

CU Bernstein at 100

University Symphony Orchestra

Gary Lewis, conductor

with

Glenn Dicterow, violin

Jamie Bernstein, narrator

7:30 p.m., Thursday, Sept. 27, 2018
Macky Auditorium

Program

Overture to *Candide*

Leonard Bernstein
(1918–1990)

Violin Concerto, Op. 14

Allegro

Andante

Presto in moto perpetuo

Samuel Barber
(1910–1981)

Glenn Dicterow, violin

Intermission

Symphonic Suite from *On the Waterfront*

Leonard Bernstein

Andante (with dignity); Presto barbaro; Adagio; Allegro molto agitato; Presto come prima—

Andante largamente; Lento; Moving forward, with warmth—

Andante come prima; Allegro non troppo, molto marcato; Poco più sostenuto; A tempo

Program Notes

Overture to *Candide*

Candide (1956) is operetta in the vein of Offenbach and Gilbert and Sullivan. Its music has all the wit, élan and sophistication that is associated with that genre. This is immediately apparent in the Overture (who ever wrote a special overture—in sonata form, no less—for a musical comedy?). It begins with a fanfare built on the interval of a minor seventh followed by a major second—typically Bernstein, which serves as a motto and as a basis for development, throughout the entire operetta. This seventh sets up an expectation of B-flat major; but instead, there is a stumbling, like a pratfall, into E-flat. This, in the body of the show, becomes “battle scene” music. Next, a lyrical contrast from the duet “Oh Happy We” is stated. This entire section is then repeated with lighter orchestration (note the devilish glee of the solo violin) and is succeeded by a brilliant codetta derived from the end of the aria “Glitter and Be Gay.” The Overture concludes with a shower of musical sparks utilizing fragments of everything already heard.

—notes by Jack Gottlieb

Violin Concerto, Op. 14

The 1939 Violin Concerto, with the warm lyricism of its first two movements and the aggressive rhythms and strong dissonances of its finale, is a microcosm of the stylistic evolution that Samuel Barber’s music underwent at the outbreak of World War II. The idiom of the works of his earlier years—the overture to “The School for Scandal” (1932), Essay for Orchestra (1937), Adagio for Strings (1938), those pieces that established his international reputation as a 20th-century romanticist—was soon to be augmented by the more modern but expressively richer musical language of the Second Symphony (1944), Capricorn Concerto (1944) and the ballet for Martha Graham, The Serpent Heart (1946), from which the orchestral suite *Medea* was derived.

The Violin Concerto’s opening movement, almost Brahmsian in its nostalgic songfulness,

is built on two lyrical themes. The first one, presented immediately by the soloist, is an extended, arching melody; the other, initiated by the clarinet, is rhythmically animated by the use of the “Scottish snap,” a short-long figure also familiar from jazz idioms. The two themes alternate throughout the remainder of the movement, which follows a broadly drawn, traditional concerto form. The expressive cantabile of the first movement carries into the lovely adagio. The oboe intones a plangent melody as the main theme, from which the soloist spins a rhapsodic elaboration to serve as the movement’s central section. Moto perpetuo—“perpetual motion”—Barber marked the finale of this Concerto, and the music more than lives up to its title. After an opening timpani flourish, the soloist introduces a fiery motive above a jabbing rhythmic accompaniment that returns throughout the movement.

—notes by Dr. Richard E. Rodda

Symphonic Suite from *On the Waterfront*

Leonard Bernstein struggled to balance the competing demands on his time to a degree unusual even for musicians. Composing and conducting both laid claim to his calendar, but so did his other pursuits as a pianist, media personality, writer, educator, social activist and all-around celebrity. Time for composition was potentially the most endangered part of the mix, and he had to take special care to see that it didn’t get crowded out by his day-to-day obligations as a performer. When wearing his composer’s hat, Bernstein could be a chameleon, turning on a dime between music of complex modernity and pieces that plumbed a more popular vein. He was a success in a surprisingly broad spectrum of musical life, producing not only important contributions to the symphonic repertoire but also ballets, operas and Broadway classics as *On the Town* and *West Side Story*.

Although other Bernstein dramatic scores were used in film adaptations (including both of those stage musicals), the 1954 Elia Kazan film *On the Waterfront* represented the only time he composed expressly for the cinema. The film's scenario is a gritty tale of corruption and exploitation on the docks of New Jersey. Kazan had already finished filming (with an all-star cast that included Marlon Brando, Lee J. Cobb, Karl Malden, Rod Steiger and Eva Marie Saint) before he started worrying about the music. Upon first viewing the film in its scoreless, rough-cut state, Bernstein was immediately won over. He later reported:

"I heard music as I watched. That was enough. And the atmosphere of talent that this film gave off was exactly the atmosphere in which I love to work and collaborate ... Day after day I sat at a movieola, running the print back and forth, measuring in feet the sequences I had chosen for the music, converting feet into seconds by mathematical formula, making homemade cue sheets."

On May 30, 1954, while engaged in composing the score for *On the Waterfront*, Leonard Bernstein published an article in *The New York Times* in which he addressed his experience. He wrote of visiting the "Upper Dubbing" room in the Sound Department Building at Columbia Studios in California, where dialogue, music and sound effects were added to the film:

"I had become so involved in each detail of the score that it seemed to me perhaps the most important part of the picture. I had to keep reminding myself that it really is the least important part, that a spoken line covered by music is a lost line, and by that much a loss to the picture, while a bar of music completely obliterated by speech is only a bar of music lost, and not necessarily a loss to the picture. Over and over again I repeated this little maxim to myself ...

Sometimes there would be a general decision to cut an entire piece of music out of the picture because it seemed to "generalize" the emotional quality of a scene, whereas the director wished

the scene to be "particularized." Sometimes the music would be turned off completely for seconds to allow a line to stand forth stark and bare—and then be turned on again. Sometimes the music, which had been planned as a composition with a beginning, middle and end, would be silenced seven bars before the end."

And so the composer sits by, protesting as he can, but ultimately accepting, be it with a heavy heart, the inevitable loss of a good part of the score. Everyone tries to comfort him. "You can always use it in a suite." Cold comfort. It is good for the picture, he repeats numbly to himself; it is good for the picture. Bernstein did go on to create the 20-minute Symphonic Suite from *On the Waterfront* in 1955, and he conducted the New York Philharmonic in its New York premiere on May 12, 1960.

In all, Bernstein's music accompanies about 45 minutes of the film, which reflects the propensity of all Kazan films to use music sparingly but with terrific impact. *On the Waterfront* was nominated for 12 Academy Awards, including for Best Score, and won eight. Bernstein's score was passed over in favor of Dimitri Tiomkin's music for *The High and the Mighty*. "I am furious about the Academy Awards," the composer wrote to his personal secretary, Helen Coates. "It is obviously politics, and I don't care, except that it would have jacked up my price for the next picture to double." Indefensible in retrospect, this slight may account for why *On the Waterfront* remained Bernstein's one and only film score.

—notes by James M. Keller

Biographies

Jamie Bernstein is a writer, narrator, broadcaster and film maker who has transformed a lifetime of loving music into a career of sharing her knowledge and excitement with others around the world, from Beijing to London to Vancouver to Madrid to Caracas, where she performs in Spanish—thanks to her mother, Chilean actress Felicia Montealgre, who raised her children to be bilingual. Inspired by her father Leonard Bernstein’s lifelong impulse to share and teach, Bernstein has devised multiple ways of communicating her own excitement about orchestral music. Bernstein has produced and hosted original radio programming in the United States and Great Britain and presented live broadcasts for the New York Philharmonic and Tanglewood. Bernstein’s film documentary “Crescendo: the Power of Music,” which focuses on children in struggling urban communities who participate in youth orchestra programs for social transformation inspired by Venezuela’s groundbreaking El Sistema movement, has won numerous prizes on the festival circuit and is now viewable on Netflix. Bernstein has also directed her father’s chamber opera, *Trouble in Tahiti*, at the Moab Music Festival, Napa’s Festival del Sole and Tanglewood. Bernstein’s memoir, *Famous Father Girl*, was published by HarperCollins this past June, as the Leonard Bernstein at 100 celebrations were at their peak all around the world. Bernstein and her siblings, Alexander and Nina, are doing their best to keep up with the over 3,000 events worldwide. Bernstein also writes articles and poetry, which have appeared in such publications as *Symphony*, *DoubleTake*, *the Nation*, *Gourmet*, *Opera News*, *Musical America* and *Playboy*. She also edits “Prelude, Fugue & Riffs,” a newsletter about issues and events pertaining to her father’s legacy. More about Bernstein’s multifaceted life can be found on her website: jamiebernstein.net

Violinist **Glenn Dicterow** has established himself worldwide as one of the most prominent American concert artists of his generation. Concertmaster of the New York Philharmonic for 34 years—an all-time record in that major orchestral position—Dicterow became the first holder of the Robert Mann Chair in Strings and Chamber Music at the USC Thornton School of Music in 2013. He is also chair of the Orchestral Performance Program at New York’s Manhattan School of Music. He remains as dedicated to passing along a great musical legacy as he once was to his orchestral work, while maintaining an active career as an orchestral soloist, recitalist and a chamber musician. Dicterow first appeared with the New York Philharmonic in 1967 at the age of 18, performing the Tchaikovsky Concerto under the baton of André Kostelanetz. He joined the Los Angeles Philharmonic as associate concertmaster in 1971 and became concertmaster there before the age of 25. He came to the New York Philharmonic as concertmaster in 1980 and soloed annually with the orchestra in each of his 34 years. A graduate of The Juilliard School, Dicterow has an impressive discography to his name. “The Glenn Dicterow Collection,” a three-CD set on the New York Philharmonic label, features, among many highlights, his performances of the concerti of Bruch, Bartók and Korngold, as well as the Prokofiev second concerto and the Bernstein Serenade. Dicterow and his wife, violist Karen Dreyfus, are founding members of the Lyric Piano Quartet and the Amerigo Trio, teaching, recording and performing at leading festivals and musical institutions around the world.

Personnel

Violin

Jackson Bailey
Kimberly Bill
Seth Bixler
Maggie Brady
Benjamin Ehrmantraut
Mary Evans
Jonathan Galle
Grace Harper
Megan Healy
Robbie Herbst
Lindey Hoak
Mackenzie Hoffman
Marisa Ishikawa
Ryan Jacobsen
Sun Mi Jin
Lindsie Katz
Hannah Kennedy
Jenna Kramer
Paul Kim
Michael Miller
Kristen Olsen
Ava Pacheco
Autumn Pepper
Elizabeth Potter
Natalie Smith
Caitlin Stokes
Kashmira Tata
Sophia Thaut
Brandon Wu

Viola

Jonathan Asbury
Javier Chacon
Ariel Chien
Jaryn Danz
Abigail Dreher
Autumn Greenlee
Jordan Holloway
Jessica Kus
Elizabeth Macintosh
Breana McCullough
Stephanie Mientka
Erin Napier
Conrad Sclar
Sophia Wonneberger

Cello

Chas Barnard
Ethan Blake
Hannah Brown
Edward Cho
Dakota Cotugno
Kamila Dotta
Eliot Johnson
Nicholas Johnson
Jessica Lee
Elisabeth Murphy
Whitman Poling
Gabriel Ramos
Jacob Saunders
Haley Slaugh
Emily Taylor
Nelson Walker

Double Bass

Alex Bozik
Timothy Chen
Eleanor Dunlap
Portia Pray
Nick Ten Wolde
Jason Thompson
Jordan Walters

Flute

Kaleb Chesnic
Indigo Fischer
Joshua Hall
Brice Smith
Mara Riley

Oboe

Brittany Bonner
Hannah Harm
Curtis Sellers
Grace Stringfellow
Kristin Weber

Clarinet

Colby Bond
Anoushka Divekar
Maggie Greenwood
Ellen Kennedy
Daniel Mills
Rachel Wood
Jacob Eichhorn

Alto Saxophone

Lucas Hopkins

Bassoon

Michelle Chen
Gyungsun Im
Jay Million
Kristina Nelson
Ethan Shuler
Victor Zhang

Horn

Maggie Barnes
Josh East
Erika Hollister
Spencer Kosciak
Kieran Scruggs
Benjamin Shafer
Chandler Spoon
Erin Zinda

Trumpet

Samuel Milam
Max McNutt
Ryan Spencer
Drew Ziemba

Trombone

Ben Garcia
Evan Johnson
Alison Orthel
Kenny Ross
Aaron Zalkind

Tuba

Patrick Young

Percussion

Taylor Edwards
Mallory Graves
Alberto Ortega
Ryan Pride
Andrew Quinlan
John Sevy

Harp

Jenna Allen
John McColley

Piano

Nathália Kato

Upcoming Performances

💰 Ticketed events 📺 Live broadcast at cupresents.org

Sunday, Oct. 7

CU Bernstein at 100 📺

Fall Festival of Choirs

7:30 p.m., Macky Auditorium

Thursday, Oct. 11

Concert Jazz Ensemble and

Jazz Ensemble II 📺

7:30 p.m., Grusin Music Hall

Sunday, Oct. 14

Chamber Winds 📺

2 p.m., Grusin Music Hall

Thursday, Oct. 18

Guitar Celebration Recital 📺

7:30 p.m., Grusin Music Hall

Friday, Oct. 19

Diverse Musicians' Alliance 📺

INTERSECT: A Celebration of

Diverse Musics and Stories

7:30 p.m., Grusin Music Hall

Saturday, Oct. 20

Wind Symphony

At Boulder's Rayback Collective

12:30 p.m., Boulder Rayback Collective

Monday, Oct. 22

Concert Band 📺

7:30 p.m., Grusin Music Hall

Thursday, Oct. 25

Chamber Orchestra 📺

7:30 p.m., Grusin Music Hall

Oct. 26–28

Eklund Opera Program

West Side Story 💰

Macky Auditorium

Friday, Nov. 2

Artist Series

Venice Baroque Orchestra 💰

With Anna Fusek, recorder

7:30 p.m., Macky Auditorium

Sunday, Nov. 4

CU Choirs 📺

7:30 p.m., Grusin Music Hall

Thursday, Nov. 8

Concert Jazz Ensemble and

Jazz Ensemble II 📺

7:30 p.m., Grusin Music Hall

Find your next performance at cupresents.org

Can't make it? Watch live broadcasts of select events at our website!

The University of Colorado is committed to providing equal access to individuals with disabilities.
For more information, visit cupresents.org/accessibility

Keep in touch! Send your email address to be added to our
events mailing list at cupresents.org/email

CU ★ PRESENTS



University of Colorado **Boulder**