trek: Deep Space Nine—
Star Trek—The Inner Light
(from *Star Trek: The Next Generation*)—
Star Trek: Generations—
Star Trek: Voyager—
Star Trek—The Motion Picture

MICHAEL GIACCHINO *Star Trek* (2009)

INTERMISSION

JOHN WILLIAMS Selections from *The Star Wars Saga*

Main Title
The Asteroid Field
Here They Come
Luke and Leia
The Forest Battle
Princess Leia's Theme
Yoda's Theme
Throne Room & End Title

STEVEN JARVI



Sam Sains

Steven Jarvi conducts Chris Botti with the St. Louis Symphony on June 5.

Steven Jarvi is Resident Conductor of the St. Louis Symphony and Music Director of the St. Louis Symphony Youth Orchestra. He won the Bruno Walter Memorial Foundation Award in 2009 while the Associate Conductor of the Kansas City Symphony, and previously spent several years as the Conducting Fellow with Michael Tilson Thomas and the New World Symphony in Miami Beach, an Associate Conductor for New York City Opera at Lincoln Center, and Apprentice Conductor with the Washington National Opera at the Kennedy Center in Washington D.C.. As the Resident Conductor of the St. Louis Symphony, Steven Jarvi leads a wide range of events including the Live at Powell Hall concerts, Family and Educational concerts, and other selected events throughout the season. He also assists Music Director David Robertson, and serves as the Music Director of the St. Louis Symphony Youth Orchestra. During his tenure as Associate Conductor of the Kansas City Symphony, Jarvi led over 150 concerts and performed during the opening season of the Kaufmann Center for the Performing Arts. He made his Classical Series debut filling in on short notice with violinist Midori while Music Director Michael Stern awaited the birth of his second child. The following season, after studying in Vienna with principal members of the Vienna Philharmonic, Jarvi led a highly praised subscription weekend of Viennese music featuring pianist Simone Dinnerstein.

Raised in Grand Haven, Michigan, Steven Jarvi holds a Bachelor's degree in Music Theory from the University of Michigan where he studied with Kenneth Kiesler, Martin Katz, and Jerry Blackstone, along with a Master's in Orchestral Conducting from the Peabody Institute of the Johns Hopkins University, where he studied with the legendary conducting pedagogue, Gustav Meier. Jarvi lives in St. Louis with his wife, Joanne, son, Noah, and their dog, Roman.

AUDIENCE INFORMATION

BOX OFFICE HOURS

Monday-Saturday, 10am-6pm;
closed Sunday. Concert Hours: Friday
morning Coffee Concerts open 9am;
all other concerts open 2 hours prior to
concert through intermission.

TO PURCHASE TICKETS

Box Office: 314-534-1700
Toll Free: 1-800-232-1880
Online: stlsymphony.org
Fax: 314-286-4111

A service charge is added to all
telephone and online orders.

SEASON TICKET EXCHANGE POLICIES

If you can't use your season tickets,
simply exchange them for another
Wells Fargo Advisors subscription
concert up to one hour prior to your
concert date. To exchange your tickets,
please call the Box Office at 314-534-
1700 and be sure to have your tickets
with you when calling.

GROUP AND DISCOUNT TICKETS

314-286-4155 or 1-800-232-1880
Any group of 20 is eligible for
a discount on tickets for select
Orchestral, Holiday, or Live at Powell
Hall concerts. Call for pricing.

Special discount ticket programs are
available for students, seniors, and
police and public-safety employees.
Visit stlsymphony.org for more
information.

POLICIES

You may store your personal
belongings in lockers located on the
Orchestra and Grand Tier Levels at a
cost of 25 cents.

FM radio headsets are available at
Customer Service.

Cameras and recording devices are
distracting for the performers and
audience members. Audio and video
recording and photography are strictly
prohibited during the concert. Patrons
are welcome to take photos before the
concert, during intermission, and after
the concert.

Please turn off all watch alarms, cell
phones, pagers, and other electronic
devices before the start of the concert.

All those arriving after the start of the
concert will be seated at the discretion
of the House Manager.

Age for admission to STL Symphony
and Live at Powell Hall concerts
varies, however, for most events the
required age is five or older. All patrons,
regardless of age, must have their own
tickets and be seated for all concerts.
All children must be seated with an
adult. Admission to concerts is at the
discretion of the House Manager.

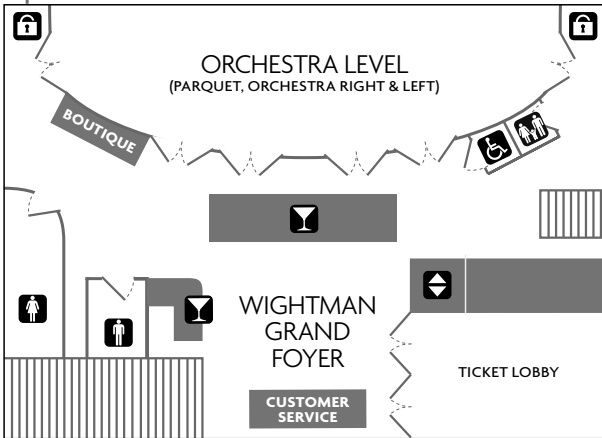
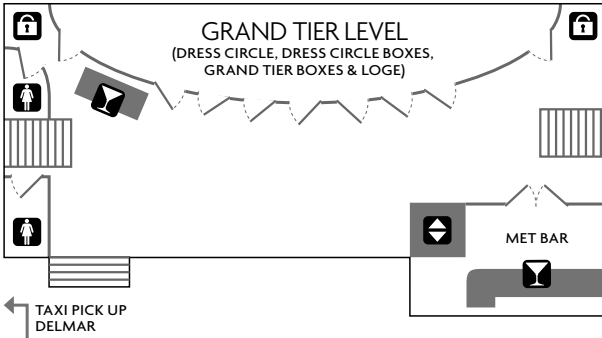
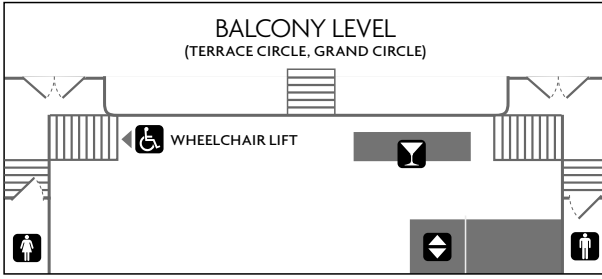
Outside food and drink are not
permitted in Powell Hall. No food or
drink is allowed inside the auditorium,
except for select concerts.

Powell Hall is not responsible for
the loss or theft of personal property.
To inquire about lost items, call
314-286-4166.

POWELL HALL RENTALS

Select elegant Powell Hall for your next
special occasion. Visit: stlsymphony.org.
Click "About Us," then "Hall Rental" for
more information.

POWELL HALL



- | | | | |
|---|------------------|---|------------------------|
|  | LOCKERS |  | BAR SERVICES |
|  | WOMEN'S RESTROOM |  | HANDICAPPED-ACCESSIBLE |
|  | MEN'S RESTROOM |  | FAMILY RESTROOM |
|  | ELEVATOR | | |

Please make note of the EXIT signs in the auditorium. In the case of an emergency, proceed to the nearest EXIT near you.