



# MUSIC WITHOUT BORDERS

## Love at First Listen

February 16, 2023, 7:30 pm

The Jeffersonian

February 17, 2023, 7:30 pm

Logan Street Market

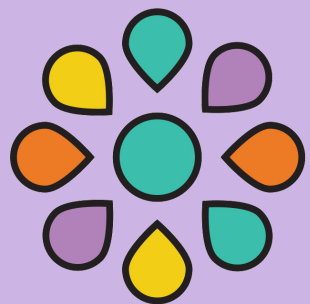
February 18, 2023, 7:30 pm

California Community Center

TEDDY  
ABRAMS +



LOUISVILLE  
ORCHESTRA



**MUSIC  
WITHOUT  
BORDERS**

2

## Love at First Listen

**Gabriel Lefkowitz, conductor + violin**  
**Alexandr Vvedenskiy, oboe**

J.S. BACH

Concerto for Violin & Oboe in C minor, BWV 1060R

I. Allegro  
II. Adagio  
III. Allegro

Gabriel Lefkowitz, violin  
Alexandr Vvedenskiy, oboe

TYLER TAYLOR

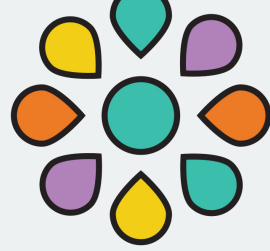
*Manifest*

FRANZ SCHUBERT

Symphony No. 5 in B-flat major, D. 485

I. Allegro  
II. Andante con moto  
III. Menuetto: Allegro molto  
IV. Allegro vivace

What is



**MUSIC  
WITHOUT  
BORDERS**

?

The Louisville Orchestra is pleased to announce a brand-new series of **free** concerts as the LO's MUSIC WITHOUT BORDERS series is presented throughout Metro Louisville with nine performances across the California, Shelby Park, and Jeffersontown neighborhoods.

Presented with the support of Jim and Irene Karp, Louisville Metro's HeARTS program, and the Fund for the Arts, our traditional MUSIC WITHOUT BORDERS concerts are offered with a brand-new expansion for the 2022-2023 season. All concerts will be free – removing the economic barriers to enjoying the essential public service that the LO represents. The multi-faceted program will help achieve Metro Louisville's goal of Building Community and Healing after the challenges of the last several years – unifying and inspiring neighbors in the unique way of the arts.

Music Director Teddy Abrams explains, “The journey toward reinventing the Louisville Orchestra as an essential public service for our city has re-centered us to use all our creative power to affect momentous cultural change. We strive to make the LO truly an orchestra *of* and *for* the people. Our city will thrive by finding the communal inspiration and strength necessary to confront whatever challenges we face in the future. Music Without Borders is our vehicle to accelerate community recovery and connection.”

In its new format, the Music Without Borders programs will emphasize appearances by the LO in selected neighborhoods. Returning at least every three months throughout the concert season to specific venues, the LO will surround the concerts with a wide range of orchestral music and activities for residents seeking creative enrichment and a place to gather and share in the arts. A full schedule will be announced.

For the 2022-2023 season, the neighborhoods chosen for these concerts reflect the diverse range of Louisville's residents. Venues included for these concerts (more will be added throughout the season) are the **California Community Center** (1600 West St. Catherine Street in California Park, 40210), the **Logan Street Market** (1001 Logan Street in Shelby Park, 40204), and **The Jeffersonian** (10617 Taylorsville Rd, Jeffersontown 40299). Plans to include other venues in the future are in the works.



THE LOUISVILLE ORCHESTRA, 2022-2023

Teddy Abrams, Music Director
Bob Bernhardt, Principal Pops Conductor
Graham Parker, Chief Executive

FIRST VIOLIN

Gabriel Lefkowitz, Concertmaster
Julia Noone, Associate
James McFadden-Talbot, Concertmaster
Katheryn S. Ohkubo, Assistant
Stephen Taylor, Concertmaster
Scott Staidle, Mrs. John H. Clay Chair
Nancy Staidle, Staidle
Heather Thomas
Patricia Fong-Edwards
Dillon Welch

SECOND VIOLIN

Natsuko Takashima, Interim Principal
Kimberly Tichenor, Assistant Principal
Christopher Robinson, Interim
Mary Catherine Klan Chair
Andrea Daigle
Cynthia Burton
Charles Brestel, Brestel
Judy Pease Wilson
Blaise Poth

VIOLA

Jack Griffin, Principal
Evan Vicic, Assistant Principal
Clara Markham, Mr. † and Mrs. Charles W. Hebel Jr. Chair
Jennifer Shackleton
Jonathan Mueller, Virginia Kershner Schneider Viola Chair
Meghan Casper

CELLO

Nicholas Finch, Principal
Lillian Pettitt, Assistant Principal
Cecilia Huerta-Lauf, Interim
Christina Hinton\*, James B. Smith Chair
Allison Olsen
Lindy Tsai
Alan Ohkubo, Interim

BASS

Brian Thacker, Interim Principal
Vincent Luciano, Assistant Principal
Karl Olsen, Jarrett Fankhauser Chair
Michael Chmielewski, Chmielewski

FLUTE

Kathleen Karr, Principal
Jake Chabot, Elaine Klein Chair
Open

PICCOLO

Open
Alvis R. Hambrick Chair

OBOE

Alexandr Vvedenskiy, Principal
Trevor Johnson\*, Assistant Principal
Jennifer Potocznic †, Potocznic

ENGLISH HORN

Trevor Johnson\*, Philip M. Lanier Chair
Andrea Levine, Principal
Robert Walker, Kate H. and Julian P. Van Winkle Jr. Chair
Ernest Gross

BASS CLARINET

Ernest Gross

BASSOON

Matthew Karr, Principal
Francisco Joubert, Paul D. McDowell Chair
Bernard

HORN

Jon Gustely, Principal
Diana Wade Morgen, Edith S. & Bary Bingham Jr. Chair
Gary † and Sue Russell Chair
Scott Leger, Assistant Principal/Third Horn
Stephen Causey

TRUMPET

Alexander Schwarz, Principal
Noah Dugan, Leon Rapier Chair
James Recktenwald, Endowed by the Musicians of the Louisville Orchestra

TROMBONE

James Seymour, Interim Principal
Brett Shuster †

BASS TROMBONE

J. Bryan Heath

TUBA

Andrew Doyb, Principal

TIMPANI

Open, Principal
Michael Launius †, Mr. and Mrs. † Warwick Dudley Musson Principal Timpani Chair

PERCUSSION

John Pedroja, Principal

HARP

Rachel Miller, Interim Principal

\* On leave

† Denotes Auxiliary Musician

‡ Deceased

# ARTIST BIOGRAPHY

## Gabriel Lefkowitz, conductor and violin

A native of the Boston area, violinist/conductor/composer Gabriel Lefkowitz is the Concertmaster of the Louisville Orchestra, Artistic Director & Conductor of the Louisville Civic Orchestra, an active soloist and chamber musician, a frequent masterclass clinician, and an orchestral conductor. A versatile musician of the 21st century, Gabriel is also a composer for video games and other media, and was the featured violin soloist for the film *Harriet* (Focus Features).

During his 5-year tenure with the Louisville Orchestra so far, Gabriel has performed the violin concertos of Tchaikovsky and Stravinsky and has been a frequent guest conductor of the ensemble, leading multiple concert cycles in the Baroque, Classical, Romantic, and Holiday Pops genres. In October 2019, Gabriel performed on *The Tonight Show with Jimmy Fallon* with LO music director Teddy Abrams, Jim James, and several LO colleagues to promote the orchestra's new album *The Order of Nature*.

In 2017, Gabriel concluded his tenure as Concertmaster of the Knoxville Symphony Orchestra, a position he had held since 2011 at the age of 23. Highlights of his final KSO season included performances of the Brahms Violin Concerto and three recitals at the Knoxville Museum of Art as part of the highly successful concert series he founded, *Gabriel Lefkowitz & Friends*.

Outside of Louisville and Knoxville, recent guest engagements include performances of Stravinsky's Violin Concerto with the Monteux School and Music Festival Orchestra, Florence Price's Violin Concerto No. 1 with the McConnell Arts Center Chamber Orchestra (the Ohio premiere of this work), Mozart's Violin Concerto No. 4 with the Cape Cod Chamber Orchestra, Mozart's Violin Concerto No. 5 with the Oak Ridge Symphony, Philip Glass' Violin Concerto No. 1 with the Ocala Symphony, and performing as guest concertmaster with the Brevard Music Center, Britt Festival Orchestra, and the Buffalo Philharmonic Orchestra.

Gabriel has been conducting professional, community, and youth orchestras since 2010. He made his podium debut with the Knoxville Symphony Orchestra during the 2015-2016 season, leading multiple performances throughout East Tennessee. He served as Music Director of the Oak Ridge Community Orchestra during the 2014-2015 season and has worked extensively with youth ensembles including the Central Kentucky Youth Orchestra, Knoxville Symphony Youth Orchestra, the Juilliard Pre-College Orchestra, and the Boston Youth Symphony.

As a composer, Gabriel's current focus is scoring video games, including the recent release *Pop-Up Dungeon*. He also created music for the brand-new multi-million dollar theme resort *Ancient Lore Village* in East Tennessee. His orchestral music has been performed by the Knoxville and Owensboro Symphony Orchestras as well as the Dubuque Festival Orchestra.

Gabriel holds a Bachelor's degree from Columbia University, where he graduated magna cum laude in three years, having studied music and economics. In May of 2010, he earned a Masters in Violin Performance at The Juilliard School where he studied with Joel Smirnoff and Masao Kawasaki.

# ARTIST BIOGRAPHY

## Alexandr Vvedenskiy, oboe

Alexandr Vvedenskiy became the Principal Oboist for the Louisville Orchestra in 2015. He holds degrees from Curtis Institute of Music and Manhattan School of Music with major teachers Richard Woodhams and Liang Wang respectively.

Mr. Vvedenskiy won top honors in these competitions: Grand Prize of International competition «Vienna-Classic» (Austria) in 2007 and a special prize: «Mozart-wunderkind», 2nd prize in the 42nd year of the International Radio Competition for Young Musicians Concertino Prague (2008) and the winner of the Philadelphia Orchestra Greenfield Competition (2011).

As a soloist and chamber musician, he has performed in numerous concert halls of Europe, Asia, and the United States. Highlights of his solo career include performances with Moscow Virtuosi Chamber Orchestra, Moscow State Symphony Orchestra, Chamber Orchestra Kremlin, Ulyanovsk Philharmonic Orchestra, “Musica Viva” Chamber Orchestra, The Lithuanian National Symphony Orchestra, and The Philadelphia Orchestra.

In addition, Mr. Vvedenskiy appeared as Guest Principal Oboe with the New York Philharmonic, The Pittsburgh Symphony, and Chicago Symphony Orchestras.

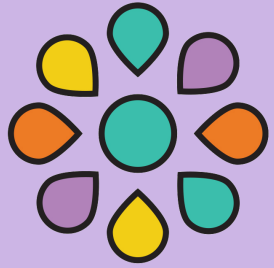
# ARTIST BIOGRAPHY

## Tyler Taylor, composer

Tyler Taylor is a composer-performer from Louisville, KY. Tyler's recent pieces are explorations of the different ways identity can be expressed in musical scenarios. Common among these pieces is a sense of contradiction – sometimes whimsical, sometimes alarming – that comes from the interaction of diverse musical layers. This expression of contradiction comes from his experiences as a person of mixed race; being raised on hip hop and R&B while inheriting a European tradition of “classical art music” as his primary form of musical expression; and pursuing a career in a field that generally lacks representation of his demographic.

Tyler is currently a full-time resident composer at the Louisville Orchestra as part of the inaugural installation of their Creators Corps residency program. In this role, Tyler not only writes music for the orchestra but also works closely with community organizations, schools, and programs in the city of Louisville. He has been commissioned by the Louisville Orchestra, Washington and Lee State University, the Youth Performing Arts School, the Albany Symphony Contemporary Players, the Chicago Composers Orchestra, the Indiana University New Music Ensemble, the Indiana Band Masters Association, the National Orchestral Institute, and more.

His work has been recognized by awards including the BMI Student Composer Award (2019) and the Howard Hanson Ensemble Prize (2017, 2016). He also held fellowships at the Bowdoin International Music Festival (2021) and the National Orchestral Institute (2021). Most recently, his dissertation “Permissions” for large symphony orchestra was selected for performance during Indiana University's annual New Voices Orchestra concert in November 2022. In addition to his pursuits in composition, Tyler also performs the horn in various settings ranging from recitals of contemporary music to professional settings including the Louisville Ballet and the Owensboro Symphony. He maintains a studio of young horn players in Louisville and southern Indiana. Tyler holds degrees from Indiana University (Doctor of Music with minors in Music Theory & Horn Performance), the Eastman School of Music (Master of Music), and the University of Louisville (Bachelor of Music).



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# Program Notes

## **J.S. Bach      Concerto in C Minor for Violin and Oboe, BWV 1060**

As is sometimes the case with the music of Bach, we are uncertain as to when this concerto was actually first composed and performed. Most scholars agree that it was likely composed between 1720 – 1736, but no original score exists. This score was published in 1921 as a reconstruction of a presumed concerto. It is believed that this concerto for violin and oboe was later transcribed by Bach as one for two harpsichords in C minor. Bach's harpsichord concertos are often transcriptions of works for some other instrument or instruments, a practice which made it easier for wide performance of his music. Looking at the range and types of figurations in the two solo parts give strong clues that the lost original involved a violin and a wind instrument, stylistically almost certainly an oboe.

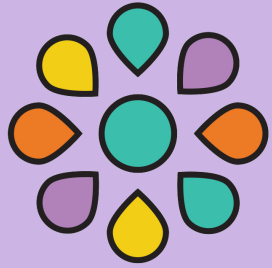
This charming concerto is in the standard three movements of the time, fast-slow-fast. The opening movement marked Allegro, is conversational in style between the orchestra and the two soloists, each engaging the other with a strong common musical theme and language. Its rhythm and speed drive constantly forward to the conclusion of the movement. The middle movement is almost aria-like with the oboe taking the lead and then joined in a harmonious duet by the violin. The two solo instruments continue to trade the theme back and forth between each other. In this slower movement, the orchestra stays very much in the background. The final cadence by the soloists almost leaves us hanging before the lively third movement commences with the orchestra and the soloists once again all fully engaged.

## **Tyler Taylor      Manifest (notes from the composer)**

The title “Manifest” takes advantage of this word's several meanings:

- something that is clear or obvious or the action of making something clear or obvious
- a list or inventory
- colloquially, to will something into being





# MUSIC WITHOUT BORDERS

## Program Notes

### **Tyler Taylor    Manifest (cont')**

The first two meanings capture the essence of the architecture of the piece. It is made entirely from three simple units:

- a repeating rhythm that alternates groups of 5 and 3 that begin with longer notes and end with a short one
- a florid, scurrying sixteenth-note figure
- a long, lyric line

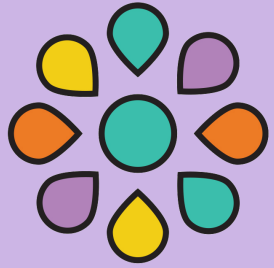
The piece follows a traditional form that explores the different combinations of these three units. Each time a new pairing is explored, the materials are developed and stretched in new ways.

The last meaning captures the expressive quality and spirit of the music. It is at times playful, assertive, euphoric, and ecstatic and at other times mysterious, apprehensive, and foreboding. The bombastic, dance-like music of this piece is unusual for me, and triumphs over everything.

With special thanks to Chris Dobbins, Washington and Lee University, and Kimcherie Lloyd.

### **Franz Schubert    Symphony No. 5 in B-flat Major, D. 485**

Written in 1816 when Schubert was only 19 years old and during a year when he composed over 200 pieces of music, *Symphony No. 5* stands as one of his most charmingly youthful and elegant offerings in the symphonic form. Schubert idolized Mozart and the style and character of this music clearly show that. As a matter of fact, we have a diary entry made by Schubert just days before he completed the *Symphony No. 5*:



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# Program Notes

**Franz Schubert**

**Symphony No. 5 in B-flat Major, D. 485**

“As from afar the magic notes of Mozart’s music still gently haunt me...Thus does our soul retain these fair impressions, which no time, no circumstances can efface, and they lighten our existence. They show us in the darkness of this life a bright, clear, lovely distance, for which we hope with confidence. O Mozart, immortal Mozart, how many, oh how endlessly many such comforting perceptions of a brighter and better life hast thou brought to our souls!”.

The Symphony is in the standard 4 movements. The opening of the first movement begins with a 4 measure introduction almost as if a veil is being drawn back before the first of many delightful melodies contained in this symphony begins in the violins. As a composer, Schubert is known for his melodic gift, evidenced by his place as one of the greatest songwriters in the German language of all time. The second slow movement shows some signs of a future Schubertian style – he explores here “painting” in dark and light colors by switching back and forth between major and minor keys. The third Minuet movement begins in a minor key (not at all typical of the time) and is quite reminiscent of Mozart in feel. One can almost hear a Mozart opera overture or his Jupiter Symphony echoed here. Again, we travel back and forth from the minor to the major. The incredibly delightful finale movement is perhaps the best-known portion of this composition. Its cheerful main theme is developed in all voices of the orchestra and juxtaposed with a secondary theme that is robust and attention-getting. Once again we are given hints of the mature symphonic style and orchestration that is decidedly “Schubertian”.

# Thank You to Our Generous Sponsors!

Lead Funding for Music Without Borders provided by:

**Jim and Irene Karp**

Additional significant funding was provided by:

**Metro Louisville**

**Robert Wood Johnson Foundation**

**David Jones & Mary Gwen Wheeler**

**William M. Wood Foundation**

**Republic Bank**

**Norton Family Foundation**

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**The Andrew W. Mellon Foundation**

Additional significant support was provided by:

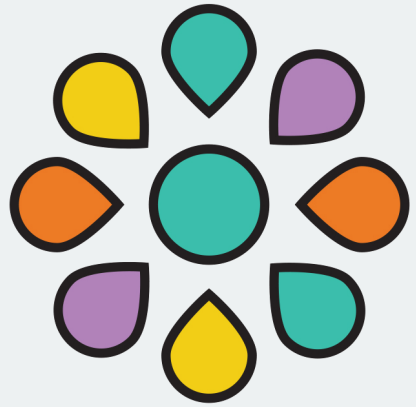
**Owsley Brown II Family Foundation**

**Owsley Brown III Philanthropic Foundation**

**William M Wood Foundation**

**Edie Nixon**

**Anonymous**



# MUSIC WITHOUT BORDERS

**Thank you for  
taking this  
important survey**



## COMMUNITY HEALTH THROUGH THE ARTS

We are grateful and excited to embark on a citywide arts program presented in cooperation with the Fund for the Arts and funded with the support of Louisville Metro Government. The new \$1,25 million investment in public arts funding is the catalyst for an extensive plan of free events and experiences across the Metro.

This partnership with the City, the Louisville Orchestra, and Fund for the Arts is a commitment to the health, well-being, and healing of the neighborhoods and people of our community. Working together across agencies ensures the sustainability of impact that none of us are able to accomplish on our own. We look forward to building these and many other collaborations to honor the inherent creativity and artistic power of every person in our community.

### YOU CAN HELP, TOO!

It's important to measure the impact of the arts, and your participation in this ground-breaking study will allow us to do just that. Please use your smartphone to scan the QR code on this page or go to [LouisvilleOrchestra.org/survey](https://LouisvilleOrchestra.org/survey). Take our Survey about how the arts affect your life after attending this performance.

***If you have previously taken this survey at a prior concert, please do not take it again. Thank you.***