

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.

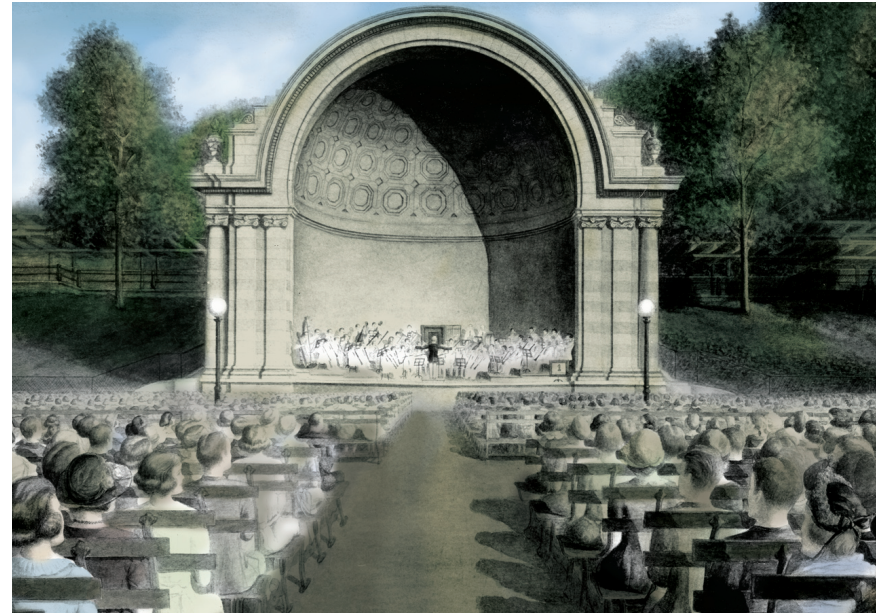
After Elkan Naumburg's death in 1924, his sons, Walter W. Naumburg and George W. Naumburg continued the park concerts. When Walter W. Naumburg died in 1959, his will provided for the perpetuation of these concerts.

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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NAUMBURG ORCHESTRAL CONCERTS

103RD ANNIVERSARY SEASON OF FREE CONCERTS FOR THE PEOPLE OF NEW YORK

PRESENTS

BROOKLYN PHILHARMONIC

GEORGE GARRETT KEAST
CONDUCTOR

TIM FAIN
VIOLINIST

7:30 PM TUESDAY JUNE 24, 2008

The Naumburg Bandshell on the Concert Ground of Central Park

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

Our next concerts this season are Tuesday July 8, Tuesday, July 22, & Tuesday, August 5, 2008.

In celebration of 103 years of
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THE OLDEST CONTINUOUS FREE OUTDOOR CONCERT SERIES IN THE UNITED STATES

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VIOLIN SOLOIST

Igor Stravinsky (1882-1971)

CONCERTO IN E FLAT (DUMBARTON OAKS) (1937-38)

I. Tempo giusto
II. Allegretto
III. Con moto

Wolfgang Amadeus Mozart (1756-1791)

VIOLIN CONCERTO NO. 5, IN A MAJOR K. 219 (1775)

I. Allegro aperto - Adagio - Allegro aperto
II. Adagio
III. Rondo (Tempo di Menuetto)

Tim Fain Solo

I N T E R M I S S I O N

Ludwig van Beethoven (1770-1827)

SYMPHONY NO. 4, IN B FLAT MAJOR, OP. 60 (1806)

I. Adagio – Allegro vivace
II. Adagio
III. Allegro – vivace
IV. Allegro ma non troppo

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 103-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.

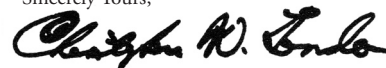
Rising costs and a stagnant endowment, however, had forced us to reduce the number of full orchestral concerts from its original four to two or three each year. We hope that, with the help of our friends and devoted followers, we can return to presenting four full orchestral concerts a season.

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 www.naumburgconcerts.org

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

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Sashka Korzenska
Ashley Horne
Suzy Perelman
Eiko Tanaka
Roxanne Bergman
Viola
Andra Voldins
Martha Mooke
Alissa Smith



George Garrett Keast - conductor – is “one of America’s brightest young conductors” *Town-Crier News* whose “strong energetic body language” *News Times* and “strong technique and right artistic sense” *Austin American Statesman* make him a promising and sought-after exponent of the young generation of conductors. Highlights during 2007/08 are a re-engagement as guest-conductor with the Oregon Symphony, a concert with the NY All-State Symphony, and a return to lead a production of Carlisle Floyd’s *Susannah* at the Butler Opera Center of the University of Texas at Austin.

He has also conducted the NJ Symphony Orchestra, Oregon & Ridgefield Symphony, Boise Philharmonic, and Mexico’s Orquesta Sinfonica de Xalapa. In July 2006 he led a program of Mozart, Stravinsky, and Beethoven with the Naumburg Orchestra in Central Park, and returned for his fifth season as conductor of Canada’s Music at Port Milford Chamber Music Festival.

A 1995 graduate of The University of Texas School of Music, Keast has performed and studied at the Aspen & Tanglewood Music Festivals, Festival at Sandpoint, and the Opera Theatre of Lucca. Important mentors have included conductors Louis Lane, Yoel Levi, Larry Rachleff, Simon Rattle, Robert Spano, Gunther Schuller, and David Zinman. Keast has a deep interest in performing and promoting new music. He is passionate about teaching young people, building audiences for classical music, and developing stimulating programs for the modern symphony orchestra.

Brooklyn Philharmonic

One of the nation’s groundbreaking music ensembles, the Brooklyn Philharmonic has cemented 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 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.

Cello

Kate Sanford Spingarn
Joseph Kimura
Clarissa Howell
Bass
Richard Sosinsky
Rick Ostrovsky
Flute
Katherine Fink
Oboe
Melanie Feld
Tuck Lee
Clarinet
Paul Garment
Pavel Vinnitsky



Tim Fain – violinist – has emerged as possessing “everything he needs for a first-rate career,” *Washington Post*. He is “a charismatic young violinist with a matinee idol profile, strong musical instincts, and first rate chops,” according to *The Boston Globe*. An Avery Fisher Career Grant recipient, his

2007/08 highlights include debuts with: the Baltimore Symphony in Aaron Jay Kernis’ *Lament and Prayer*, and the Maryland Symphony, the Boise Philharmonic, and the Champaign-Urbana Symphony, a solo violin performance of Einstein on the Beach in a concert version of Philip Glass’ opera at Carnegie Hall and a recital at the Philadelphia Chamber Music Society.

Fain has been a soloist with the Orchestra of St. Luke’s, The Chamber Music Society of Lincoln Center and NY’s Bargemusic. He has appeared with the Mexico City Philharmonic, Orquesta Filarmónica de Buenos Aires, the Spoleto & Lucerne Festivals, and the Concertgebouw in Amsterdam. A first violinist of the Rossetti String Quartet, his national tours include: “Musicians from Marlboro” and performances at the Ravinia, Bridgehampton, Santa Fe, Caramoor, Bard, Cooperstown, Chamber Music Northwest, Vail Valley, Moab, and Martha’s Vineyard festivals.

His debut CD on the Image Recordings label reflects his support of contemporary composers with works by Bach, Kreisler and Kevin Puts, Mark O’Connor, Daniel Ott, & Randy Woolf.

A native of Santa Monica, a graduate of the Curtis Institute, where he studied with Victor Danchenko, & The Juilliard School, where he worked with Robert Mann. He currently resides in NYC.

Bassoon

Frank Morelli
Doug Quint
French Horn
Danielle Kuhlmann
Nancy Billmann
Trumpet
Jerry Bryant
Steve Ametrano
Timpani
Richard Fitz
Librarian
Arlo McKinnon
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Jonathan Taylor

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