

FROM E.B. WHITE'S *Here is New York*, 1949

Another hot night I stop off at the band concert in the Mall in Central Park. The people seated on the benches fanned out in front of the band shell are attentive, appreciative. In the trees the night wind sings, bringing leaves to life, endowing them with speech; the electric lights illuminate the green branches from the under side, translating them into a new language. On a bench directly in front of me, a boy sits with his arm around his girl; they are proud of each other and are swathed in music. The cornetist steps forward for a solo, begins, "Drink to me only with thine eyes. . ." In the wide, warm night the horn is startlingly pure and magical. Then from the North River another horn solo begins—the "Queen

Mary" announcing her intentions. She is not on key; she is a half tone off. The trumpeter in the bandstand never flinches. The horns quarrel savagely, but no one minds having the intimation of travel injected into the pledge of love. "I leave," sobs Mary. "And I will pledge with mine," sighs the trumpeter. Along the asphalt paths strollers pass to and fro; they behave considerately, respecting the musical atmosphere. Popsicles are moving well. In the warm grass beyond the fence, forms wriggle in the shadows, and the skirts of girls approaching on the Mall are ballooned by the breeze, and their bare shoulders catch the lamplight. "Drink to me only with thine eyes."
It is a magical occasion, and it's all free.

The Naumburg Orchestral Concerts, named after their founder Elkan Naumburg, have been heard continuously each summer since 1905. Mr. Naumburg saw the need to encourage and stimulate the public's interest in symphonic and semi-classical music. The Oratorio Society of New York was founded in the family parlor, where Leopold Damrosch, Theodore Thomas and Marcella Sembrich, among others, played weekly in the later 19th century. Mr. Naumburg's wife, Bertha, gave the group its name. The family tradition of supporting classical music was further reinforced by Elkan's son, Walter, who began the Walter W. Naumburg Prize in 1926, and his grand-niece, Eleanor Naumburg Sanger, who co-founded WQXR, New York's classical music radio station. The Concert Ground's earlier Central Park Bandstand was deemed inadequate in 1912, so Elkan donated the Naumburg Bandshell to the City of New York in 1923. A nephew, William G. Tachau designed the building in 1916. In 1992, a lawsuit was filed against the Central Park Conservancy and the Parks Department to save the Bandshell from imminent demolition. A decision on July 6th 1993, by New York's highest court, ended both the litigation and the planned demolition. After Elkan Naumburg's death in 1924, the concerts were continued by his sons, Walter W. Naumburg and George W. Naumburg. When Walter Naumburg died in 1959, his will provided for the perpetuation of these concerts. It is now the oldest continuous free outdoor concert series in the United States.

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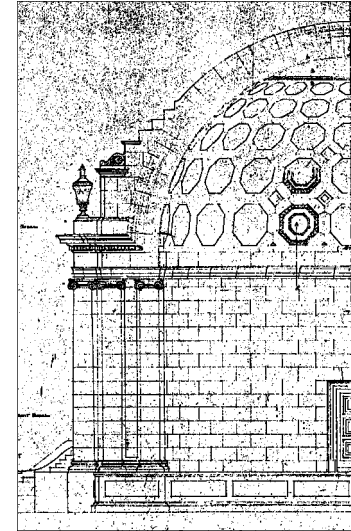
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Funding derives principally from the Walter W. Naumburg Memorial Fund. We also receive generous contributions from the Donors and a grant from the Music Performance Trust Fund of AFM Local 802.

WE WOULD LIKE TO THANK STAGER SOUND SYSTEM, STEPHEN WELLMEIER & RICHARD BERMAN FOR THEIR SUPPORT.

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97TH SEASON OF FREE CONCERTS
FOR THE PEOPLE OF NEW YORK

NAUMBURG ORCHESTRAL CONCERTS

PRESENTS

FLAMENCO MYSTICO

7:30 PM TUESDAY JULY 23 2002

THE NAUMBURG BANDSHELL
ON THE CONCERT GROUND OF CENTRAL PARK

NAUMBURG ORCHESTRAL CONCERTS, INC.
MRS. GEORGE W. NAUMBURG JR., CHAIR
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FLAMENCO MYSTICO

SANDRA RIVERA, *Dancer*

ALFONSO CID, *Cantaor*

ARTURO MARTINEZ, *Guitar*

CARLOS REVOLLAR, *Guitar*



PALOS are the different type of rhythms on which flamenco songs are based.
(An explanation of some of the different "palos" follows with the relevant piece)

JALEO

MALAGUEÑAS

TRADITIONAL MUSIC

PERFORMED BY ALFONSO CID

REFLEJOS (TANGOS)

COMPOSED AND PERFORMED BY CARLOS REVOLLAR

DANZA MORA

TRANSLATED "MOORISH DANCE"

Rarely performed, this dance is a direct flamenco adaptation
of Moorish musical forms.

MUSICAL ARRANGEMENT BY ARTURO MARTINEZ,

CHOREOGRAPHY BY SANDRA RIVERA

TANGUILLO

COMPOSED AND PERFORMED BY ARTURO MARTINEZ

NAUMBURG ORCHESTRAL CONCERTS

DEAR FRIENDS:

We hope you enjoy tonight's musical performance presented by the Naumburg Orchestral Concerts, in association with the New York Chamber Symphony.

The Naumburg Orchestral Concerts has a 97-year tradition of providing free outdoor classical music concerts to New Yorkers. This was the vision of my great-grandfather, who founded the series in 1905, and of my great-uncle, who endowed it in 1959.

Rising costs and a stagnant endowment, however, had forced us to reduce the number of concerts from its original four to two or three each year. We hope that, with the help of our friends and devoted followers, we can remain with our five concert season.

We invite you to become a patron of the Naumburg Orchestral Concerts, a non-profit 501(c)3 located in Manhattan and managed by a board of trustees. All contributions are fully tax-deductible and will be used towards the direct costs of presenting the concerts-musicians' honoraria, park fees, chair rentals, printing and promotion.

Your gift will help to ensure that we can continue what has become a delightful musical tradition in the beautiful setting of Central Park. Please contribute what you can- all gifts, great or small, will be enormously appreciated and help us raise money from other funders.

Thank you for your interest and support.

Sincerely Yours,

Christopher W. London
President

NAUMBURG ORCHESTRAL CONCERTS
c/o C.W. London 300 Central Park West, 18 H New York, N.Y. 10024-1513

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MUSIC PAVILION



In 1859 Jacob Wrey Mould, an amateur musician and the architect who designed many of the original structures in Central Park, persuaded his wealthy friends to pay for free band concerts at a temporary bandstand in the Ramble, and he arranged their musical programs. The first concert, on July 13, included the Festival March from *Tannhäuser*, Mendelssohn's song, "I would that my Love," selections from *La Traviata* and Strauss's *Sorgenbrecher* Waltz. In the summer of 1860 concerts were transferred to the Mall, and *The New York Herald* reported that the September 22 concert attracted "at least five thousand persons gathered around the performers, while outside of these were stationed an immense number of carriages... filled with the beauty and fashion of New York." The overwhelming popularity of the concerts prompted Central Park's board to finance them and to build a permanent Music Pavilion on the west side of the Mall near the Terrace. Mould designed the elaborately painted and brightly gilded Moorish-style wooden structure, completed in 1862. The Parks Department razed the Music Pavilion in 1923.

The Naumburg Bandshell, a gift of Elkan Naumburg to 'the City of New York and its Music Lovers', replaced in purpose the former structure. Though the Naumburg Bandshell opened on September 29th 1923, the Art Commission of New York had approved of the change in 1912 and the design of the Bandshell in 1916. 'On the Mall', composed by Edwin F. Goldman in 1923, to honor Elkan Naumburg, was premiered that September afternoon, conducted by Franz Kaltenborn. Astonishingly, during that summer, 959 concerts were presented on the Concert Ground, over 400 of which were underwritten by the Parks Department. It was a popular place, providing a well-liked activity.

The design of the Bandshell has historic precedents in the Pantheon of Rome, or more closely, the Imperial Russian pleasure park's pavilion at Gatchina Palace, by Vincenzo Brenna, his 'Eagle Pavilion' of the 1790's, and the later work of the architect F.G.P. Poccianti, his 'Cisternone' at Livorno of 1829-42. The use of European park architecture as a model for what to insert in Central Park was in keeping with Olmsted's design sources and methods of nearly 60 years earlier. The Naumburg Bandshell was set into the Manhattan schist hillside, which nestles it, to prevent views being blocked across the Mall and Concert Ground which caused an earlier proposal of Carrère & Hastings to be found wanting by city and park officials. The design also admirably reflects the architect William G. Tachau's own Ecole des Beaux-Arts classicist and historicist training. The result was Central Park's only Neo-Classical building.

THE MALL, CENTRAL PARK

*Saturday, May 23, 1874**

The double rows of American Elms, planted fourteen years earlier, create a green tunnel. Sunlight filters through the canopy of new leaves and throws dappled patterns of light and shade on the gravel walk. It is a beautiful day, the Mall is crowded: ladies in voluminous skirts and colorful hats; Irish nurses in bonnets and white aprons, pushing baby carriages; gentlemen in frock coats and top hats; a few young clerks in stylish broadcloth suits; the children in a variety of dress, miniature versions of their parents. It is a decorous crowd; tomorrow - Sunday - is when working people have a holiday and attendance will be even larger.

At the north end of the Mall, on the west side, is the bandstand. Mould has pulled out all the stops for this design. The raised platform is covered by a Moorish-style cupola, dark blue and covered with gilt stars. It is topped by a sculpture of a lyre. The roof is supported by crimson cast-iron columns. The bandstand is unoccupied - the Saturday - afternoon concerts start next month. The annual summer series is so popular - **up to forty-five thousand people attend** - that the park board has provided extra seating and has taken the unprecedented step of allowing listeners to sit on the grass. Not everyone admires these free concerts. "The barriers and hedges of society for the time being are let down," sniffs the *Times*, "unfortunately also a few of its decencies are forgotten."

The barriers of society are not altogether absent. Across the Mall from the bandstand is a broad concourse where the wealthy park their carriages and, separated from the lower orders by a long wisteria arbor, listen to the music in comfortable isolation. Beside the concourse stands a large one-story building with a swooping tiled roof and deep overhanging eaves. Originally the Ladies Refreshment Stand, it has recently been converted into a restaurant called the Casino.

An excerpt from Witold Rybczynski - *A Clearing in th Distance*, pp.317-18 in which a letter of Frederick Law Olmsted - a principal designer of Central Park is quoted.

*Please note how popular and crowded concerts were in 1874 on the Concert Ground. When will this area of the park be made available again, for use as originally intended in the Greensward Plan for Central Park ?

At present, the Naumburg Bandshell is only available principally on Monday and Tuesday evenings throughout much of the summer due to present NYC Parks Department policies affecting its use.

The building is also quite seriously physically neglected, on its exterior and interior.

When will the Central Park Conservancy begin to restore the Naumburg Bandshell, and with it the Concert Ground's role, dating to the 19th century, as a place of great beauty and tranquility in which to enjoy musical concerts in Central Park ? The final determination of the landmark legal decision assuring the Naumburg Bandshell's future was made on July 6th 1993.

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We gratefully acknowledge the following gifts which were most generously donated to the Naumburg Orchestral Concerts.

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NOTES

SANDRA RIVERA is an artist-in-residence at the Cathedral of St. John the Divine with the Omega Dance Company. She started her training with Tina Ramirez and was an original member of Ballet Hispanico, where she was a principal dancer. She has presented numerous solo dance concerts including *Flamenco Mystico*, *Saeta*, *Ancestral Spirits*, and *En Espiritu: St. Teresa of Avila*, at the Cathedral and at venues across the United States, including Boston's Charles River Esplanade, Boston College, Smith College, The University of Utah, and the Pacific School of Religion in Berkeley, California. Ms. Rivera's autobiographical work, *Barrio Girl: A Life Through Dance*, was first produced in October 2000 at the Julia de Burgos Cultural Center in East Harlem and then presented by the Pick of the Crop Dance Company in Buffalo, NY in July 2001. She has also appeared at Danspace, performing her original piece, *Zambra*, in Dancers Responding to AIDS – The Remember Project 2000.

ALFONSO CID (cantaor, flutist) was born and raised in Seville. As a child his mother would sing to him in the traditional styles of Triana, a gypsy enclave of Seville, where she was born. Mr. Cid received his classical training at the Seville Conservatory, where he studied the flute and music theory. He is a founding member of Al Baño Maria, a resident group of Peña Flamenca Torres-Macarena, a renowned flamenco club of Andalusia.

In the USA Mr. Cid has performed with Carlota Santana, American Spanish Dance Theatre, Flamenco Latino, Sol y Sombra Spanish Dance Theatre, and Pilar Rioja. He has been a featured singer and flutist with Candela Flamenca in Toronto, Canada.

ARTURO MARTINEZ (musical director, guitarist) was born and raised in Chicago where he started playing electric guitar at age 13. His interest in African-American musical traditions eventually led him to encounter the ethnic musical traditions of Spain. He has accompanied dancers Pilar Rioja, Chuni Amaya and Joaquin Fajardo. Mr. Martinez produces flamenco shows throughout the New York area and is currently working on an evening long piece that traces the diverse musical traditions that have influenced flamenco.

CARLOS REVOLLAR (guitarist, percussionist), a native New Yorker, studied flamenco and classical guitar with Denis Kostar, Canito Suarez and Luis Hereida. He has performed with the companies of Andrea del Conte, Carlota Santana and Eva Lucena. He composed and performed in the Two River's Theatre production of *Blood Wedding* with Martin SanTangelo of Noche Flamenca. Mr. Revollar can be seen regularly at Xunta Tapas Bar in NYC.

INTERMISSION

SAETA

Saetas are sung as chants in Spain during Holy Week processions. Traces of Saetas date back centuries before they evolved to become a part of flamenco repertoire.

MARTINETE

TRADITIONAL MUSIC

CHOREOGRAPHY BY SANDRA RIVERA

SOLEARES/SOLEÁS

Soleás have a basic twelfth beats rhythm with accents on the third, sixth, eighth, tenth, and twelve beats. Soleares evoke loneliness or solitude. They are a chant from inland Spain. Their origins are from the area around Alcalá de Guadaíra, Lebrija, Utrera and Triana (Sevilla). They developed from an old gypsy chant or from flamenco dance music - which was more rhythmic, but Soleá's importance to flamenco has strengthened to a point where they have now become the music's backbone.

CHOREOGRAPH BY JOSÉ MOLINA

MI DESTINO (JALEO)

MUSIC BY ARTURO MARTINEZ

BULERÍAS

BULERÍA's probably originated from the Soleá. Bulerías are a kind of chant that can assimilate just about any text while able to adapt to the most varied of musical styles. Bulerías, both flamenco and Gypsy, can be divided into three different groups, depending on where they come from: The Bulerías from Jerez, the Bulerías from Sevilla and those from Cádiz. The Bulería is a very light-hearted chant, very rhythmical and very apt for dancing.

MUSIC BY ALFONSO CID, CARLOS REVOLLAR

SEVILLANAS

During the week long fair, in the month of May, the Sevillanas are danced by men, women and children in the streets and plazas of Sevilla.

(ARRANGEMENT BY ALFONSO CID, ARTURO MARTINEZ)

TRADITIONAL CHOREOGRAPHY

SALVE ROCIERA

MUSIC ARRANGED BY ALFONSO CID

ALEGRÍAS

ALEGRÍA's are chants from the Cantiñas' group. Originating in Cádiz during the 19th century, they probably derived from an ancient 'Jota' from Cádiz. The Alegría is a very optimistic, dynamic, easy-going and charming chant. It is often played on festive occasions.

