



# MUSIC WITHOUT BORDERS

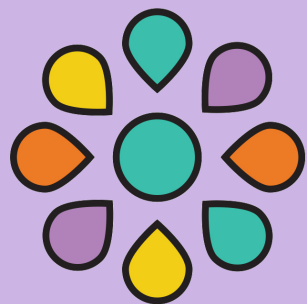
## With American Flair

- |                         |                             |
|-------------------------|-----------------------------|
| March 15, 2023, 7:30 pm | The Jeffersonian            |
| March 16, 2023, 7:30 pm | Logan Street Market         |
| March 17, 2023, 7:30 pm | California Community Center |

TEDDY  
ABRAMS +



LOUISVILLE  
ORCHESTRA



# MUSIC WITHOUT BORDERS

# 3

## With American Flair

**Kelly Corcoran, conductor**  
**James Seymour, trombone**  
**Brett Shuster, trombone**  
**J. Bryan Heath, bass trombone**  
**Andrew Doub, tuba**

Leonard BERNSTEIN

*Overture to West Side Story*

Jennifer HIGDON

Low Brass Concerto

James Seymour, trombone  
Brett Shuster, trombone  
J. Bryan Heath, bass trombone  
Andrew Doub, tuba

TJ COLE

Playtime

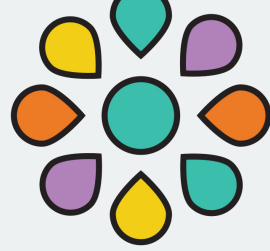
Rainbow Train Tag  
Spinning Top Copycat  
Shrinking Merry-Go-Round  
Color Gaze Cloud Change  
Tik-Tok Time-Out  
Wind-Up Swing Set  
Ping-Pong Shooting Star

Aaron COPLAND

*The Tender Land Suite*

I. Introduction and Love Music  
II. Party Scene  
III. Finale: The Promise of Living

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  
Concertmaster  
James McFadden-  
Talbot  
Assistant  
Concertmaster  
Mrs. John H. Clay Chair  
Katheryn S. Ohkubo  
Stephen Taylor  
Scott ~~Stadle~~,  
Nancy ~~Stadle~~,  
Heather Thomas  
Patricia Fong-  
Edwards  
Dillon Welch

## SECOND VIOLIN

Natsuko Takashima,  
Interim Principal  
LG&E-KU Foundation  
Chair  
Kimberly Tichenor,  
Assistant Principal  
Christopher Robinson,  
Interim  
Mary Catherine Klan  
Chair  
Andrea Daigle  
Cynthia Burton  
Charles ~~Brestel~~,  
Judy Pease Wilson  
Blaise Poth

## VIOLA

Jack Griffin, Principal  
Evan Vicic,  
Assistant Principal  
Jacqueline R. and  
Theodore S. ~~Rosky~~ Chair  
Clara Markham  
Mr. † and Mrs. Charles  
W. Hebel Jr. Chair  
Jennifer Shackleton  
Jonathan Mueller  
Virginia ~~Kershner~~  
Schneider Viola Chair,  
Endowed in Honor of  
Emilie Strong Smith by  
an Anonymous Donor  
Meghan Casper

## CELLO

Nicholas Finch,  
Principal  
Jim and Marianne Welch  
Chair  
Lillian Pettitt,  
Assistant Principal  
Carole C. ~~Birkhead~~,  
Chair, Endowed by  
Dr. Ben M. ~~Birkhead~~.  
Cecilia Huerta-Lauf,  
Interim  
Christina Hinton\*  
James B. Smith Chair  
Endowed by Susannah S.  
~~Quwood~~.  
Allison Olsen  
Lindy Tsai  
Alan Ohkubo, Interim

## BASS

Brian ~~Thacker~~,  
Interim Principal  
Vincent Luciano,  
Assistant Principal  
Robert Docs  
Karl Olsen  
Jarrett ~~Fankhauser~~  
Chair, Endowed by the  
Paul Ogle Foundation  
Michael ~~Chmielewski~~.

## FLUTE

Kathleen Karr, Principal  
Elaine Klein Chair  
Jake Chabot  
Open

## PICCOLO

Open  
Alvis R. Hambrick Chair

## OBOE

Alexandr ~~Vvedenskiy~~,  
Principal  
Betty ~~Byrasmith~~,  
Chair, Endowed by  
the Association of the  
Louisville Orchestra  
Trevor Johnson\*,  
Assistant Principal  
Jennifer ~~Potochnic~~ †

## ENGLISH HORN

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

## BASS CLARINET

Ernest Gross

## BASSOON

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

## HORN

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

## TRUMPET

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

## TROMBONE

James Seymour,  
Interim Principal  
Brett Shuster †

## BASS TROMBONE

J. Bryan Heath

## TUBA

Andrew ~~Doub~~, Principal

## TIMPANI

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

## PERCUSSION

John ~~Pedroja~~, Principal

## HARP

Rachel Miller,  
Interim Principal

\* On leave

† Denotes Auxiliary  
Musician

‡ Deceased

# ARTIST BIOGRAPHY

## Kelly Corcoran, conductor

Named “Best Classical Conductor” by the Nashville Scene, Kelly Corcoran is a passionate advocate for the robust place of classical music in our lives and the lives of future generations. In addition to being a frequent guest conductor with orchestras around the country, Corcoran is the Artistic Director of [Intersection](#), a contemporary music ensemble dedicated to partnership, new works, exploration and the expanding role of music in our lives with concerts for all ages. Corcoran was Interim Artistic Advisor of the Lexington Philharmonic (KY) during the pandemic. She conducted the Nashville Symphony for nine seasons, both as Associate Conductor and Director of the Symphony Chorus, where she conducted the orchestra in hundreds of performances and was the primary conductor for the education and community engagement concerts. Corcoran founded the Nashville Philharmonic Orchestra and continues to serve on the board.

Corcoran has appeared as a guest conductor with many major orchestras including The Cleveland Orchestra as well as the Atlanta, Colorado, Charleston, Charlotte, Dallas, Detroit, Houston, Knoxville, Memphis, Milwaukee, National and Utah Symphonies, the Naples Philharmonic, and Louisville Orchestra often with return engagements. Abroad, Corcoran has conducted the Orquesta Sinfónica UNCuyo in Mendoza, Argentina, the Bournemouth (UK) Symphony, orchestras in Chile, Germany, Mexico and the Czech Republic and competed in the VIII Cadaqués Orchestra International Conducting Competition in Spain. Interested in many musical styles, Corcoran has worked with a range of artists such as Bela Fleck, Leslie Odom Jr, Brad Paisley, Amy Grant and Chris Botti, and has conducted the film scores to many movies including Psycho and Casablanca in concert. She also serves as a regular conductor with The Legend of Zelda: Symphony of the Goddesses tour and National Geographic: Symphony for our World. While Director of the Nashville Symphony Chorus, she led the Chorus during its 50th anniversary season and prepared and conducted many choral orchestral masterpieces including an appearance at the Cincinnati May Festival performing Mahler’s Symphony No. 8 with the Cincinnati Symphony Orchestra.

Originally from Massachusetts and a member of the Tanglewood Festival Chorus for more than 10 years, Corcoran received her Bachelor of Music in vocal performance from The Boston Conservatory and her Master of Music in instrumental conducting from Indiana University. She made her professional conducting debut in 2004, conducting the National Symphony Orchestra where she studied with her primary mentor, Leonard Slatkin. Corcoran studied with and shared concerts with Marin Alsop as Honorable Mention for the Taki Alsop Conducting Fellowship. She also attended the Lucerne Festival's master class in conducting, focusing on contemporary orchestral literature with Pierre Boulez.

Corcoran cares deeply about equity, our youth and the future of classical music and participated in REAL (Racial Equity in Arts Leadership), Project Music, Leadership Nashville, Restorative Justice & The Arts, and Leadership Music and is an Advisor for Music Makes Us. Corcoran recently completed a Master of Public Health (MPH) in Health Behavior from the University of Alabama at Birmingham and joined the team at the Vanderbilt Music Cognition Lab as a Social Scientist engaging in research to understand musicality and how it relates to our health, communication and social engagement. She also serves on the Music Faculty at Middle Tennessee State University and Lipscomb University and is a member of the Health Equity workgroup for the Healthy Nashville Leadership Council.

# ARTIST BIOGRAPHY

## **James Seymour, trombone**

James Seymour is currently the interim principal trombone of the Louisville Orchestra. James's musical roots include a band family, British brass band in central Ohio, an acrobatic trombone choir, and a long trip around the country following orchestral music.

Before his current role in Louisville, he was the assistant principal trombone of the San Antonio Symphony. He received his Bachelor of Music from Northwestern University and before accepting his position in San Antonio he pursued a Master of Music at the Colburn Conservatory in Los Angeles.

He has performed with the Chicago Symphony Orchestra, the Minnesota Orchestra, the Nashville Symphony, the Fort Worth Symphony Orchestra, the Sarasota Orchestra, the New World Symphony, the Music of the Baroque and the Civic Orchestra of Chicago. He was a fellow at the Music Academy of the West and the Aspen Music Festival.

In his spare time, James enjoys watching sports, drinking coffee, and walking his dog Margo.

## **Brett Shuster, trombone**

Brett Shuster is a Grammy® Award recording artist and Trombone Professor at the University of Louisville. His performance experience includes two years traveling internationally with the Grammy-winning Chestnut Brass Company. In addition, he has appeared with the Louisville Orchestra, San Diego Symphony, Phoenix Symphony, Vermont Symphony, Arizona Opera, and Boston Philharmonic. Professor Shuster has recorded on the Polygram, Centaur Records, Newport Classics, Albany, Warner, and Summit labels. He recorded four compact discs with the Chestnut Brass Company to critical acclaim. In 2011 he released his first solo CD, entitled *Free Flying*, on Albany Records.

In March 2004, Dr. Shuster was the featured soloist with the United States Army Orchestra at the Eastern Trombone Workshop. He also presented the first complete performance of Norman Bolter's *Mountains, Lakes, and Trees* with the Orquestra Sinfonica da USC on alto, tenor, and bass trombone, respectfully. During the 2007-2008 season, Shuster was the interim principal trombonist of the Louisville Orchestra. He is also active as a sackbut soloist and performs regularly with Kentucky Baroque Trumpets and Bourbon Baroque. Shuster performed as a featured soloist at the International Trombone Festival in 2011 and 2013.

Professor Shuster's educational background includes a B.M. from the New England Conservatory of Music, an M.M. from Northwestern University, and a D.M.A. from Arizona State University. Over the past 35 years, Shuster has studied with many of the finest brass teachers including George Sanders, David Mathie, Norman Bolter, John Swallow, Frank Crisafulli, and Gail Eugene Wilson.

Shuster is a member of the Louisville Brass, the faculty brass quintet in residence at the University of Louisville. In 2011 he was awarded a Distinguished Faculty Award from the University of Louisville for his scholarship, research, and creative activity. Dr. Shuster's teaching experience also includes serving on the faculty of Western Illinois University and Temple University.

# ARTIST BIOGRAPHY

## **J. Bryan Heath, bass trombone**

J. Bryan Heath, a native of Slaughters, Ky., is currently the bass trombonist of the Louisville Orchestra and has also performed in that position with the Owensboro Symphony, Illinois Symphony, and Orchestra Kentucky of Bowling Green. He is now a doctoral candidate in trombone performance at Indiana University. Heath's principal teachers include Raymond L. Conklin, M. Dee Stewart, and Arnold Jacobs. An active teacher, he served as adjunct trombone faculty at Indiana State University from 2006 to 2009 and at Murray State University in the spring of 2012. As a freelance artist, he has performed with the Chicago, Nashville, Alabama, and New Mexico symphonies. Having grown up on a horse farm in rural Kentucky, Heath enjoys reaching back to his roots by serving as the lead singer, guitarist, and yodeler in the traditional cowboy band Suede Saddle.

## **Andrew Doub, tuba**

Andrew Doub is the Principal Tuba of the Louisville Orchestra and Professor of Tuba and Euphonium at Campbellsville University. He has performed across the United States and Europe. He has been heard on recordings and live radio broadcasts around the world. Mr. Doub keeps an active private teaching studio along with his studio at Campbellsville University. A Native of Hagerstown MD Mr. Doub began formal training in the Tuba at the age of 12. He then began studying at West Virginia University's College of Creative arts, where he studied for two years before transferring to The Curtis Institute of Music. While at WVU Mr. Doub's primary teachers were Dave McCollum (WVU retired) and John DiCesare (Seattle Symphony). Upon starting at The Curtis Institute, he began studying with Craig Knox (Pittsburgh Symphony) and Paul Krzywicki (Philadelphia Orchestra retired). Mr. Doub held previous positions in the Maryland Symphony and Symphony in C and has performed with The Pittsburgh Symphony, Kansas City Symphony, and The Indianapolis Symphony. In Mr. Doub's free time, he enjoys gardening and spending time with his wife, Susan, and their numerous pets.

# COMPOSER BIOGRAPHY

## LEONARD BERNSTEIN

(1918 – 1990)

Leonard Bernstein (né Louis Bernstein) was born in Lawrence, Massachusetts on August 25, 1918, to Ukrainian Jewish immigrants. Bernstein studied piano and went on to attend Harvard where he studied with Walter Piston and went on to study piano, composition, and conducting (with Fritz Reiner) at the Curtis Institute of Music. While at Harvard, Bernstein met Aaron Copland and the two would remain friends for the rest of their lives. Post Curtis, Bernstein continued his studies at Tanglewood and in 1943 became the Assistant Conductor for the New York Philharmonic (he would become Music Director in 1958 and eventually given the title of Laureate Conductor). Throughout the remainder of the 1940s, Bernstein's fame as a conductor grew exponentially. While Bernstein had composed smaller works in the early 1940s, he expanded his scope to include the Jerome Robbins ballet *Fancy Free* (1944) that led to the musical *On the Town* (1944) with longtime friends Betty Comden and Adolph Green.

In 1951, Bernstein premiered Charles Ives' Symphony No. 2 with the New York Philharmonic (a piece that had been composed 50 years earlier). Bernstein branched out into television through the CBS program Young People's Concert. As early as 1947, Jerome Robbins had approached Bernstein about a contemporary version of *Romeo and Juliet*, but it wasn't until almost a decade later that all the key components came together to produce *West Side Story* (1957). Along with Stephen Sondheim (libretto/lyrics), and Arthur Laurent (book), Bernstein's score captured the essence of the Upper West side of New York City in the 1950s. *West Side Story* would win two Tonys (it lost Best Musical to *The Music Man*) and the 1961 movie adaptation won 10 Oscars including Best Picture.

In 1970, Bernstein was commissioned by Jacqueline Kennedy Onassis to compose a piece for the opening of the Kennedy Center slated for 1972. Bernstein had been a great friend of President John F. Kennedy and Mrs. Kennedy so it seemed appropriate for him to create a grand work for this momentous occasion.

Throughout his musical life, Bernstein championed contemporary composers from around the world and continued a flourishing conducting and teaching career. A lifelong heavy smoker, Bernstein was diagnosed with emphysema in his 50s, but time ran out on October 14, 1990, when Bernstein died from a heart attack at age 72. Not only was Bernstein a major conducting and composing figure of the latter half of the 20th century, but he also left a wealth of major recordings, a legacy of embracing arts education and for many of a certain generation, the first introduction to classical music through his televised concerts.



# COMPOSER BIOGRAPHY

## JENNIFER HIGDON

((b. 1962))

Pulitzer Prize and three-time Grammy-winner Jennifer Higdon (b. Brooklyn, NY, December 31, 1962) taught herself to play the flute at the age of 15 and began formal musical studies at 18, with an even later start in composition at the age of 21. Despite these obstacles, Jennifer has become a major figure in contemporary Classical music. Her works represent a wide range of genres, from orchestral to chamber, to wind ensemble, as well as vocal, choral, and opera. Her music has been hailed by Fanfare Magazine as having "the distinction of being at once complex, sophisticated but readily accessible emotionally", with the Times of London citing it as "...traditionally rooted, yet imbued with integrity and freshness." The League of American Orchestras reports that she is one of America's most frequently performed composers.

Higdon's list of commissioners is extensive and includes The Philadelphia Orchestra, The Chicago Symphony, The Atlanta Symphony, The Cleveland Orchestra, The Minnesota Orchestra, The Pittsburgh Symphony, the St. Paul Chamber Orchestra, as well such groups as the Tokyo String Quartet, the Lark Quartet, Eighth Blackbird, and the President's Own Marine Band. She has also written works for such artists as baritone Thomas Hampson, pianists Yuja Wang and Gary Graffman, and violinists Nadja Salerno-Sonnenberg, Jennifer Koh, and Hilary Hahn. Her first opera, *Cold Mountain*, won the prestigious International Opera Award for Best World Premiere in 2016; the first American opera to do so in the award's history. Performances of *Cold Mountain* sold out its premiere run in Santa Fe, North Carolina, and Philadelphia (becoming the third highest-selling opera in Opera Philadelphia's history).

Higdon received the 2010 Pulitzer Prize in Music for her Violin Concerto, with the committee citing the work as "a deeply engaging piece that combines flowing lyricism with dazzling virtuosity." She has also received awards from the Guggenheim Foundation, the American Academy of Arts & Letters, the Koussevitzky Foundation, the Pew Fellowship in the Arts, The Independence Foundation, the NEA, and ASCAP. As winner of the Van Cliburn Piano Competition's American Composers Invitational, Higdon's *Secret & Glass Gardens* was performed by the semi-finalists during the competition.

Higdon has been a featured composer at many festivals including Aspen, Tanglewood, Vail, Norfolk, Grand Teton, and Cabrillo. She has served as Composer-in-Residence with several orchestras, including the Pittsburgh Symphony Orchestra, the Philadelphia Orchestra, and the Fort Worth Symphony. She was honored to serve as the Creative Director of the Boundless Series for the Cincinnati Symphony's 2012-13 season. During the 2016-17 and 2017-18 academic years Higdon served as the prestigious Barr Laureate Scholar at the University of Missouri Kansas City.

In 2018, Higdon received the Eddie Medora King Award from the University of Texas, Austin. That same year, she received the prestigious Nemmers Prize from Northwestern University which is awarded to contemporary classical composers of exceptional achievement who have significantly influenced the field of composition.

Higdon enjoys more than 200 performances a year of her works. Her orchestral work, *blue cathedral*, is the most performed contemporary orchestral work in the repertoire, with more than 600 performances since its premiere in 2000.

Her works have been recorded on over 70 CDs. Higdon has won three Grammys in her career for Best Contemporary Classical Composition: first for her Percussion Concerto in 2010, in 2018 for her Viola Concerto, and in 2020 for her Harp Concerto.

Dr. Higdon received a Bachelor's Degree in Music from Bowling Green State University, an Artist Diploma from The Curtis Institute of Music, and an M.A. and Ph.D. from the University of Pennsylvania. She has been awarded honorary doctorates from the Hartt School and Bowling Green State University.

# COMPOSER BIOGRAPHY

## TJ COLE

(b. 1993)

TJ Cole (they/she) is an American composer, originally from the suburbs of Atlanta. They have been commissioned by the Baltimore Symphony Orchestra, Carnegie Hall, the Cincinnati Symphony Orchestra, the Louisville Orchestra, the New Haven Symphony Orchestra, Nashville in Harmony, Intersection, Time for Three, the Sun Valley Summer Symphony, Play On Philly!, the Music in May Festival, Music in the Vineyards, the Lake Champlain Chamber Music Festival, One Book One Philadelphia, the Bakken Trio, among others.

Their music has been performed by various ensembles including the Minnesota Orchestra, the Atlanta Symphony Orchestra, the Utah Symphony, Ensemble Connect, the St. Louis Symphony Orchestra, the St. Paul Chamber Orchestra, the Detroit Symphony Orchestra, the Curtis Symphony Orchestra, the Interlochen Arts Academy Orchestra, the Dover Quartet, the Bakken Trio, the Nebula Ensemble, among others. They have also worked on numerous projects with Time for Three as an orchestrator and arranger, and served as a composer-in-residence at the Cabrillo Festival of Contemporary Music in 2014.

"Mystical, slightly minimalist quality, with imaginative orchestral tone painting"  
-Cincinnati Enquirer

TJ has also been a singer-songwriter, producer, and engineer in the fully electronic synth-pop band, Twin Pixie, which focused on making music at the intersection of queerness, pop culture, and the supernatural.

TJ has participated in composition programs including the Minnesota Orchestra Composer Institute, the Lake Champlain Chamber Music Festival, and the New Emerging Artists Festival, and studied with Samuel Adler for a summer at the Freie Universität Berlin. They have won two ASCAP Morton Gould Young Composer awards (2014 and 2020), including the Leo Kaplan Award in 2020 for their string sextet 'Playtime'.

TJ has also been involved with music-related community outreach projects. They collaborated with bassist Ranaan Meyer as an orchestrator on his project, The World We All Deserve Through Music, and with First Person Arts by co-curating and performing in a musical story slam. During a yearlong ArtistYear Fellowship (2016-17), TJ was able to co-run and collaborate in musical performances and songwriting workshops with residents of Project HOME, a Philadelphia based organization fighting to end chronic homelessness.

TJ received their Bachelor's degree in composition from the Curtis Institute of Music and studied at Interlochen Arts Academy. Their mentors include John Boyle Jr., Jennifer Higdon, David Ludwig, and Richard Danielpour.

Other than music, TJ also enjoys cooking, sewing, video games, swing sets on playgrounds, and taking care of the various animals in their life: Cleo (bird), Astro (dog), Xena (sweet cat), and Zelda (devilish cat).

TJ kindly asks not to be programmed in settings that are purposely themed or marketed to be consisting of "all women composers", or anything similar. (This does not mean they can't be programmed on concerts consisting of all other women composers.) Thank you for your understanding.

# COMPOSER BIOGRAPHY

## AARON COPLAND

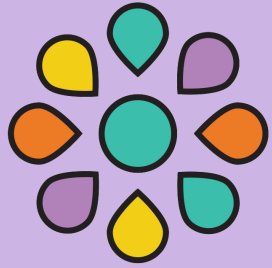
(1900 – 1990)

Considered the father of American classical music, Aaron Copland was born in 1900 in Brooklyn, New York to a Conservative Jewish family. Copland started to compose at age 9 and in his teens studied with piano teacher Ludwig Wolfsohn. After graduating from Boys' High School, Aaron left for Paris in May 1921 and enrolled at the American Conservatory at Fontainebleau. By October, Aaron began studying with Nadia Boulanger, a teacher who would have a profound effect on the young composer.

In 1925, Copland returned to New York and received the first of two Guggenheim Fellowships (the second would be in 1926). During the 1930s, Aaron traveled extensively and began to compose music for young audiences as well as the radio program *Prairie Journal*. This was Aaron's first foray into the sounds of the American West and what would define the sound of his most popular works. He completed one of his best-known works *El Salón México* in 1936 and became connected with The Group Theatre. The latter introduced him to a new circle of American playwrights including Arthur Miller, Thornton Wilder and Edward Albee. Aaron began composing incidental music for a number of plays that would include Irwin Shaw's *Quiet City* in 1939.

During the latter part of the 1930s, Aaron also taught at Harvard, composed the movie scores for *Of Mice and Men* and *The City*, composed the ballet *Billy the Kid*, helped to found the American Music Center and wrote the book *What to Listen for in Music*. Long associated with the Berkshire Music Center at Tanglewood and the MacDowell Colony, Copland continued his teaching and conducting well into his final years.

Copland died on December 2, 1990 in Sleepy Hollow, NY. His ashes were scattered at Tanglewood. His home of thirty years "Rock Hill" in Cortlandt Manor, New York was designated a National Historic Landmark in 2008 and the Copland House, Inc. mission continues "to serve, nurture and renew America's rich musical heritage through a broad range of activities." It's just as Copland would have wanted.



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# Program Notes

## **Leonard Bernstein      Overture to *West Side Story***

Leonard Bernstein's *West Side Story* stands as one of the pivotal and iconic moments in American musical theater for many reasons, not the least of which is its "Romeo and Juliet" storyline of rivalry, hate, and teenage innocence (or loss thereof) set against the backdrop of racial intolerance in mid-1950's America,.. The novel way in which Bernstein and his collaborators (lyrics by Stephen Sondheim, book by Arthur Laurentis) treated the musical theater form influenced most of the American musicals which followed. The Library of Congress describes it this way:

"Arguably, its greatest influence was in the theatricality of its presentation—the seamlessness and cinematic flow of its staging—and the integration of script, song, dance, and set."

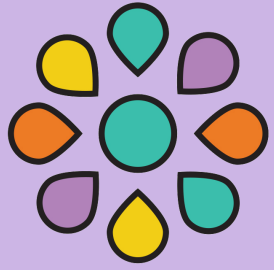
Originally inspired by an idea from choreographer Jerome Robbins presented to Bernstein, the Irish/Jewish conflict became a struggle between Puerto Rican and white gangs in New York City. *West Side Story* debuted on September 26, 1957 at the Winter Garden Theater on Broadway and ran for over 700 performances – respectable, but not jaw-dropping. It was not until the movie of the musical was released in 1961 that the work became a huge hit, and its songs entered the celebrated repertoire of musical theater. Countless recordings have been done featuring its musical selections - Somewhere, Tonight, One Hand, One Heart, I Feel Pretty, I Like to Be in America – all have become familiar to people around the world.

Musically Bernstein beautifully fuses jazz, Latin, large symphonic, and traditional musical theater sounds into his score. His Overture speaks to all those elements, and as is typical of many musical theater overtures, takes us on a tour musically of song selections we will hear later in their entirety. The opening quotes "There's Gonna Be a Rumble Tonight" dominated by the brass followed by a jazz section leading into "Tonight" soaring in the strings. The woodwinds are next with the melodic strains of "Somewhere" and then we are thrown into a Latin dance rhythm and stirring use of various percussion instruments culminating in an almost chaotic moment in the full orchestra as the overture comes to a close.

## **Jennifer Higdon      Low Brass Concerto**

It is safe to say that this is one of the few – if not the only - concertos written for a quartet of the low brass instruments in the orchestra. A 2017 joint commission of the Chicago Symphony, the Philadelphia Orchestra, and the Baltimore Symphony, Higdon conferred with the low brass players of each ensemble while writing it. Her aim was to show the things that we don't normally hear from these brass instruments – long lyrical lines, softer passages, and fast passages and runs. The piece is in one continuous movement with sections alternating between duets, quartets, trios, and solos among the instruments. It has been praised for its rhythmic and melodic elements.

To hear Higdon herself talk about the genesis and inspiration of her work, click here:  
<https://www.youtube.com/watch?v=Bm7SIMZL7zs> (Courtesy of the Nashville Symphony)



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# Program Notes

## **TJ Cole      Playtime**

Notes from the composer:

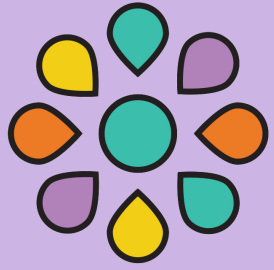
Playtime takes inspiration from children's games, toys, and memorabilia. Originally commissioned by Music in the Vineyards as a string sextet, I knew that the premiere would take place at a Napa Valley Vineyard for an audience of adults.

By combining childlike themes in fantastical ways, I found an incredible sense of joy and play while writing this piece. Knowing that my initial audience for this piece might find play in their lives through socializing, hobbies, or drinking wine, I wanted to remind them of their inner child and where our first experiences of playfulness came from.

This version of Playtime takes selections from the original string sextet but has been expanded for a small orchestra. This was arranged specifically for the Louisville Orchestra's 'Music Without Borders' series.

## **Aaron Copland      *The Tender Land Suite***

Originally the only full-length opera written by Copland to a libretto by his friend Erik Johns (aka Horace Everett), the opera itself never really gained popularity. A part of the reason for that may be that it was conceived in the 1950s when Copland was under scrutiny by the House Committee on Un-American Activities as a Communist sympathizer. The opera was commissioned by Rodgers and Hammerstein II and intended as a television production for NBC, but the network producers backed out of the project after it had been written, perhaps because of the investigation into the composer. Eventually, it premiered at the New York City Opera on April 1, 1954. Some have attributed its lack of success to the fact that the work had been written for filming, not for a full-stage production where the intimacy of its conception was lost. The plot of the opera deals with Midwestern sharecroppers in the 1930s and two strangers who show up at the farm looking for work. These outsiders alter the lives of the family and particularly the perspective of the daughter, Laurie.



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# Program Notes

## **Aaron Copland**

## ***The Tender Land Suite (continued)***

Thankfully, the music of the opera was crafted into a three-movement suite in 1958 by Copland and not lost to time. The music in the suite is not chronological to the opera's plot. Movement one comprises the Introduction to Act 3 and the music of the love duet for Martin and Laurie. Movement two is taken from the Act 2 party scene – the Opera's one big number. Movement three adapts the quintet, "The Promise of Living", that ends Act 1. Musically, this is all Copland and his Americana style at its best. One can hear the mature mark of the composer of *Appalachian Spring* and *Rodeo* ten years later. There is no separation between the second and third movements and so the rousing party music gives way to the achingly lovely "The Promise of Living", thought by some to rival anything in Copland's more popular works in terms of sheer melodic beauty and inspiration.

The suite was re-orchestrated in 1996 by Murry Sidlin for 13 instruments, using the original scoring of *Appalachian Spring* as a template. Tonight, the Louisville Orchestra will perform Copland's version of the suite for full orchestra.

# Thank You to Our Generous Sponsors!

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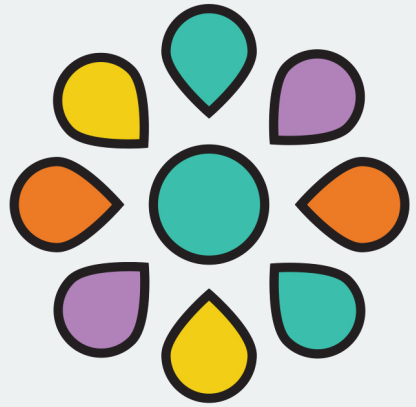
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# MUSIC WITHOUT BORDERS

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## 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.***