

# CONCERT PROGRAM

## November 21, 2014

David Robertson, conductor  
Dana Edson Myers, violin  
Rebecca Boyer Hall, violin

### WHITAKER FOUNDATION MUSIC YOU KNOW

**MUSSORGSKY/  
orch. Rimsky-Korsakov**  
(1839-1881)

*Night on Bald Mountain* (1866-67)

**MASSENET**  
(1842-1912)

*Méditation from Thaïs* (1894)

Dana Edson Myers, violin

**TCHAIKOVSKY**  
(1840-1893)

*Marche slave, op. 31* (1876)

#### INTERMISSION

**GRIEG**  
(1843-1907)

*Selections from Peer Gynt* (1875)

Morning  
Solveig's Song  
Arabian Dance  
Ase's Death  
Anitra's Dance  
In the Hall of the Mountain King

**CHRISTIAN WOHR**  
(b. 1951)

*Beinn na Caillich (Hill of the Old Woman),  
Fantasia for a Fiddler* (World Premiere) (2014)

Rebecca Boyer Hall, violin

**COPLAND**  
(1900-1990)

*Four Dance Episodes from Rodeo* (1942)

Buckaroo Holiday  
Corral Nocturne  
Saturday Night Waltz  
Hoe Down

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This concert is part of the Wells Fargo Advisors series.

Tonight's concert is presented by the Whitaker Foundation.

David Robertson is the Beofor Music Director and Conductor.

Tonight's concert is underwritten in part by a generous gift from Mr. and Mrs. James R. von der Heydt.

Tonight's concert is the Joanne and Joel Iskiwitch Concert.

Pre-Concert Conversations are sponsored by Washington University Physicians.

Large print program notes are available through the generosity of the Delmar Gardens Family and are located at the Customer Service table in the foyer.

## A FEW THINGS YOU MIGHT NOT KNOW ABOUT MUSIC YOU KNOW

BY EDDIE SILVA

- Modest Mussorgsky's *Night on Bald Mountain* was never performed during his lifetime. Mussorgsky was one of those guys who drank too much and laughed too loud and died at an early age. His friend and former roommate, Nikolay Rimsky-Korsakov, created the orchestral version you hear tonight. The one you hear in Disney's *Fantasia* was orchestrated by Leopold Stokowski, who was the conductor for that landmark movie.
- If Massenet's *Méditation* from *Thaïs* sounds as though ballet dancers could be gliding across the stage, it sounded like that to the British choreographer Frederick Ashton too. One of his most revered pieces was a *pas de deux* to this music. You can find numerous versions of it on YouTube.
- The heavy-metal band Accept appropriated passages from *March slave* for its song "Metal Heart." Dimmu Borgir has covered it too. And why not?
- As David Robertson says about *Selections from Peer Gynt* in this month's *Playbill*: "Cue the sunrise...cue the cows.... This butter tastes great!" Where else have you heard this music? Where haven't you heard this music?
- Christian Woehr and Becky Boyer Hall have been members of the St. Louis Symphony for many years. They are good friends, and play in the Strings of Arda, a world-music ensemble made up of Symphony musicians. Woehr's passion for composing has grown over the years. Strings of Arda plays many of his compositions and arrangements, and he has evolved into orchestral writing as well. The St. Louis Symphony is proud to perform the world premiere of Woehr's *Beinn na Caillich (Hill of the Old Woman)*, *Fantasia for a Fiddler* tonight.
- Your toes will be tapping to Copland's *Four Dance Episodes from Rodeo*. You might also be thinking "Beef. It's what's for dinner." You may also wonder how a composer who grew up in Brooklyn came to write the music to the quintessential Wild West ballet. Here is one theory: Copland's maternal grandfather ran a sundries shop in Dallas, Texas. The young Copland heard a lot of tales about the frontier as a boy, including, according to family legend, that Grandpa hired Frank James, brother to Jesse, to work in his store.



Dana Edson Myers loves birds. Here she is with Orion.

## DAVID ROBERTSON

BEFOR MUSIC DIRECTOR AND CONDUCTOR

A passionate and compelling communicator with an extensive orchestral and operatic repertoire, American conductor David Robertson has forged close relationships with major orchestras around the world. In fall 2014, Robertson launches his 10th season as Music Director of the 135-year-old St. Louis Symphony. In January 2014, Robertson assumed the post of Chief Conductor and Artistic Director of the Sydney Symphony Orchestra in Australia.

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Maxell Towson

David Robertson celebrates his 10th season with the Symphony throughout 2014-15.

## DANA EDSON MYERS

Dana Edson Myers received her bachelor's and master's degrees from the Juilliard School, where she studied violin with Dorothy Delay and chamber music with Robert Mann and Felix Galimir. She also studied for three years in the Netherlands with Hermann Krebbers, former Concertmaster of the Royal Concertgebouw Orchestra. She has performed with the Amsterdam Sinfonietta, and was a member of The Hague Philharmonic and Ensemble "M," a contemporary music ensemble in Holland.

Dana Edson Myers currently occupies the Justice Joseph H. and Maxine Goldenhersh Chair in the first violin section of the St. Louis Symphony. She has appeared with the Symphony several times as a soloist.



Dana Edson Myers

Dana Edson Myers is married to St. Louis Symphony Principal Trombone Timothy Myers.

## REBECCA BOYER HALL

Rebecca (Becky) Boyer Hall came to the St. Louis Symphony in 1993, but she has a long history in St. Louis. Born and reared in Kirkwood, Missouri, she received her first musical influences within her family and community. Hall's great-grandfather, George Sullivan, emigrated from Ireland and brought with him a rich tradition of folk music, which was carried on through Hall's mother, Janet, and her uncle, Robert Beers. The Boyer family performed as a musical group throughout the 1960s and '70s bringing traditional American folk music out of the home and onto the stage. Among some of the instruments Hall plays besides violin and fiddle are guitar, banjo, mandolin, pennywhistle, hammered dulcimer, and psaltery. She also possesses a love for singing.

As a professional musician Hall has held the position of Associate Concertmaster with the Alabama Symphony. Other orchestras she has performed with include the Mexico City Philharmonic, the Mexico City Opera, and the National Chamber Orchestra in Washington, D.C. Hall has performed as soloist with the St. Louis Symphony on both the violin and the fiddle.

Becky Boyer Hall and her husband, Jerome, make their home in High Ridge, Missouri.



Becky Boyer Hall

Becky Boyer Hall is an alumnus of the St. Louis Symphony Youth Orchestra.

# CONCERT PROGRAM

## November 22-23, 2014

David Robertson, conductor  
Susan Graham, mezzo-soprano  
Paul Groves, tenor  
Daniel Lee, cello

### **SCHUMANN** (1810-1856)

#### **Cello Concerto in A minor, op. 129 (1850)**

Nicht zu schnell (Not too fast)—  
Langsam (Slow)—  
Sehr lebhaft (Very lively)—

Daniel Lee, cello

*Performed without pause*

INTERMISSION

### **MAHLER** (1860-1911)

#### ***Das Lied von der Erde (The Song of the Earth)* (1908-09)**

Das Trinklied vom Jammer der Erde (The Drinking Song of  
the Earth's Sorrow)  
Der Einsame im Herbst (The Lonely One in Autumn)  
Von der Jugend (Youth)  
Von der Schönheit (Beauty)  
Der Trunkene im Frühling (The Drunkard in Spring)  
Der Abschied (The Farewell)

Susan Graham, mezzo-soprano  
Paul Groves, tenor

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These concerts are part of the Wells Fargo Advisors series.

These concerts are presented by St. Louis College of Pharmacy.

Susan Graham is the Ellen Atwood Armstrong Guest Artist.

Daniel Lee is the Mr. and Mrs. Whitney R. Harris Guest Artist.

The concert of Saturday, November 22, is underwritten in part by a generous gift from Dr. Dan Phillips and Dr. Linda S. Horne.

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The concert of Sunday, November 23, is underwritten in part by a generous gift from Mr. William M. Carey.

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# YOUTHFUL FIRE, AUTUMNAL WISDOM

BY PAUL SCHIAVO

## TIMELINKS

1850

**SCHUMANN**

Cello Concerto in A  
minor, op. 129

Richard Wagner's  
*Lohengrin* premieres  
under the direction of  
Franz Liszt in Weimar

1908-09

**MAHLER**

*Das Lied von der Erde*  
(*The Song of the Earth*)

Ford's first Model T  
produced

Romanticism, the artistic outlook that dominated music from early in the 19th century through the first years of the 20th, was not a set or static sensibility. Rather, it evolved and ripened over the nearly hundred years in which it held sway. The early Romantic composers were energized by new expressive possibilities, and their music reflects the vitality of a young and initially revolutionary movement. The intimation of delirious passion in Berlioz's *Symphonie fantastique*, the dazzling virtuosity of Chopin and Liszt's piano music, the freshness of Mendelssohn's orchestral works and the youthful ardor of Schumann's "Spring" Symphony and Piano Concerto all bespeak the fervor of the early Romantic composers.

But before the end of the century, an autumnal feeling became increasingly evident in Romantic music, especially that of German and Austrian composers. We find this in Wagner's final operas, in some of Brahms's mature piano pieces, and in certain works by Gustav Mahler and Richard Strauss. These distinctions are far from absolute, of course. The Romantic fire still blazes forth in music by Brahms, Mahler, and their contemporaries, just as their counterparts of the early 19th century sometimes wrote in elegiac as well as energetic veins.

We even find these two poles of expression mingling in a single work. Schumann's Cello Concerto, which opens our concert, conveys its composer's characteristic intensity of feeling and invention, though these are tempered by the prevailing A-minor harmonies and moderate tempo of its opening movement. And Gustav Mahler's *Das Lied von der Erde* achieves its poignant farewell to life and the world only at the end of a journey that begins with one of the most stirring opening passages in the orchestral literature.

## ROBERT SCHUMANN

Cello Concerto in A minor, op. 129

**THE ROMANTIC CELLO** Robert Schumann was a composer of decidedly Romantic temperament, both his personality and his music being dreamy and passionate by turns. In view of this, it seems entirely natural that Schumann would have looked to the cello as a solo instrument. With its capacity for lyrical expression on the one hand, and its great range and agility on the other, the cello is well suited to conveying both gentle reveries and impassioned outbursts. Not surprisingly, Schumann's Cello Concerto reveals its protagonist as a Romantic instrument *par excellence*.

This work dates from 1850, a watershed year for Schumann. His 40th birthday was celebrated with a concert organized by his admirers, and after what seemed an interminable series of delays his only opera, *Genoveva*, was finally produced in Leipzig. At about the same time, the composer accepted the directorship of the municipal orchestra and chorus in Düsseldorf and in September moved with his family to that city on the Rhine. The Düsseldorf appointment represented a significant professional advance for Schumann, and he was cheered at the prospect of finally gaining some measure of the recognition which had thus far eluded him.

These boosts to the composer's hopes and confidence prompted an outpouring of music. During his first six months in Düsseldorf, Schumann completed a number of substantial works, the most important being his Third, or "Rhenish," Symphony and his Cello Concerto. He composed the latter piece with remarkable speed during the month of October, shortly after arriving in his new city.

**TRADITION AND INNOVATION** As do many of Schumann's compositions, the Cello Concerto combines features of classical form with the more experimental procedures of the 19th century. The work preserves the traditional three-movement concerto plan but links the movements to form an uninterrupted flow of music. Moreover, in beginning his concerto, Schumann dispenses with the orchestral exposition, once



### **Born**

June 8, 1810, Zwickau, Saxony

### **Died**

July 29, 1856, Endenich, near Bonn

### **First Performance**

June 9, 1860, in Leipzig,  
Ludwig Ebert played the solo  
cello part

### **STL Symphony Premiere**

November 20, 1925, Max  
Steindel was soloist, with  
Rudolph Ganz conducting

### **Most Recent STL Symphony Performance**

October 8, 1998, Lynn Herrell  
was soloist, with Hans Vonk  
conducting, in Paris at the  
close of the Symphony's  
European Tour

### **Scoring**

solo cello  
2 flutes  
2 oboes  
2 clarinets  
2 bassoons  
2 horns  
2 trumpets  
timpani  
strings

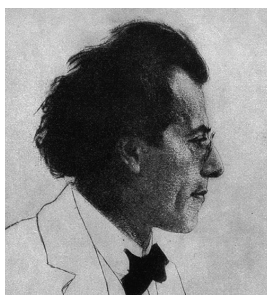
### **Performance Time**

approximately 25 minutes



the obligatory opening of any concerto. Instead, the cello enters immediately after three prefatory chords from the orchestra, giving out the beautiful and highly poetic melody that forms the principal subject of the first movement. Schumann shows admirable restraint in his writing for the solo instrument. Clearly he is more interested in the poetic qualities of the cello than in its capacity for virtuoso display, and this first movement is generally free from the sort of showy passage-work that might have distracted from more significant musical virtues.

The second movement, which flows seamlessly from the first, conveys a sense of peaceful and languorous reverie. Eventually, an agitated cadenza-like passage offers a recollection of the first movement's main theme. This episode leads directly to the strongly rhythmic finale, where the soloist is finally allowed a notable display of dexterity.



**Born**

July 7, 1860, Kaliště, Bohemia

**Died**

May 18, 1911, Vienna

**First Performance**

November 20, 1911, in Munich, Bruno Walter conducted the Tonkünstler-Orchestra

**STL Symphony Premiere**

November 14, 1957, Vladimir Golschmann conducting, with Jennie Tourel, mezzo-soprano, and Richard Lewis, tenor

**Most Recent STL Symphony Performance**

November 19, 2005, David Robertson conducting, with Michelle DeYoung, mezzo-soprano, and Stuart Skelton, tenor, at Carnegie Hall

**GUSTAV MAHLER**

*Das Lied von der Erde* (*The Song of the Earth*)

**MEMENTO MORI** Of the great composers, only Beethoven and Mahler consistently articulated existential themes in their work. With Beethoven, the subject addressed in musical terms is human struggle and triumph. With Mahler, it is death. The consideration of mortality runs through Mahler's output like a leitmotif and marks virtually every one of his major works. His earliest large-scale composition, *Das klagende Lied*, tells a macabre tale of fratricide and vengeance. Beginning with the First Symphony, and continuing in every one of the nine that followed, we find funeral marches, *Totentänze* (those "horror scherzos" whose effect is so chilling), or other intimations of life's impermanence. Several of these works—the Second, or "Resurrection," Symphony (which is concerned entirely and explicitly with death and the possibility of an afterlife), as well as the Third, Fourth, and Eighth Symphonies—contain settings of texts that contemplate mortality and its implications. This same theme runs through Mahler's song cycles, which parallel and complement his symphonies.



It is not necessary, and probably not possible, to trace fully the source of Mahler's vivid concern with death. Partly this may be attributed to his romantic and quite neurotic personality. Partly it stemmed from experience. Seven of the composer's 13 siblings died in infancy; another, his brother Otto, shot himself at the age of twenty-one. Mahler himself escaped tragedy until late in his life. But in July 1907 his elder daughter contracted scarlet fever and died at the age of four. Within days of this loss, doctors discovered the heart ailment that four years later would end Mahler's own life. Suddenly, death—which the composer had until now contemplated as the universal human condition—assumed a far more personal significance. With this more intimate knowledge of his subject, Mahler began, in that fateful summer of 1907, to compose settings of a group of Chinese poems from the eighth and ninth centuries, a work he would call *Das Lied von der Erde*, or *The Song of the Earth*.

### Scoring

mezzo-soprano  
tenor  
3 flutes  
piccolo  
3 oboes  
English horn  
3 clarinets  
E-flat clarinet  
bass clarinet  
3 bassoons  
contrabassoon  
4 horns  
3 trumpets  
3 trombones  
tuba  
timpani  
percussion  
2 harps  
celesta  
mandolin  
strings

### Performance Time

approximately 63 minutes

**A SYMPHONY OF SONGS** The source of these verses was an anthology compiled and rendered into German by the poet Hans Bethge. Published under the title *The Chinese Flute*, Bethge's "translations" hardly meet today's standards for such work. Indeed, he did not consult the original Chinese verses—which he would not have been able to read—but worked with extant English, French, and German translations, which he adapted very freely. Mahler made further amendments to Bethge's text, so the verses he set to music are really Chinese poems filtered through at least three layers of European sensibility. No matter. The text Mahler arrived at suited his purpose well.

It also matched his mood. Alma Mahler confirms in her memoirs how clearly the poems seemed to mirror her husband's sorrow: "[A]fter the loss of his child and the alarming verdict on his heart ... their infinite melancholy answered to his own." As he composed it, Mahler found the shape of the music developing beyond that of a collection of songs. "The scope of the composition grew as he worked," Alma writes. "He linked up the separate poems and composed

interludes, and so found himself drawn more and more to his true musical form—the symphony.”

Yet the music of *Das Lied von der Erde*, which Mahler completed for the most part during the summer of 1908, represents a significant departure from the composer’s established symphonic language. The most striking difference is in the transparency of its scoring. With his previous work, the Eighth Symphony (the “Symphony of a Thousand”), Mahler had achieved the apex of Romantic grandiosity. Here, however, he gives us quiet, shimmering textures and sharply-etched melodic lines. The orchestra is not small, but it is employed judiciously, and the use of solo voices instead of a chorus is in keeping with this. The delicacy of Mahler’s orchestration was no doubt influenced by that of the Chinese verses he was setting, but its importance lies in the intense intimacy of expression it allowed him—one which is, paradoxically, as powerful as that of his mightiest works.

The kinship between *Das Lied* and Mahler’s earlier symphonies lies instead in the emotional contour of the work, which follows a familiar path from spiritual crisis to resolution. The opening movement establishes the subject and, to a great extent, the general tone of the cycle: “The firmament is blue eternally, and the earth / Will long stand fast and blossom in spring. / But thou, O man, how long livest thou?” This is the most dramatic music of the score, a wild and frightening mixture of hedonism and desperation that at times seems about to careen out of control.

In the succeeding four movements, Mahler considers different facets of worldly existence in light of mankind’s tragic condition: loneliness, youth, beauty, and oblivion. The long final song offers no solution to the dilemma of mortality, only a poignant farewell to the inexpressible beauties of the earth. Its tone is subdued. There will be no transcendence, no Beethovenian triumph. At the end of *Das Lied*, Mahler finally comes to terms with that which has so long haunted him. Death can only be accepted, and this entails a bittersweet fusion of sorrow and joy. The music of this closing movement is, therefore, by turns heartbroken and serene, and this remarkable dualism persists even in the unresolved sixth—the most gentle of dissonances—which colors its final chord.

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Meredith Tucker

David Robertson performed Mahler's *Das Lied* in his first season as Symphony Music Director.



Susan Graham most recently performed with the St. Louis Symphony in October 2012.

## SUSAN GRAHAM

ELLEN ATWOOD ARMSTRONG GUEST ARTIST

Susan Graham—dubbed “America’s favorite mezzo” by *Gramophone* magazine—rose to the highest echelon of international artists within just a few years of her professional debut, mastering an astonishing range of repertoire and genres along the way. Her operatic roles span four centuries, from Monteverdi’s *Poppea* to Sister Helen Prejean in Jake Heggie’s *Dead Man Walking*, which was written especially for her. Graham won a Grammy Award for her collection of Ives songs, and her recital repertoire is so broad that 14 composers, from Purcell to Sondheim, are represented on her most recent album, *Virgins, Vixens & Viragos*. Throughout her career, however, this distinctly American artist has been recognized as one of the foremost exponents of French vocal music. A Texas native, she was awarded the French government’s prestigious *Chevalier de la Legion d’Honneur*, both for her popularity as a performer in France and in honor of her commitment to French music.

Graham recently made title role debuts in Offenbach’s comic masterpieces *La belle Hélène* and *The Grand Duchess of Gerolstein* at Santa Fe Opera, and proved herself the standout star of the Met’s star-studded revival of Berlioz’s *Les Troyens*, which was broadcast live to cinema audiences worldwide in the company’s celebrated Live in HD series. This season, she returns to the Met in the title role of Susan Stroman’s new production of Lehar’s *The Merry Widow*, before closing the season opposite Bryan Hymel in a new staging of *Les Troyens* at San Francisco Opera. She headlines gala concerts at Los Angeles Opera and Lyric Opera of Chicago, where she joined Jane Lynch, Renée Fleming, Ramsey Lewis, and others to celebrate the latter company’s 60th anniversary.

## PAUL GROVES

American tenor Paul Groves enjoys an important international career, performing on the stages of the world's leading opera houses and concert halls.

A gifted musician, Groves is continually in demand for concerts with the world's leading orchestras and conductors. He recently returned to Boston for performances in Schoenberg's *Gurrelieder* and Tippet's *A Child of Our Time*, as well as Berlioz's *La Damnation de Faust*, all led by James Levine. Groves performed Stravinsky's *Rossignol* with the San Francisco Symphony, conducted by Michael Tilson Thomas, and Mahler's *Das Lied von der Erde* with the Philadelphia Orchestra, led by Christoph Eschenbach. The tenor made his debut with the Cleveland Orchestra in performances as Berlioz's *Faust*, led by Christoph von Dohnányi, and he has since appeared with them in performances of Beethoven's Symphony No. 9, also under the direction of von Dohnányi at Cleveland's Severance Hall and at New York's Carnegie Hall.

Other recent performances at Carnegie Hall include Berlioz's *L'Enfance du Christ* with the Orchestra of St. Luke's and Sir Charles Mackerras. The tenor made his debut with the Los Angeles Philharmonic in a program of works of Mozart and Britten led by Esa-Pekka Salonen, and soon returned for performances of Haydn's *Die Schöpfung* and Stravinsky's *Les Noces*, also under Salonen. The works of Benjamin Britten figure prominently in Paul Groves' concert work and include performances of Britten's *Serenade for Tenor, Horn, and Strings* with the Atlanta Symphony and at the Caramoor Festival led by Donald Runnicles, and the composer's *War Requiem* in performances with Accademia di Santa Cecilia in Rome, the St. Louis Symphony, and at the Festival de St. Denis in Paris. He first added Tippet's *Child of Our Time* to his repertoire in 2009, a work which he performed with the St. Louis Symphony. Paul Groves has also performed with Opera Theatre of Saint Louis.



Paul Groves most recently performed with the St. Louis Symphony in October 2009.



Daniel Lee most recently performed as a soloist with the St. Louis Symphony in February 2014.

## DANIEL LEE

MR. AND MRS. WHITNEY R. HARRIS GUEST ARTIST

Korean-American cellist Daniel Lee continues to gain recognition as one of his generation's most significant artists. A native of Seattle, Lee started playing the cello at the age of six, studying with Richard Aaron. At age 11, he began his studies at the Curtis Institute of Music in Philadelphia and became the youngest protégé of the legendary Russian cellist Mstislav Rostropovich. While at Curtis, Lee also studied with Orlando Cole, William Pleeth, and Peter Wiley. He graduated from the New England Conservatory with an Artist Diploma after studying with Paul Katz of the Cleveland Quartet. In 1994, at the age of 14, he signed an exclusive recording contract with Decca Records. He released two recordings: Schubert's Arpeggione sonata and short pieces, and the Brahms sonatas. And in 2001, at the age of 21, he received the prestigious Avery Fisher Career Grant, just one of many awards and competitions that he's won during his career. Lee was also named one of the 2011 "40 under 40" by the *St. Louis Business Journal*.

He has won critical acclaim as a soloist with orchestras from around the world including the Baltimore Symphony, Cincinnati Symphony, Cleveland Orchestra, New Jersey Symphony, Philadelphia Orchestra, Seattle Symphony, and the St. Louis Symphony, where he has served as Principal Cello since 2005.

Lee's most recent solo performances with the St. Louis Symphony include Dvořák's Cello Concerto, conducted by Peter Oundjian, and Haydn's Cello Concerto in D major, conducted by Jun Märkl. Lee's complete performance of the Dvořák, which the *St. Louis Post-Dispatch* called a "triumphant performance," was also featured on a one-hour Nine Network/KETC documentary. He also performed Brahms's Double Concerto with Concertmaster David Halen last season.

Daniel Lee's most recent recording includes Tchaikovsky's Variations on a Rococo Theme with Sony Korea. Last summer he toured South Korea performing Strauss's *Don Quixote* and Schumann's Cello Concerto. Lee's most recent sponsor affiliations include Bausch & Lomb Korea Co. Ltd.; ARK Private Fund, Seoul; and Klipsch.

## AUDIENCE INFORMATION

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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.

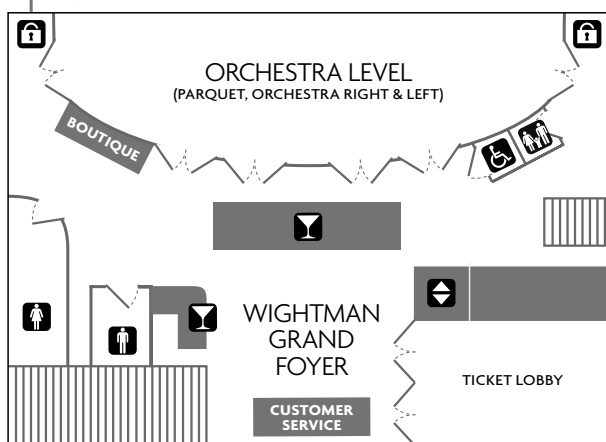
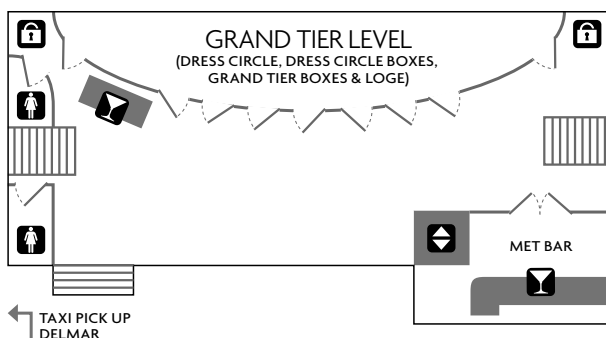
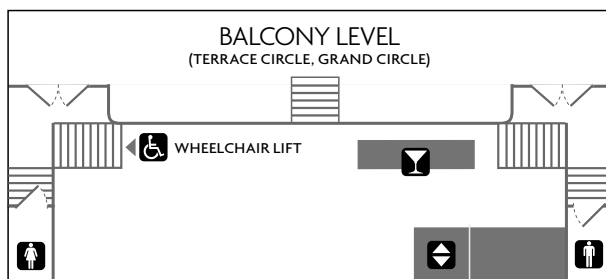
### POWELL HALL RENTALS

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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.