

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 underside, 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.

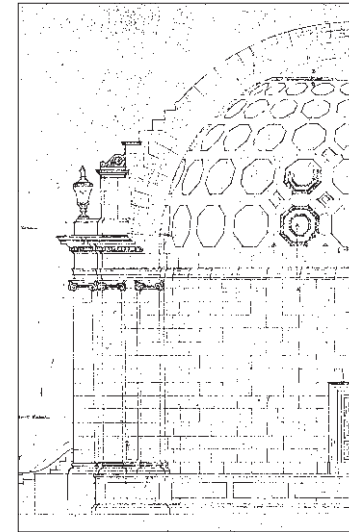
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Funding derives principally from the Walter W. Naumburg Memorial Fund. We also receive generous contributions from the Donors and a grant from the Music Performance Trust Fund of AFM Local 802.

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THE LUCY MOSES CHAMBER ORCHESTRA
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ON THE CONCERT GROUND OF CENTRAL PARK

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MARK LAKIROVICH, *Conductor*



JOHANN SEBASTIAN BACH

(1685-1750)

CONCERTO FOR TWO VIOLINS IN D MINOR, BWV 1043 VIVACE

RACHEL FIELD & YELENA KHAIMOVA, *Violin*

SUITE NO. 2 IN B MINOR

RONDO

BOURRÉE I & II

POLONAISE

DOUBLE

MINUET

BADINERIE

IVAN LATKO**, *Flute*

PAUL JUON

(1872-1940)

LITTLE SYMPHONY, OP. 87

ALLEGRETTO (ALLA SICILIANA)

QUASI TEMPO DI MENUETTO

ANDANTE

IN MODO ANTICO (NON TROPPO ALLEGRO)

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(1681-1764)

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VIOLIN CONCERTO NO. 2 IN E MAJOR, BWV 1042

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Lisa Stokes Chin**

* *Tuch Foundation Scholar*

** *Recipient of New York
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+ *Lucy Moses School Alumnus*

** *Guest Artist*

NAUMBURG ORCHESTRAL CONCERTS

DEAR FRIENDS:

We hope you enjoy tonight's musical performance presented by the Naumburg Orchestral Concerts, in association with the Lucy Moses Chamber Orchestra.

The Naumburg Orchestral Concerts has a 95-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 four 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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Enclosed is my fully tax-deductible contribution:

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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?

The final determination of the landmark legal decision assuring the Naumburg Bandshell's future was made on July 6th 1993.

The Parks Department is presently surveying the Naumburg Bandshell. The Central Park Conservancy has neither raised nor pledged any money towards it's restoration. The building is seriously neglected on its interior and exterior. I hope these two groups will 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.

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

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

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MARK LAKIROVICH *Conductor*
Associate Director for Education Programs at the Kaufman Center, Lakirovich serves both in the administration of the Lucy Moses School, where he teaches violin and coaches the Lucy Moses Chamber Orchestra, and as the Music Coordinator of the Special Music School (P.S. 859), a public school for musically-gifted children that is a collaboration between the Kaufman Center and the New York City Department of Education.

Lakirovich graduated from the Azerbaijan State College of Music of Baku and pursued graduate studies at the Azerbaijan State Conservatory, the Music Academies of Tel Aviv and Jerusalem and the Conservatory of Lucerne. He has wide experience as a solo, chamber and orchestral violinist and as a conductor of symphonies, chamber youth orchestras and choirs.

Co-Founder and Principal of the Stoliarsky School of Music in Brisbane and Sydney, Australia, faculty member of the Sydney Conservatory of Music, University of Sydney, and Executive Director of the Ann Arbor School for the Performing Arts in Michigan. Mr. Lakirovich has taught extensively in the former Soviet Union, Israel, Germany, Australia and the United States.

YURIY BEKKER was born in Minsk, Byelorussia, and he emigrated here in 1992. At the Lucy Moses School for seven years, he studied violin with Semyon Ronkin. A recipient of a Van Lier Fellowship in the School's concerto competition, he performed at Merkin Concert Hall as a soloist. He has participated in master classes given by Albert Markov, Valery Gradov, and Felix Andrievsky.

Yuriy's has studied violin and conducted at the Encore Arts Camp, serving as Assistant Concertmaster at the Summit Festival Orchestra, solo and chamber performances at the Inter-harmony (Geneva) and Soesterberg (Holland) International Festivals, and participated at the Spoleto Festival USA Orchestra in Charleston, SC., where he was recently accepted as a member. Last summer, Yuriy participated in the Pacific Music Festival in Japan under Charles Dutoit, and this summer will be his second as a participant in the Festival Orchestra of European festival of Stuttgart.

RACHEL FIELD, age 11, began violin studies at age four and in fall 2000 entered the Lucy Moses School as Mark Lakirovich's student. Rachel won the Lucy Moses Concerto Competition last year and performed as soloist in Merkin Hall. She also won the Sarah Lawrence Summer Concerto Competition, the 2000-2001 Riverdale Y Music Competition,

and first place in her age category at the Associated Music Teacher's League Competition in March, 2003.

YELENA KHAIMOVA, age 10, began violin studies age 5 at the Special Music School in Tashkent, her birthplace. She came to the US in October, 2002, and as a Diploma Program student at Lucy Moses, she studies violin with Mark Lakirovich. Yelena performed at the Henry Schneider Scholarship Concert in Merkin Hall in March, and at the Kaufman Center 50th Anniversary Honors at the Hotel Pierre in May. She received honorable mention in the Associated Music teacher's League Competition in March, 2003.

IVAN LATKO, A 16-year-old flutist, born in Zhitomir, Ukraine, began his studies in Moscow at age eight. At the Lucy Moses School for five years, he is now a student of Bart Feller. He also studied flute for more than four years with Valerie Holmes. A Diploma Program student last year he played in a master class given by Carol Wincenc (a Naumburg Prize winner). Twice winner of the Lucy Moses Concerto Competition, he performed in Merkin Hall as soloist with orchestra in January 2000 and 2003.

He attended the Wyoming Seminary Performing Arts Festival in Pennsylvania for three summers, and last summer attended Kinhaven Music School in Vermont, and the Lucy Moses International Orchestra Festival and Chamber Music Workshop in New York. Ivan will attend the Eastman School of Music in the fall.

THE LUCY MOSES CHAMBER ORCHESTRA
Comprised of young musicians (ages 11-18), the Lucy Moses Chamber Orchestra is a student ensemble from the Lucy Moses School at The Kaufman Center. One of the country's largest community schools for the arts, this offers a wide range of music classes and performance opportunities for nearly 3,000 adults and young people annually—from jazz and ethnic music to sight-singing and chamber music to private instrumental and vocal instruction—as well as classes in music, dance and theater for pre-schoolers through high-schoolers.

The School is a division of the Kaufman Center, which also includes Merkin Concert Hall and the Special Music School (P.S. 859, a public school for musically-gifted children). A not-for-profit organization founded in 1952, the Kaufman Center occupies his own facility, the award-winning Goodman House, located in the heart of Manhattan's Upper West Side. Through its three divisions, the Center is an unsurpassed cultural resource where people of all ages experience the joy of artistic creation, expression and appreciation.