

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 filed against the Central Park Conservancy and the Parks Department rescued the Bandshell from imminent demolition. A decision on July 6, 1993 by New York's highest court ended both the litigation and its planned elimination. This precluded the building's removal and confounded the biased historic perspective of the Central Park Conservancy's 'vision' for this area. 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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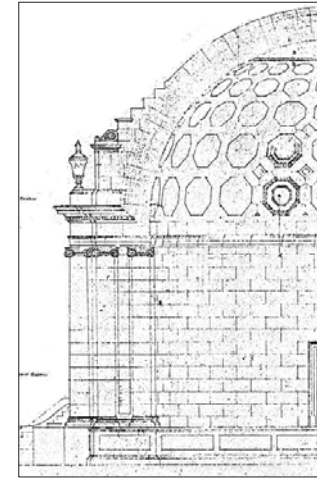
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*Funding derives principally from the Walter W. Naumburg Memorial Fund. We also receive generous contributions from the Donors and a grant from the Music Performance Fund of AFM Local 802.*

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SUSANNA PHILLIPS  
*Soprano*

7:30 PM SUNDAY JULY 12, 2005

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*I Allegro moderato*  
*II Allegro moderato*  
*III Allegro*  
*IV Allegro*

**ALBERTO GINASTERA** (1916-1983)  
VARIACIONES CONCERTANTES (1953)

<i>I Tema per Violoncello ed Arpa</i>	<i>VIII Variazione in modo di Moto perpetuo per Violino</i>
<i>II Interludio per Corde</i>	<i>IX Variazione pastorale per Corno</i>
<i>III Variazione giocosa per Flauto</i>	<i>X Interludio per Fiati</i>
<i>IV Variazione in modo di Scherzo per Clarinetto</i>	<i>XI Ripresa dal Tema per Contrabasso</i>
<i>V Variazione drammatica per Viola</i>	<i>XII Variazione finale in modo di Rondo per Orchestra</i>
<i>VI Variazione canonica per Oboe e Fagotto</i>	
<i>VII Variazione ritmica per Tromba e Trombone</i>	

**AARON COPLAND** (1900-1990)  
THREE LATIN-AMERICAN SKETCHES (1959-1972)

*I Estribillo*  
*II Paisaje Mexicano*  
*III Danza de Jalisco*

### INTERMISSION

**SILVESTRE REVUELTAS** (1899-1940)  
HOMENAJE A FEDERICO GARCIA LORCA (1936)

*I Baile (Dance)*  
*II Duelo (Sorrow)*  
*III Son (Sound)*

**SAMUEL BARBER** (1910-1981)  
SUSANNA PHILLIPS *Soprano soloist*  
KNOXVILLE SUMMER OF 1915, OP. 24 (1947) *text by James Agee*

**LEONARD BERNSTEIN**  
ON THE TOWN: THREE DANCE EPISODES (1945)  
*I The Great Lover*  
*II Lonely Town: Pas de Deux*  
*III Times Square: 1944*

## NAUMBURG ORCHESTRAL CONCERTS

DEAR FRIENDS:

We hope you enjoy tonight's musical performance presented by the Naumburg Orchestral Concerts.

The Naumburg Orchestral Concerts has a 100-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,



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

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*The Naumburg Orchestral Concerts is a non-profit corporation. To obtain a copy of its most recent financial report, please write to: N.Y. State Dept. of Law, Charities Bureau, 120 Broadway, 3rd Floor, N.Y. N.Y. 10271.*

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Eric De Gioia  
Katsuko Esaki  
Nina Evtuhov  
Michael Gillette  
Lara Hicks  
Shinwon Kim  
Mariko Komuro  
Heather Paaue

### VIOLA

Jack Rosenberg *Principal*  
Crystal Garner  
Juliet Haffner  
Ardith Holmgren

### CELLO

Daniel Miller *Principal*  
Pamela Greitzer  
Amy Ralske

### BASS

Jeffrey Carney *Principal*  
William Ellison

### FLUTE

Elizabeth Mann *Principal*  
Melanie Bradford

### OBOE

Randall Ellis

### CLARINET

Owen Kotler *Principal*  
Anthony Bracket  
Lino Gomez

### BASSOON

Harry Searing

### HORN

Jon Gustely *Principal*  
Peter Schoettler

### TRUMPET

Tom Hoyt *Principal*  
John Dent  
Arthur Murray

### TROMBONE

Jim Pugh *Principal*  
Keith Green  
Jeff Caswell

### TUBA

Kyle Turner

### TIMPANI

David Fein

### PERCUSSIONS

Dean Witten *Principal*  
Pablo Rieppi

### PIANO

Peggy DeArmond

### HARP

Anna Reinersman

## Notes

**Carlos Miguel Prieto—Conductor**—is considered one of the most dynamic and interesting young conductors in recent years. He is music director of Mexico's oldest orchestra, the Xalapa Symphony Orchestra, associate conductor of the Houston Symphony and music director of the Huntsville Symphony (Alabama). He regularly conducts all the main orchestras of Mexico, and has made guest appearances with such North American orchestras as the Dallas, Houston Milwaukee & San Antonio Symphonies, Dayton, Florida & Louisiana Philharmonics, and others. Internationally, he has conducted orchestras in Germany, Holland, Russia, Portugal, Spain, France, Ireland, Israel and throughout Latin America. He was voted "Conductor of the Year 2002" by the Mexican Union of Music and Theater Critics, and in 1998 he received the Mozart Medal of Honor presented by the Government of Mexico and the Embassy of Austria.

Prieto, an accomplished violinist, has been a member of the Cuarteto Prieto (a tradition now for four generations) from an early age, with whom he has performed in the most important halls of Mexico, in the U.S. and throughout Europe. He has participated in the festivals of Aspen, Tanglewood, Interlochen, San Miguel Allende, Cervantino and has played as soloist with the National Symphony Orchestra of Mexico.

A graduate of Princeton and Harvard Universities (where he was concertmaster of the orchestra), Prieto studied conducting with Jorge Mester, Enrique Diemecke, Charles Bruck and Michael Jinbo.

**Susanna Phillips—Soprano soloist**—is a native of Alabama, who regularly draws capacity audiences to her performances in Huntsville or New York. She received her Master's from Julliard in May 2004, where she was a student of Cynthia Hoffmann. Phillips performed as the New York Pops' soprano soloist at Carnegie Hall on April 23, 2004.

While in Huntsville, she studied at Ars Nova School of the Arts with Ginger Beazley. As a frequent master class participant, she has worked in Europe and the United States with artists such as Marilyn Horne, Leontyne Price, Thomas Hampson, Barbara Bonney, Elly Ameling, Jose Van Dam, Grace Bumbry, and Warren Jones. During the summer of 2004 Phillips covered the role of Donna Elvira in Don Giovanni with the Santa Fe Opera.

A winner of the Marilyn Horne Foundation competition in 2002, Phillips was a finalist in the Joy in Singing competition in New York City. In March 2005, Phillips joined Lyric Opera Center for American Artists at the Chicago Lyric Opera.

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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 Naumburg Bandshell design has historic precedents for its shape in the Pantheon of Rome, or even more closely, in the Imperial Russian pleasure park's pavilion at Gatchina Palace by Vincenzo Brenna—his 'Eagle Pavilion' of the 1790's, and also in the later work of the architect F.G.P. Poccianti, particularly his 'Cisternone' at Livorno of 1829-42. It has historic precedents for its function in the outdoor theatres and pavilions of Versailles, for example, or the temples and 'eye-catchers' found in the park-like gardens of British country houses such as Stourhead and Stowe. 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 the 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. I am most grateful to the people who have aided this effort so far, yet there are still difficulties with the building's physical condition and use of this beautiful site, the Concert Ground, for music performances.**

**The Parks Department has just completed repairing the roof of the Naumburg Bandshell. No other restoration of the building is planned at present. The structure lacks two graceful pairs of decorative urns at either side of the half-domed structure and a suspended cast bronze light within its ceiling. It also needs the paint removed from the coffered ceiling, its stonework repaired and the losses replaced, the doors restored, the gilded donor inscription returned and the backstage renovated and fitted with working bathrooms once again. I hope the Central Park Conservancy and the Parks Department 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.**

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