

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.

BOARD OF TRUSTEES

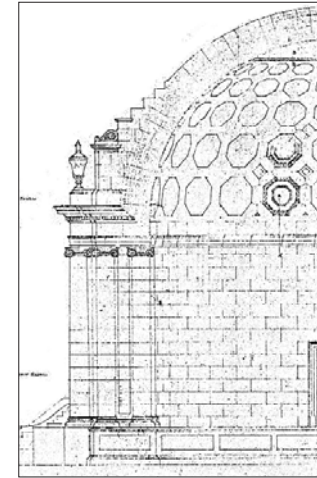
Anne Bergeron	Mrs. Robert P. Morgenthau
William L. Bernhard	Dr. George W. Naumburg Jr.
Elizabeth M. Bryden	Mrs. George W. Naumburg Jr.
Thomas J. Healy, Jr	Judith E. Naumburg
Christopher W. London	Erich Vollmer

Music Director—Stephen Lugosi

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.

WE WOULD LIKE TO THANK MARC STAGER – STAGER SOUND SYSTEMS & HEIDI RIEGLER – PUBLIC RELATIONS

OUR SUMMER CONCERTS ARE PART OF THE 2005 JPMORGAN CHASE SUMMER ART SERIES



100TH ANNIVERSARY SEASON OF FREE CONCERTS
FOR THE PEOPLE OF NEW YORK

NAUMBURG
ORCHESTRAL CONCERTS

PRESENTS

GREGORY VAJDA
Conductor

HSIN-YUN HUANG
Viola

7:30 PM TUESDAY JULY 26, 2005

OUR FOUR CONCERTS THIS SUMMER ARE DEDICATED TO SEVERAL MEMBERS OF THE NAUMBURG FAMILY, IN RECOGNITION OF AND GRATITUDE FOR THEIR VERY GENEROUS AND THOUGHTFUL SUPPORT OF THE SERIES:

THIS CONCERT DEDICATED TO THE MEMORY OF GEORGE W. & WALTER W. NAUMBURG,
DEDICATED BY AN ANONYMOUS DONOR

THE NAUMBURG BANDSHELL
ON THE CONCERT GROUND OF CENTRAL PARK

PLEASE VISIT WWW.NAUMBURGCONCERTS.ORG
FOR MORE INFORMATION ON OUR SERIES.

OUR FINAL CONCERT OF THE 100TH SEASON IS ON AUGUST 9, 2005.

IN CELEBRATION OF 100 YEARS OF FREE CONCERTS
FOR THE PEOPLE OF NEW YORK CITY.

THE OLDEST CONTINUOUS FREE OUTDOOR CONCERT SERIES IN THE UNITED STATES

.....
GREGORY VAJDA
Conductor
.....

IGOR STRAVINSKY (1881-1971)
DANSES CONCERTANTES (1942)

- I Marche—Introduction*
- II Pas d'Action*
- III Thème varié*
- IV Pas de Deux*
- V Marche—Conclusion*

PAUL HINDEMITH (1895-1963)
TRAUERMUSIK FOR VIOLA AND STRINGS (1936)

- HSIN-YUN HUANG *viola soloist*
- I Langsam*
 - II Ruhig bewegt*
 - III Lebhaft*

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

- I Estribillo*
- II Paisaje Mexicano*
- III Danza de Jalisco*
- IV Choral "Für deinen Thron tret ich hiermit"*

INTERMISSION

BÉLA BARTÓK (1881-1945)
DIVERTIMENTO (1939)

- I Allegro non troppo*
- II Molto adagio*
- III Allegro assai*

BÉLA BARTÓK (1881-1945)
RUMANIAN FOLK DANCES (1917)

- I, II, III, IV, V, VI, VII*

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

YES! I want to become a patron of the Naumburg Orchestral Concerts to help sponsor free concerts in Central Park.

Enclosed is my fully tax-deductible contribution:

_____ Friend	\$35 - \$99	_____ Donor	\$500 - \$999
_____ Contributor	\$100 - \$249	_____ Benefactor	\$1,000 & above
_____ Supporter	\$250 - \$499		

Name:

Address:

Tel: E-mail:

PLEASE MAKE CHECKS PAYABLE TO 'NAUMBURG ORCHESTRAL CONCERTS, INC.'
AND MAIL TO THE ADDRESS ABOVE.

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.

DONORS LIST

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

DISTINGUISHED BENEFACTOR

The Estate of Philip H. Naumburg
The Estate of Stephen Naumburg
The Estate of Walter W. Naumburg

BENEFACTOR

Anonymous
J. Dinsmore Adams, Jr.
Anne Bergeron &
Stephen Wellmeier
William L. Bernhard &
Catherine Cahill
Charlotte Bluestone
Lewis & Elizabeth Bryden
J P Morgan Chase
Company Foundation
The Gladys Kriebel
Delmas Foundation
The Fan Fox &
Leslie R. Samuels Foundation
The Horace W. Goldsmith
Foundation
Christabel Gough
Jephson Educational Trust
The Hess & Helyn Kline
Foundation
Christopher W. London
MacDonald-Peterson
Foundation
Susan & Bob Morgenthau
Music Performance Fund of
AFM Local 802
Betsy Naumburg &
Carl Hoffman
Eric G. Naumburg, MD &
Becky Zeligman
Dr. & Mrs. George W.
Naumburg Jr.
Judith E. Naumburg
Mrs. Philip H. Naumburg
The Nelkin Foundation, Inc.
The New York Times
Company Foundation
96.3 FM, WQXR
The Classical Station
Eliot C. Nolen
Stein Roe Investment Counsel
Tirschwell & Loewy, Inc.

DONOR

Tom Bernhard &
Deborah Goldberg
Paul E. Dassenko
William W. Drew
Jack W. C. Hagstrom, MD
(in honor of Ned Naumburg)
Mr. & Mrs. Thomas J. Healy, Jr.
Mrs. Gloria L. Herman
Roger D. London MD
Mandakini Puri
Lisa & Michael Schultz
Joel & Susan Tirschwell

SUPPORTER

Susan O. Friedman
Michael Gravitz & Tracey Marks
Robert & Zoe Gravitz
Abbe A. Heller & Scott Kurnit
Linda C. Jones
Anne & Joe McCann
John D. Metcalfe
Philip H. Naumburg Jr.
Kenneth & Joan Sanger
Mimi O'Connell Scully
Mrs. Frederick R. Selch
Arlene & Bruce Simon
Jack Taylor
The Urbane Gardeners
Cynthia C. Wainwright
William B. Walsh, Jr.

CONTRIBUTOR

Jean Artesi
Mary J. Bartos
Burton Bluestone
Norman Champ &
Sally Shreeves
Mrs. Philip S. Cook
Mr. & Mrs. Joseph D. Cooper
Haila & Charles B. Crowell
Jenny Eisenberg
Mr. & Mrs. Steven H. Goldberg
Mr. & Mrs. Paul Gourary
Phillip A. Hertzman, MD &
Jeri Berger Hertzman
Sarah Jackson
John & Beverly Jacoby
E. William Judson
Edna M. Konoff
Herman Kroshinsky
George Labalme, Jr.
Joan Landorf
Jerome J. Lawton
Mark Lebwohl, MD
Betty Linver
Maurice Mann
Katrina Maxtone-Graham
Denise Mourges
Virginia Parkhouse
Molly O. Parkinson
Leonard A. Peduto, Jr.
Marilyn S. Pomerance
Alice H. Proskauer
Patricia Renfro
G. Edward Rubinstein
In Memory of Meroslow Salyk
Joan B. Sanger
Stuart & Caroline F. Schimmel
Barbara Schnoor
Beverly Moss Spatt
Hazel & Bernard Strauss
John P. Sullivan
Mr. & Mrs. Walter S. Tomenson, Jr.
Beth & Dustin Wees
Janet & Peter White
Steven & Maggie Wieting
A. C. Wood
Lois Woodyatt

FRIEND

Nan Ahern
Annicc M. Alt
Simeon Bankoff
Elizabeth A. Brewer
Hal Bromm
Sandra Brooks
Lydia M. Chapin
Berton M. Chernizer
Gladys M. Comeau-Morales
Joseph D. Cooper
Jordan P. Davis
David Dean
Mary Ann Dickie
Jane M. Doty
Ginger & George Elvin
Donald W. Fowle
John M. Fritz
Vera Gardner
Leonore Garnock
Macellis K. Glass, MD
Alfred Goldstrom
Carol Headley
Caroline C. Herrick
Daniel Jacobs
Professor Irma B. Jaffe
Ruth Josephs
Dr. Edith Jurka
Thomas & Meta Katz
Elizabeth Kline
Katherine Kline/
Terrance Benson
Suzanne Lemakis
Anne & John Linville
Rosemarie Lombardi
Gloria Magida
Robert M. Makla
Martin & Emily Marks
Rhoda & Bill Marks, Jr.
George McFadden
Joel Miller
Ira M. Nathan
Carla G. Naumburg
Tahlia Naumburg
Myrna K. Paine
Robert Parker
Stanley Perlman
Mady Pincus
Selma Raynor
Jennifer Rolfe
Frank Rutella
Joseph W. Ryan
Michelle Ryding
Elizabeth Sanger
Emily Park Scharf
Peter & Marcy Schuck
Gloria & Gerald Scorse
Robert T. Snyder
Deirdre Stanforth
Judith Stecher
Sophia C. Vackimes
George W. Van Der Ploeg
David Van Leer & Miles Parker
Carl Vicars II
Betty Cooper Wallerstein
Joy Weiner
Barbara & Barry Zucker Pinchoff, MD
Joan Zucker
Dr. & Mrs. Howard D. Zucker
James Zetzel

NAUMBURG ORCHESTRA

VIOLIN
Abe Appleman *Concertmaster*
Lorra Baylis *Principal 2nd*
Eric De Gioia
Karen DiYanni
Olivier Fluchaire
Lara Hicks
Pauline Kim
Shinwon Kim
Mariko Komuro
Roy Lewis
Heather Paauwe
Carol Pool

VIOLA
Ron Arron *Principal*
Crystal Garner
Juliet Haffner
Ardith Holmgain

CELLO
Daniel Miller *Principal*
Susannah Chapman
Pamela Greitzer
Amy Ralske

BASS
Jeffrey Carney *Principal*
William Ellison

FLUTE
Elizabeth Mann *Principal*
Melanie Bradford

OBOE
Melanie Feld

CLARINET
John Moses *Principal*
Lino Gomez

BASSOON
Harry Searing *Principal*
Ako Sato

HORN
Jon Gustely *Principal*
Peter Schoettler

TRUMPET
Arthur Murray

TROMBONE
Jim Pugh

TIMPANI
David Fein

Notes

Gregory Vajda—Conductor—has fast become one of the most brilliant conductors on the international scene. Recognized for his strength and intensity in conducting nineteenth and twentieth century repertoire, Vajda is in his third and final season as Asst. Conductor of the Milwaukee Symphony Orchestra. Prior to that, he served as; Music Director of the New Theater Budapest, Founder and Artistic Director of the Forras (Source) Chamber Music Workshop, Founder and Artistic Advisor of the Valley of the Arts Summer Festival in Hungary, Permanent Guest Conductor of the Hungarian State Opera (1998-2003), Artistic Leader of the Brass in Five Ensemble, Music Director of the Ernő von Dohnányi Symphony Orchestra of Budapest, and member of the Austro-Hungarian Haydn Orchestra. When appointed to Milwaukee, he resigned from these European posts.

Vajda is also a clarinetist and composer. He has also conducted his own composition for the silent film *The Crowd* at the Auditorium of the Louvre, with American pianist Jay Gottlieb. In 2000, he was honored with the Zoltán Kodály State Scholarship for composers, and in 1999 with the Annie Fischer State Scholarship for music performers.

Born in 1973 at Budapest, Hungary, the son of renowned soprano Veronika Kincses, Vajda studied clarinet and composition at Béla Bartók secondary school. He then studied conducting at the Franz Liszt Academy of Music under Professor Ervin Lukács. Recently, he completed a half-year study-session with the Parisian Ensemble Intercontemporain with Jonathan Nott, and he has been a conducting pupil of the well-known twentieth century composer and conductor, Péter Eötvös. Vajda is also a frequent guest lecturer at the Franz Liszt Academy of Music.

Hsin-Yun Huang—Violist—has been firmly established as one of the leading violists of her generation since 1993. That year she won both the ARD International Music Competition, Munich & the highly prestigious Bunkamura Orchard Hall Award, Japan. Huang was also the youngest-ever gold medalist in the 1988 Lionel Tertis International Competition, the Isle of Man. Her success has resulted in telecast concerto appearances with the Bavarian Radio Orchestra, Munich, the Zagreb Soloists, Paris, & the Tokyo Philharmonic. Other significant appearances include live broadcast performances with the Berlin Radio Symphony, the Russian State Philharmonic and the National Symphony of Taiwan, among others. A member of the Borromeo String Quartet from 1994-2000, she participated in festivals worldwide and in such prominent venues as New York's Alice Tully Hall, London's Wigmore Hall, Berlin's Philharmonie, and Japan's Casals Hall.

A native of Taiwan, Huang currently resides in New York and is an active soloist and chamber musician in the U.S., the Far East, and Europe. Huang came to England at the age of fourteen to study at the Yehudi Menuhin School with David Takeno. She continued her studies at the Curtis Institute in Philadelphia with Michael Tree, where she earned her Bachelor of Music degree, and at the Juilliard School with Samuel Rhodes, where she earned her Master of Music. She is a dedicated teacher and currently serves on the faculties of the Juilliard School and the Mannes College of Music in New York.

FOR MORE COMPLETE INFORMATION ON
CONDUCTOR & SOLOISTS PLEASE CONSULT
OUR WEBSITE: WWW.NAUMBURGCONCERTS.ORG

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.