CONCERT PROGRAM
November 14, 2014

Steven Jarvi, conductor

ST. LOUIS SYMPHONY YOUTH ORCHESTRA

BEETHOVEN
(1770-1827)

Egmont Overture, op. 84 (1809-10)

BRAHMS
(1833-1897)

Variations on a Theme by Joseph Haydn,
op. 56a (1873)

CHRISTOPHER THEOFANIDAS
(b. 1967)

Rainbow Body (2000)

INTERMISSION

ELGAR
(1857-1934)

Enigma Variations (Variations on an
Original Theme), op. 36 (1898-99)

Enigma: Andante
Variation I. “C.A.E.”: L’istesso tempo
Variation II. “H.D.S.-P.”: Allegro
Variation III. “R.B.T.”: Allegretto
Variation IV. “W.M.B.”: Allegro di molto
Variation V. “R.P.A.”: Moderato—
Variation VI. “Ysobel”: Andantino
Variation VII. “Troyte”: Presto
Variation VIII. “W.N.”: Allegretto—
Variation IX. “Nimrod”: Moderato
Variation X. “Dorabella” Intermezzo: Allegretto
Variation XI. “G.R.S”: Allegro di molto
Variation XII. “B.G.N.”: Andante—
Variation XIII. “***” Romanza: Moderato
Variation XIV: “E.D.U.” Finale: Allegro

This evening’s concert is presented by Famous Footwear.
The 2014-15 St. Louis Symphony Youth Orchestra season is sponsored by St. Louis Children’s Hospital.
The St. Louis Symphony Youth Orchestra is underwritten in part by the G.A., Jr. and Kathryn M. Buder Charitable Foundation.
VARIOUS VARIATIONS

Theme and variation: It’s one of the oldest tricks in the book because it works. From J.S. Bach to John Coltrane to Björk, composers have used this formal procedure to keep their catchy tunes from going stale. Our brains demand a balance of the familiar and the strange, and variation enables this cognitive compromise. The theme-and-variation process works like this: at or near the beginning of the work, we hear the theme—the catchy tune—and we follow it through a series of transformations. The order of the notes might change, or the rhythm, or the harmonies. A musical variation works the way a shift in viewpoint works in a novel, or a different camera angle works in a film. When we experience the composer’s systematic dismantling and reassembling of the theme, we hear with his mind, think with her ears.

All the music on this evening’s program demonstrates the art of variation while also referencing other works, a distinctly Romantic tendency. Youth Orchestra Music Director Steven Jarvi first chose Elgar’s Enigma Variations because it is a personal favorite. That selection brought to mind Beethoven and Brahms, both masters of variation. Jarvi notes that the program begins with a “bold opening statement” from the beginning of the 19th century and ends at the very end of that century, 1899. Rainbow Body, composed in 2000, “is a perfect way to examine and enjoy the idea of Romantic music in the 21st century,” Jarvi opines. “Beethoven, Brahms, and Elgar all made Romantic statements with their pieces, and Rainbow Body does the same and reminds us that ‘new’ music doesn’t have to be scary but is beautiful, joyous, and important.”
LUDWIG VAN BEETHOVEN
Egmont Overture

HEROIC TRANSFORMATIONS In 1809 Ludwig van Beethoven accepted a commission to write an overture and incidental music for a revival of *Egmont*, a verse drama by Johann Wolfgang von Goethe. Like most creatively inclined Germans at the dawn of Romanticism, Beethoven revered Goethe, calling him “a great poet, the most precious jewel that a nation can possess.” Just as important, the drama’s themes of liberation, equality, and sacrifice appealed to the composer’s Enlightenment-era idealism. The story, based on actual historical events, takes place in the 16th century, when the Netherlands was ruled by Spain. The eponymous hero is a Flemish statesman and general who pleads for tolerance and is beheaded for treason. Goethe’s play—a variation on history, if you will—gave Beethoven the opportunity to compose an overture that also qualifies as a symphonic poem. It recreates the characters, conflicts, and concepts of the story using music instead of words.

Beethoven spins out a succession of variations on a theme, conjuring up musical portraits and shaping our emotional responses. As Jan Swafford writes in the recently published *Beethoven: Anguish and Triumph*, “...[T]his is another outpouring of Beethoven’s heroic style—one of the last. A stark orchestral unison begins the overture; then comes a darkly lumbering gesture in low strings, evoking the burden of oppression. The key is F minor, for Beethoven a tragic, death-tinted tonality.” Although the play ends with the hero’s execution, Goethe called for a “symphony of victory,” and Beethoven gave him one. Count Egmont’s death is marked by a short rest, a brief silence; it’s not irrelevant, but it’s also not the point. *Egmont* is a triumph, not a tragedy, and the F-major coda is as joyful a prophecy of freedom as the finales of the *Eroica* and the Fifth Symphonies.

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Born
December 16, 1770, in Bonn

Died
March 26, 1827, in Vienna

First Performance
June 15, 1810, in Vienna

YO Premiere
May 7, 1972, Leonard Slatkin conducting

Most Recent YO Performance
November 9, 2008, Ward Stare conducting

Scoring
2 flutes
piccolo
2 oboes
2 clarinets
2 bassoons
4 horns
2 trumpets
timpani
strings

Performance Time
approximately 8 minutes
Johannes Brahms wrote many variation sets, both for piano and chamber groupings. He was drawn to the intellectual rigor of variations—epitomized by Bach and Beethoven—as a means to explore the structural and tonal possibilities of a given idea. In 1873, after a 10-year hiatus, he returned to his favorite exercise. For his theme, he chose a pleasant little tune called “Chorale St. Antoni” from a divertimento for winds that was then attributed to Joseph Haydn but was almost certainly written by someone else. The title of Brahms’s work, Variations on a Theme by Joseph Haydn, may be wrong, but it doesn’t really matter. It’s what Brahms does to that brief not-actually-Haydn melody that fascinates us. From an unremarkable theme he derives eight variations and a passacaglia (an older variation form, similar to a chaconne, which is anchored by an insistently repeating bass line). Over approximately 20 minutes, he immerses listeners in 10 distinct sonic worlds while conducting a crash course in two subjects: variation and orchestration. Brahms loved nothing more than nerding out over other composers’ manuscripts (his own large collection ranged from plainchant to Wagner), and Variations on a Theme by Joseph Haydn represents for him one last test in scoring for orchestra. He was gearing up to finish his first symphony, which he’d been struggling with for more than a decade.

Prep work it may have been, but Variations on a Theme by Joseph Haydn is an extraordinary achievement on its own terms. Musicologists point to its significance as the first independent set of orchestral variations ever written. But the real appeal resides in its brilliant integration of source materials, or what Swafford calls its “singular melding of historicism and originality.”
CHRISTOPHER THEOFANIDIS

Rainbow Body

SOURCES OF LIGHT  Christopher Theofanidis drew inspiration from two sources when he composed Rainbow Body. The title refers to a concept in Tibetan Buddhism: when an enlightened being dies, the body is absorbed back into the universe in the form of energy, or light. The “enlightened body” in this case belongs to the medieval mystic Hildegard von Bingen, whose chant “Ave Maria, O Auctix Vite” (“Hail Mary, Source of Light”) supplies the theme on which the ensuing variations are based. Although largely forgotten until the end of the 20th century, Hildegard was surely one of the most astonishing human beings in recorded history. She founded a monastery and corresponded with emperors, kings, and popes. She wrote poetry and scientific texts, as well as biographies of saints and testimonies to her own spiritual experiences. More relevant to Theofanidis, she was a prolific and uniquely gifted composer of sacred music. In his own program notes for the piece, the composer writes, “Hildegard’s melodies have very memorable contours which set them apart from other chants of the period. They are wonderfully sensual and set up a very intimate communication with the divine.”

The main theme of Rainbow Body, borrowed from Hildegard, appears about a minute-and-a-half in. “I present it very directly in the strings without accompaniment,” Theofanidis explains. “Rainbow Body has a very different sensibility from the Hildegard chant,” he observes, “but I hope that it conveys a little of my love for the beauty and grace of her work.”

EDWARD ELGAR

Enigma Variations (Variations on an Original Theme), op. 36

CLUES AND CIPHERS  In a sense, all portraits are self-portraits, and Edward Elgar’s Enigma Variations is no exception. Inspired by the people who were closest to him, each variation is an attempt to channel a particular personality, to
write in the styles that Elgar imagined his friends might employ were they “asses enough to compose.” The impetus for the work that would finally make him famous, at the age of 42, was a happy accident. After a long day teaching violin in Malvern, Elgar relaxed by improvising at the piano. Before long, he arrived at the tune he would later call “Enigma”; he knew he had his theme when his wife, Alice, mentioned how much she liked it. He continued to entertain her by performing a series of variations inspired by their friends, beginning with Billy Baker (identified in the score as W.M.B.).

We now know the real-life counterparts for each of the 14 character sketches: from the composer’s wife (C.A.E.), to whom he whistled a special tune on arriving home each evening, to his great friend and champion Augustus Jaeger, here referred to as “Nimrod,” after the mighty hunter in the Bible, because his friend’s surname means “hunter” in German. Other variations are linked to colleagues, neighbors, and students, each subject characterized by the composer’s memories and impressions: the sweet stutter of graceful Dora Penny (“Dorabella”); the études of his viola student Isabel (“Ysobel”); the antics of George Sinclair’s clumsy bulldog, Dan; Lady Mary Lygon’s trip to Australia (listen for quotations from Mendelssohn’s Calm Sea and Prosperous Voyage). For the finale he offers a self-portrait, labeled “E.D.U.” Alice’s nickname for him was “Edoo,” short for “Eduard,” an alternate spelling of “Edward.” Here he reprises themes from the “Nimrod” and “C.A.E.” variations, in honor of the “two great influences on the life and art of the composer,” as he wrote years later. It’s beautifully recursive: he describes them in music, and then he quotes from these musical descriptions to describe himself. He made them, maybe, but he’s also made of them.
STEVEN JARVI

Steven Jarvi is the Resident Conductor of the St. Louis Symphony, Music Director of Winter Opera Saint Louis, and the Music Director of the St. Louis Symphony Youth Orchestra. Formerly the Associate Conductor of the Kansas City Symphony (KCS), he won the Bruno Walter Memorial Foundation Award in 2009. He came to the KCS after several years as the Conducting Fellow with Michael Tilson Thomas and the New World Symphony in Miami Beach, as an Associate Conductor for the New York City Opera at Lincoln Center, and as the Apprentice Conductor with the Washington National Opera at the Kennedy Center in Washington D.C.

While Associate Conductor of the Kansas City Symphony, Jarvi led over 150 performances. In his first season with the KCS, he made his Classical Series debut after filling in on short notice with violinist Midori, as Music Director Michael Stern awaited the birth of his second child. Jarvi returned the following season, after studying in Vienna with principal members of the Vienna Philharmonic, conducting a highly praised subscription weekend of Viennese music featuring pianist Simone Dinnerstein.

As the Resident Conductor of the St. Louis Symphony, Jarvi leads a wide range of events including the Live at Powell Hall concert series, Family and Educational concerts, Holiday Celebration concerts, and other selected classical events. He also conducts the St. Louis Symphony Youth Orchestra and assists Music Director David Robertson.

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.
ST. LOUIS SYMPHONY YOUTH ORCHESTRA 2014-2015

Steven Jarvi
Music Director

Jessica Ingraham
Manager

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
Julia (Gee O) Son
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
Madeleine 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 Niemaczezk*
Co-Principal
Ryan Wahidi*
Co-Principal
Pieter Boswinkel
John Paul Byrne
Dax Faulkingham
Alex Hammel
Benjamin Vennard

Harp
Katie Hill

Piccolo
Lynell Cunningham
Rachel Petzoldt*

Oboes
Devlin Gilbreath
Ethan Leong*
Curt Sellers

Clarinets
Zachary Foulks
Earl Kovacs*
Aleksis Martin
Stephanie Uhls

E-flat Clarinet
Aleksis Martin

Bass Clarinet
Stephanie Uhls

Bassoons
Helen Bednara
Rowan Faulkner
Joseph Hendricks*
Emily Schaper

Contrabassoon
Rowan Faulkner

Horns
T. J. Abernathy*
Elena Hammann
Rachel Martin
Jonas Mondschein
Eli Pandolfi*
Andrew Schaper

Trumpets
Philip Gurt
Soley Hyman
Charles Prager*
James Robinson

Trombones
Ashley Cox*
Jacob Melsha
Caleb Shemwell

Bass Trombone
Noelle McCord

Tuba
Alec Lang

Timpani
Sam Lopate

Percussion
Matthew Clark
Ryan Helenthal*
Sam Lopate
Isaac Parker

Keyboard Instruments
Olivia Long

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Brian Marten
Stage Technician
Mike McDaniel
Interim Stagehand

*Section Leader
CONCERT PROGRAM
November 15-16, 2014

Jun Märkl, conductor
Orli Shaham, piano
Helen Kim, violin
Xiaoxiao Qiang, violin

BEETHOVEN Piano Concerto No. 1 in C major, op. 15 (1795, rev. 1800)
(1770-1827)

   Allegro con brio
   Largo
   Rondo: Allegro scherzando

Orli Shaham, piano

INTERMISSION

BEETHOVEN Romance No. 1 in G major for Violin and Orchestra, op. 40 (1801-02)

Helen Kim, violin

BEETHOVEN Romance No. 2 in F major for Violin and Orchestra, op. 50 (ca. 1798)

Xiaoxiao Qiang, violin

BEETHOVEN Symphony No. 1 in C major, op. 21 (1799-1800)

   Adagio molto; Allegro con brio
   Andante cantabile con moto
   Menuetto: Allegro molto e vivace
   Finale: Adagio; Allegro molto e vivace

These concerts are part of the Wells Fargo Advisors series.
These concerts are presented by the Thomas A. Kooyumjian Family Foundation.
Jun Märkl is the Monsanto Guest Artist.
Orli Shaham is the Stanley J. Goodman Guest Artist.
The concert of Saturday, November 15, is underwritten in part by a generous gift from Mrs. Ann Lux.
The concert of Saturday, November 15, is underwritten in part by a generous gift from Mrs. Miriam Sisson.
Pre-Concert Conversations are sponsored by Washington University Physicians.
Large print program notes are available through the generosity of Link Auction Galleries and are located at the Customer Service table in the foyer.
LUDWIG VAN BEETHOVEN
Piano Concerto No. 1 in C major, op. 15

MORE THAN A SHOWPIECE  Beethoven’s stature as one of the very great composers has never been in doubt during the past two centuries. Yet his success as a creative musician did not come quickly. In his mid-20s, Beethoven was still studying with Haydn and feeling his way as a composer. He was, however, already a brilliant pianist. Carl Czerny, Beethoven’s student and himself a superb keyboard virtuoso, declared: “Nobody equaled him in the rapidity of his scales, double trills, skips, etc.” Moreover, Czerny asserted, “Beethoven’s performance of slow and sustained passages produced a magical effect on every listener.”

Beethoven’s piano playing quickly won widespread admiration among Vienna’s music-loving aristocracy and made him a fixture in their salons. But it was not long before the composer sought to conquer a broader public, and for this the ideal vehicle would be the piano concerto. Beethoven composed two works in this form during his early years in Vienna. The Piano Concerto in C, completed in 1795 or 1796, and now known as No. 1, op. 15, actually was the second he produced. But since the composer preferred this work to its predecessor, the Piano Concerto in B-flat, op. 19, it was published earlier and consequently given a more forward position in the catalog of his works.

Beethoven may have played this concerto as part of a charity concert given in Vienna in December 1795. He probably also presented the work during a trip to Berlin the following year, and he definitely performed it in Prague in 1798, at which time Jan Tomašek, another accomplished pianist, heard him and reported on “Beethoven’s magnificent playing.”

Despite Tomašek’s admiring reaction, the C-major Concerto is not a virtuoso showpiece in the usual sense of that term. There are, to be sure, moments of brilliant keyboard passagework, but these are always in the service of larger musical
purposes. Like all of Beethoven’s concertos, this one is notable for its thoughtful conception and musical integrity, rather than as a vehicle for pianistic display.

LUDWIG VAN BEETHOVEN
Romance No. 1 in G major for Violin and Orchestra, op. 40
Romance No. 2 in F major for Violin and Orchestra, op. 50

“SIMPLE AND AFFECTING” In formal terms the Romance in G major combines elements of both rondo and themewith-variations procedures. A melody stated with eloquent simplicity by the soloist at the outset of the piece recurs twice again during the brief movement, each time embroidered with ornamental figuration. These reappearances, which constitute decorative variations on the theme, alternate with two contrasting ideas, the juxtaposition of primary melody and subsidiary material being the hallmark of rondo form. Orchestra and violin engage in amiable dialogue throughout; Beethoven maintains the music’s placid tone even during a minor-key episode. Only the brief coda that follows the third statement of the theme hints of darker feelings beneath the surface.

The F-major Romance, op. 50, has long been the more popular of these two compositions. The elegant melody which serves as its principal theme is stated at the outset by the solo violin and repeated at once by the orchestra. This idea subsequently alternates with several contrasting episodes, thereby producing again a typical rondo form. But formal considerations need hardly concern us when attending to this composition. Rather, the piece presents listeners with an exquisite musical reverie, something at which Beethoven, for all his vaunted intellectual mastery of composition, excelled.

LUDWIG VAN BEETHOVEN
Symphony No. 1 in C major, op. 21

TRADITION AND INNOVATION As many commentators have noted, Beethoven’s First

First Performances
Unknown

STL Symphony Premiere
February 9, 1917, with soloist Eugène Ysaïe, Max Zach conducting
December 3, 1908, with soloist Hugo Olk, Max Zach conducting

Most Recent STL Symphony Performance
December 2, 2001, Itzhak Perlman was soloist and conductor
May 18, 2007, Angie Smart was soloist, with Scott Parkman conducting a special concert

Scoring
solo violin
flute
2 oboes
2 bassoons
2 horns
strings

Performance Time
8 and 9 minutes, respectively
Symphony is closely related to Haydn’s mature symphonies in terms of form, style and proportions. But the obvious resemblances should not obscure the original traits of this work. The unusual but completely successful turns of harmony with which it begins, the expanded role of the woodwinds and, above all, the great energy of the outer movements offer a prospective glimpse of Beethoven’s mature symphonic style.

In the First Symphony’s opening measures—a series of yearning chords searching unsuccessfully for resolution in the home key of C major—we find Beethoven characteristically avoiding harmonic routine in favor of something novel and unpredictable. The slow introduction thus begun eventually leads to the main body of the first movement, a spirited Allegro. With its statement, “development” and reprise of two contrasting themes, this portion of the symphony adheres closely to Classical-period sonata form, but the extended coda passage that closes the movement is another of the composer’s innovative touches.

Beethoven establishes the character of his symphonic slow movements, which are quite distinct from those of his concertos, in his very first work of this type. Whereas the concertos generally offer devout Largos, the symphonies, except the Third and perhaps the Ninth, are given graceful music more in the spirit of serenades. (Uncertainty about the proper tempo for the Ninth Symphony’s third movement makes it difficult to say whether or not this music fits Beethoven’s usual pattern.) The Andante cantabile here sets the tone for similar movements in the succeeding symphonies.

Beethoven calls the third movement a minuet, but it is closer in character to the boisterous scherzos that henceforth would be standard features of his symphonies. The finale, like the first movement, begins with a prefatory passage in slow tempo. Here Beethoven teases us, offering tantalizing fragments of the movement’s principal theme. Each repetition adds another note until, having stretched the joke as far as he dare, the composer breaks at last into the principal Allegro portion of the movement.
Jun Märkl conducts the world’s leading orchestras, such as the Cleveland Orchestra, Philadelphia Orchestra, NHK Symphony Orchestra, Czech Philharmonic, Munich Philharmonic, Oslo Philharmonic, and Tonhalle Orchester Zürich. Märkl is Invited Professor at the Kunitachi College of Music in Tokyo. He was Music Director of the Orchestre National de Lyon from 2005-11 and of the MDR Symphony Orchestra Leipzig until 2012. For the 2014-15 season, he has accepted the post of Musical Advisor to the Basque National Orchestra in San Sebastian.

Born in Munich, his (German) father was a distinguished Concertmaster and his (Japanese) mother a solo pianist. Märkl studied violin, piano and conducting at the Musikhochschule in Hannover, going on to study with Sergiu Celibidache in Munich and with Gustav Meier in Michigan.

Jun Märkl is represented in North America by MusicVine, musicvine@gmail.com.

Orli Shaham’s 2014-15 season is highlighted by the release of a new CD, *Brahms Inspired*, which includes music by Brahms, music inspired by Brahms, and music that inspired Brahms. The CD includes new works by Brett Dean, Avner Dorman, and Bruce Adolphe. Shaham’s solo recitals this season feature music from the new recording. Highlights of the season include the Aspen Music Festival, Arizona Musicfest, and the “Chicago Symphony Presents” series. Concerto performances in 2014-15 include the Orchestre National de France in Paris and the Colorado Springs Philharmonic. In addition, Shaham serves as the Artistic Director for Pacific Symphony’s chamber music series in Costa Mesa, California, a position she has held since 2007. This season’s performances for the series include her collaboration with principal cellist Timothy Landauer, performing cello sonatas by Beethoven, and a performance of Bartók’s Sonata for 2 Pianos and Percussion, highlighting members of Pacific Symphony’s percussion section.
HELEN KIM

Helen Kim began her violin studies at the age of six and made her solo debut with an orchestra three years later. An avid chamber musician, she garnered first prize in the strings division at the 2010 Coleman Competition with her trio and also at the 2011 Yale Chamber Music Society Competition. She was Associate Concertmaster of the New York String Orchestra during the 2009-10 series, and served as Concertmaster for three consecutive years of the symphony and chamber orchestras at the University of Southern California, where she earned her bachelor’s degree. Helen Kim received her master’s degree at Yale University in May 2011 and joined the St. Louis Symphony as a full-time member in September 2012.

XIAOXIAO QIANG

Xiaoxiao Qiang has been a top prizewinner in many national and international competitions, including Second Prize in the 2011 Schmidbauer International Young Artist Competition, First Prize in the 2011 Ruth Burr String Competition, the Violin Performance Award in the 2009 Corpus Christi International String Competition, and the Third Prize of the Tuesday Musical Club String Competition in San Antonio. In 2008 she was the Grand Prize winner of the Yong Siew Toh Conservatory of Music Concerto Competition in Singapore, and in 2010 was one of only 40 violinists invited to compete in the Eighth Quadrennial International Violin Competition of Indianapolis.

Along with her successes as a soloist, Xiaoxiao Qiang is also an experienced and accomplished orchestral musician. She has performed with the Singapore Symphony Orchestra and the Houston Symphony Orchestra, and was a member of Singapore Festival Orchestra during her studies in Singapore. In 2011 she joined the First Violin Section of the St. Louis Symphony after winning an international audition from a field of over 100 candidates.
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