

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 considerably, 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.

Since 1905, the Naumburg Orchestral Concerts has continuously presented free, outdoor classical music concerts to New Yorkers of all walks of life. Named after founder and philanthropist Elkan Naumburg, who donated the Naumburg Bandshell to New York City in 1923, and inspired by his own love of music, the series seeks to stimulate and encourage new and expanded audiences for classical music in the informal and beautiful setting of Central Park.

In late nineteenth century New York, Mr. Naumburg felt a need to encourage and stimulate the public's interest in symphonic and semi-classical music. In 1873, Naumburg founded the Oratorio Society of New York in the family parlor, where Leopold Damrosch, Theodore Thomas and Marcella Sembrich, among others, played weekly in the 1870's, 80's & 90's. Mr. Naumburg's wife, Bertha, gave that group its name. Elkan's son, Walter, further reinforced the family tradition of supporting classical music, when he established the Walter W. Naumburg Prize in 1926, as did his grand-niece, Eleanor Naumburg Sanger, who co-founded WQXR, New York's classical music radio station.

In 1912, the Concert Ground's earlier Central Park Bandstand was deemed inadequate. Elkan's replacement greatly improved the conditions for musical performance over the earlier facility. 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.

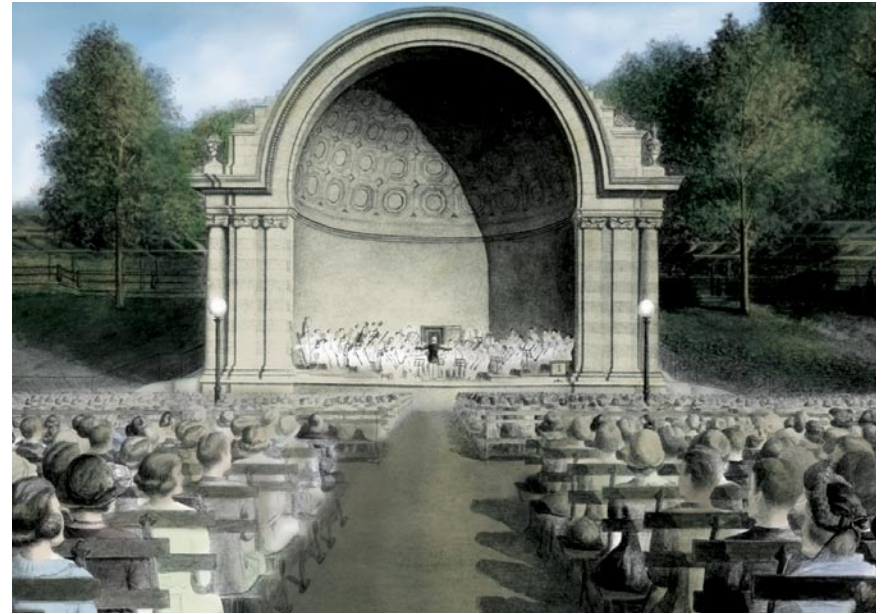
After Elkan Naumburg's death in 1924, his sons, Walter W. Naumburg and George W. Naumburg continued the park concerts. When Walter W. Naumburg died in 1959, his will provided for the perpetuation of these concerts.

Today, the concerts feature promising new talent and promote the professional development of young composers and conductors. It is the oldest such concert series in the United States. The Naumburg Orchestral Concerts is a non-profit organization managed by a volunteer board of trustees; contributions towards its programs are fully tax-deductible.

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101ST ANNIVERSARY SEASON OF FREE CONCERTS FOR THE PEOPLE OF NEW YORK

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NAUMBURG EARLY INSTRUMENT PLAYERS

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CONDUCTOR

JULIANNE BAIRD

SOPRANO

7:30 PM TUESDAY AUGUST 8, 2006

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I Allegro – Affetuoso – Allegro – Affetuoso
II Affetuoso
III Allegro

Luigi Boccherini (1743-1805)
JULIANNE BAIRD, SOPRANO SOLOIST
RECITATIVO E ARIA ACCADEMICA, DIDONE E ENEA, (G. 544) (N.D.)
I Allegro giusto
II Lento, ben ritmato
III Allegro moderato

Antonio Vivaldi (1678-1741)
SUONATE DA CAMERA, OP. 1, NO. 12, RV 63 (1705)
20 Variations on La Folia

INTERMISSION

Luigi Boccherini (1743-1805)
QUINTETTO—PROCESSION OF THE MILITARY NIGHT WATCH IN MADRID (1780)
Op. 30, Number 6 (G.324) 1780
The Bell of Santa Maria
The drumming of the Soldiers
Minuet of the Blind and Dumb (Allegretto)
The Rosary (Largo assai – Allegro – Largo come prima)
Passa calle (Allegro vivo)
The drum
The Retreat (Maestoso)

Luigi Boccherini (1743-1805)
QUINTET IN D MAJOR, NO. 4, "FANDANGO" FOR STRINGS AND GUITAR (G. 448) (1798)
I Pastorale
II Allegro maestoso
III Grave assai – Fandango

From the 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 101-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
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Arthur Haas

Arthur Haas—Conductor and harpsichord player—is a peerless performer and pedagogue of Baroque and contemporary music. He is renowned throughout Europe and America. Haas received the top prize in a 1975 Parisian harpsichord competition, and he then chose to remain in France from 1975 to 1983. He has now performed in most major French early music festivals including: *Estival de Paris*, *Mai Musical de Bordeaux*, and the *Saintes Early Music Festival*. Praised by Le Monde for his interpretation of French keyboard music, Professor Haas has recorded the duo-harpsichord music of Gaspard LeRoux with William Christie. He has also recorded solo CDs of music by D'Anglebert, Forqueray, and the harpsichord music of the English Restoration. Haas is a member of the Aulos Ensemble and the Musical Assembly, and has toured with such leading Baroque musicians as Marion Verbruggen, Julianne Baird, Stephen Preston, and Laurence Dreyfus. Much in demand as a teacher, Haas is a faculty member of the summer early music institutes in Berkeley, Amherst, and the Longy School of Music. He has also taught at the Eastman School of Music and at Stanford University.

Julianne Baird—Soprano—has been hailed as “one of the most extraordinary voices in the service of early music that this generation has produced.” With over 100 recordings to her credit on Decca, Deutsche Gramophone, Newport Classics and Dorian, she is considered one of America's most recorded women performers. Baird has appeared as a soloist with many major symphony orchestras including the Cleveland Orchestra under Christoph von Dohnanyi, the Brooklyn Philharmonic under Lukas Foss, the New York Philharmonic under Zubin Mehta and, in the 2000-2001 season, the Philadelphia Orchestra.

The Naumburg Early Instrument Players—comprise some of New York's most well-known period instrumentalists—chosen from members of the Aulos ensemble, the Orchestra of St. Lukes, and young virtuosi from the Stony Brook Baroque Players. Recently well-received performances by members of these groups include the G.F. Handel's *Water Music*, G.P. Telemann's *Water Music*, and J.S. Bach's *Fifth Brandenburg Concerto*.

Music Pavilion



From a Tiffany & Co. card © 1995

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 and cast-iron 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 Naumburg Early Instrument Players

IS PROUD TO PRESENT A PROGRAM OF ITALIAN AND SPANISH MUSIC SPANNING THE ENTIRE 18TH CENTURY THAT WAS DESIGNED TO FIRE THE PASSIONS.

The folia began its life as a Renaissance dance pattern that although relatively simple in conception mounts to blinding virtuosity, all over a 4-note ground bass. Vivaldi, the "Red Priest" was famed for his concerti. This multi-violin work ranks with his best. Francesco Durante, Neapolitan master was known as much for his many sacred vocal works as for all his instrumental concerti and sonatas. This 'Concerto for Orchestra' was nicknamed by him "La Pazzia" or The Craziness. The first movement goes back and forth between violent tutti passages incorporating arpeggios, scales, and more—all contrasting with several double viola solos marked "affetuoso", as if all of a sudden we opened a door to another world. Perhaps Durante equated art with a certain madness? Luigi Boccherini—known to all string players, especially cellists also wrote a number of vocal works—scenas based on dramas by the famed court librettist Pietro Metastasio. In this scene, depicting the well-known story of Dido and Aeneas, he captures the moment, when Aeneas must forsake Dido, and when he recants his action, she refuses to take him back—choosing death instead. In this unique presentation, the soprano soloist is both Dido and Aeneas, as per the composer's instructions. We will never really know exactly why Boccherini decided to settle in Madrid, rather than a more well-known cultural European capital, but he certainly embraced the Spanish culture and people and wrote music that glorified them and their dances. The Military Night Watch recalls typical street scenes in Madrid from youths dancing the Passa calle, to blind beggars, to the final drumming of the soldiers as they announced the nightly curfew. One of the most popular dances of the time was the Fandango, related to the folia since it is essentially a ground bass harmonic pattern. But, the Fandango is just two chords lulling you back and forth, sometimes jarringly changing key, and ultimately whirling us around to flights of great passion and virtuosity.

Translation of Luigi Boccherini's *Didone e Enea*

DIDO: I rewarded you Aeneas with my very kingdom and even with myself, denying no request. Inhuman one, tyrant!!! On this, the last day we shall ever speak, you come before me. Sun of Arbace, you speak to me but do not hear me. Not even a single tear brims on your lashes. Not one glance, not one sigh of regret do I find. And yet you ask my forgiveness for these outrages. Perhaps you want to salvage [our love]. I only want it to die.

AENEAS: My beloved Dido, you alone are my beloved, the more shame to my destiny. What can I say to relieve your sadness. Ah, if you have even a little tenderness left for me, quiet your anger and calm your brow. Your Aeneas asks this of you: that your heart and your soul one day will recognize that to the end, I loved you more than life and more than your throne. That . . .

DIDO: Enough!! You have won! Here is the proof. See how much I still love you, ingrate! With one glance you break down all my defenses. Yet you have the heart to betray me and then abandon me?

ARIA: Ah, do not leave, my beloved. Who can I trust if you betray me? My life is over if I am forced to say 'Farewell', for I cannot continue to live in this sadness.

Return to my eyes / Sun of Arbace, you speak to me but do not
One single tear brims at my eyelashes / A glance, a sigh
A sign of pity I find not within you / And yet you deny me