

# University of Colorado

# Public Talk

## **Bernstein at 100 with Jamie Bernstein, Glenn Dicterow and Carol Oja**

Moderated by Susan Thomas

4 p.m., Monday, Sept. 24, 2018

Grusin Music Hall

Imig Music Building

### **I. Opening remarks**

Andrew Cooperstock

Artistic Director, CU Bernstein at 100

Robert Shay

Dean, College of Music

### **II. Keynote address**

“Leonard Bernstein and the Performance of Social Justice”

Carol Oja

### **III. Panel discussion**

Jamie Bernstein, Glenn Dicterow and Carol Oja

### **IV. Questions & answers**

From the audience



**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](http://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.

**Carol J. Oja** is William Powell Mason Professor of Music at Harvard University and on the faculty of Harvard's graduate program in American Studies. Her most recent book, *Bernstein Meets Broadway: Collaborative Art in a Time of War* (2014), won the Music in American Culture Award from the American Musicological Society. Her *Making Music Modern: New York in the 1920s* won the Lowens Book Award from the Society for American Music and an ASCAP-Deems Taylor Award. Other books include *Colin McPhee: Composer in Two Worlds*; *American Music Recordings: A Discography of 20th-Century U.S. Composers*; *Crosscurrents: American and European Music in Interaction, 1900-2000* (edited together with Felix Meyer, Wolfgang Rathert, and Anne Shreffler); and *Aaron Copland and his World* (edited with Judith Tick). Oja has held fellowships from the Radcliffe Institute, ACLS, the Guggenheim Foundation, the Newhouse Center for the Humanities at Wellesley College, the National Humanities Center, NEH and the Mellon Faculty Fellows Program at Harvard. She is past president of the Society for American Music, served as Leonard Bernstein scholar-in-residence with the New York Philharmonic and has twice chaired the Pulitzer Prize committee in music. Oja writes occasionally for TLS (The Times Literary Supplement), and is currently at work on a book about Marian Anderson and the racial desegregation of classical music performance.



**Susan Thomas** is newly appointed director of the University of Colorado's American Music Research Center and Professor of Musicology. Prior to coming to the University of Colorado, Thomas served as professor of musicology and women's studies at the University of Georgia. At UGA, she co-directed the Athens Music Project, a research, curriculum and outreach initiative that explores the multiple music histories for which the Athens region is renowned. Her own research focuses on Cuban and Latin American music, with particular attention to musical manifestations of and reactions to transnationalism, migration and diaspora as well as the musical intersections of gender, race, embodiment and performativity. Her book, *Cuban Zarzuela: Performing Race and Gender on Havana's Lyric Stage* was awarded the Robert M. Stevenson Prize and the Pauline Alderman Book Award. Thomas has been the recipient of a number of grants and fellowships, including year-long residencies in the David Rockefeller Center for Latin American Studies at Harvard University and the Stone Center for Latin American Studies at Tulane University. The author of numerous articles and book contributions, she is currently completing her second book, *The Musical Mangrove: The Transnationalization of Cuban Alternative Music*, for Oxford University Press.

# About CU Bernstein at 100

Bernstein at 100 is the worldwide celebration of the 100th birthday of Leonard Bernstein, composer, conductor, educator, musician, cultural ambassador, and humanitarian. Please join the CU Boulder College of Music as our ensembles, students, faculty, and guests embark on a journey through Bernstein's lifework throughout the Fall 2018 semester.

For more information on CU's Bernstein at 100 celebration, please visit:

**[colorado.edu/event/bernstein](https://colorado.edu/event/bernstein)**

For more information about the College of Music's American Music Research Center, please visit:

**[colorado.edu/amrc](https://colorado.edu/amrc)**

For more information about the College of Music's musicology program, please visit:

**[colorado.edu/music/academics/departments/musicology](https://colorado.edu/music/academics/departments/musicology)**