



In 1809 when southern Florida was still a swamp a small land grant university was founded in Oxford, Ohio. It was named Miami University after the Miami Indian Tribe that inhabited the area. Widely regarded as one of the most beautiful in the country, the campus spreads over 1100 acres with tree-shaded lawns bordered by modified Georgian-styled buildings. Miami is the seventh oldest state-assisted university in the nation. There are 14,385 undergraduates and 1,341 graduate students on the Oxford campus located about 35 miles north of Cincinnati, Ohio.

In *Business Week* magazine's latest ranking of undergraduate business programs, Miami's Farmer School of Business ranked 14th among the nation's public universities, the best showing of any in Ohio. Describing Miami as a "right-knit community," *Business Week* also ranked our business school 20th among both public and private universities for "Return on Investment." (2007)

Miami continues a record level of construction activity (\$309 million), with a new psychology building, new student apartments, the Goggin Ice Center, Miami's first parking garage, and a new engineering building now in use. A new business school facility is currently under construction, and **plans are being made for a new performing arts center.** For more information: http://www.miami.muohio.edu/about_miami/quickfacts/

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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NAUMBURG ORCHESTRAL CONCERTS

102ND ANNIVERSARY SEASON OF FREE CONCERTS FOR THE PEOPLE OF NEW YORK

PRESENTS

BROOKLYN PHILHARMONIC

WEDNESDAY, JULY 25, 2007

MIAMI UNIVERSITY NIGHT

Music Discussion at 7:00

Concert at 7:30

The Naumburg Bandshell on the Concert Ground of Central Park

Please visit WWW.NAUMBURGCONCERTS.ORG for more information on our series.

Our final concert this season is Wednesday August 15, 2007.

In celebration of 102 years of Free Concerts for the people of New York City.

THE OLDEST CONTINUOUS FREE OUTDOOR CONCERT SERIES IN THE UNITED STATES

PRE CONCERT DISCUSSION

Dr. James Lentini, Miami University
Elliott Forrest, WQXR FM Radio

BROOKLYN PHILHARMONIC 8 SEASONS

Alexander Platt, conductor
Lara St. John, violin soloist

Antonio Vivaldi (1678–1741), **THE FOUR SEASONS (1723)**

Astor Piazzolla (1921–1992), **THE FOUR SEASONS OF BUENOS AIRES
or Le Cuatro Estaciones Porteñas**

Vivaldi
Concerto No. 1 in E major, Op. 8, RV 269, "La primavera" (Spring)
Allegro
Largo
Allegro

Piazzolla
Primavera Porteña (Spring) (1970)

Vivaldi
Concerto No. 2 in G minor, Op. 8, RV 315, "L'estate" (Summer)
Allegro non molto
Adagio e piano - Presto e forte
Presto

Piazzolla
Verano Porteño (Summer) (1964)

Vivaldi
Concerto No. 3 in F major, Op. 8, RV 293, "L'autunno" (Autumn)
Allegro
Allegro molto
Allegro

Piazzolla
Otoño Porteño (Autumn) (1969)

Vivaldi
Concerto No. 4 in F minor, Op. 8, RV 297, "L'inverno" (Winter)
Allegro non molto
Largo
Allegro

Piazzolla
Invierno Porteño (Winter) (1970)

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 102-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

You may use credit or debit card online at nycharities.org and search for Naumburg

NAUMBURG ORCHESTRAL CONCERTS
c/o C.W. LONDON 300 CENTRAL PARK WEST, 18 H NEW YORK, N.Y. 10024-1513

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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

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Alexander Platt - conductor - in his 7th season as Resident Conductor of Chicago Opera Theater, is forging a unique, adventurous career among the younger American conductors. His work in Chicago has included the premieres of John Adams' *Nixon In China*, Tchaikovsky's *Iolanta*, and Britten's *Death In Venice* and *Midsummer Night's Dream*. His *Nixon In China* performance, conducted before the composer, was rated No.1 in *Time Out Chicago's* Top Ten classical music events of 2006; his *Death In Venice* earned a five-star review in London's *Financial Times*. Platt has guest-conducted the Houston, Charlotte, Columbus and Indianapolis Symphonies, the City of London Sinfonia, the Freiburg Philharmonic in Germany, and the Aalborg Symphony in Denmark, with whom he led a highly successful Mahler-week.



Lara St. John - violin soloist - is described as "something of a phenomenon" by *The Strad* magazine and a "high-powered soloist" by the *New York Times*. Canadian born, she has performed as soloist with the orchestras of Cleveland, Philadelphia, Minnesota, Seattle, the Boston Pops, Toronto, Montreal, Vancouver, the National Arts Centre Orchestra, and many more in North America. A successful recording artist, her debut CD, *Bach: Works for Violin Solo*,

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has sold over 40,000 copies and received resounding acclaim. St. John has also released *Gypsy and Bach: the Concerto Album*. Upcoming releases include JS Bach's six solo Sonatas and Partitas and the Royal Philharmonic Orchestra of London, in two world premiere works by Matthew Hindson and Martin Kennedy, and *The Red Violin Suite* by John Corigliano.



Dr. James Lentini - guest lecturer - is a composer and classical guitarist with expertise in computer-based technology in music and the arts. He began his current post as the Dean of Fine Arts at Miami University on July 1. His compositions have won national and international awards.

They have been performed and recorded in international venues by both leading solo artists and ensembles. Dr. Lentini's particular interests include the role of technology in fine arts and the need to promote interdisciplinary collaboration. He was extremely active in building a diverse learning community in his former role as dean of the School of Art, Media and Music at The College of New Jersey. Dr. Lentini received a bachelor of music in composition from Wayne State University, a master of music in composition from Michigan State University, and a doctor of musical arts in composition from the University of Southern California.

ABOUT BROOKLYN PHILHARMONIC

One of the nation's groundbreaking music ensembles, the Brooklyn Philharmonic has expanded its 2007 summer season, cementing its role as a vital presence in the cultural life of the New York metropolitan area. Devoted to bringing music to the entire Brooklyn community, the Philharmonic serves the borough's cultural and educational communities through partnerships with the Brooklyn Academy of Music, Brooklyn Museum, Brooklyn Public Library, and New York City's Department of Education, among other organizations. For the past five decades, the Brooklyn Philharmonic has played a leading role in the presentation of innovative and thematic programming, receiving 21 ASCAP Awards over the last 25 years for "Adventurous Programming of Contemporary Music." Since its 1954 inception, audiences have embraced the Brooklyn Philharmonic's commitment to the concept of the orchestra as a contemporary performance ensemble, emphasizing important present-day music, as in the decades of Beethoven and Brahms. The Philharmonic has premiered over 150 works, including 61 commissions. For information: <http://www.brooklynphilharmonic.org/>

Music Pavillion



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 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.

The Future of the Bandshell and its Concerts

The 1993 court decision guaranteed that the bandshell would remain. What it did not do was insure the maintenance and improvement of the facility. The Parks Department completed repairing the roof of the Naumburg Bandshell in 2005. 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, the losses replaced, the doors restored, the gilded donor inscription returned and the backstage renovated and fitted with working bathrooms once again. Naumburg Orchestral Concerts hopes 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.

But given the many demands on funds in NYC it may be too much to hope for. And there is little doubt that it could benefit from lighting, sound, and electrical improvements. To that end we are considering a large capital campaign to repair the Bandshell and enlarge the endowment of Naumburg Orchestral Concerts so we can improve and expand our concert schedule. We would like your opinions, help, contributions, and suggestions. Please see one of us at a concert or write NAUMBURG ORCHESTRAL CONCERTS c/o C.W. LONDON 300 CENTRAL PARK WEST, 18 H NEW YORK, N.Y. 10024-1513