

## 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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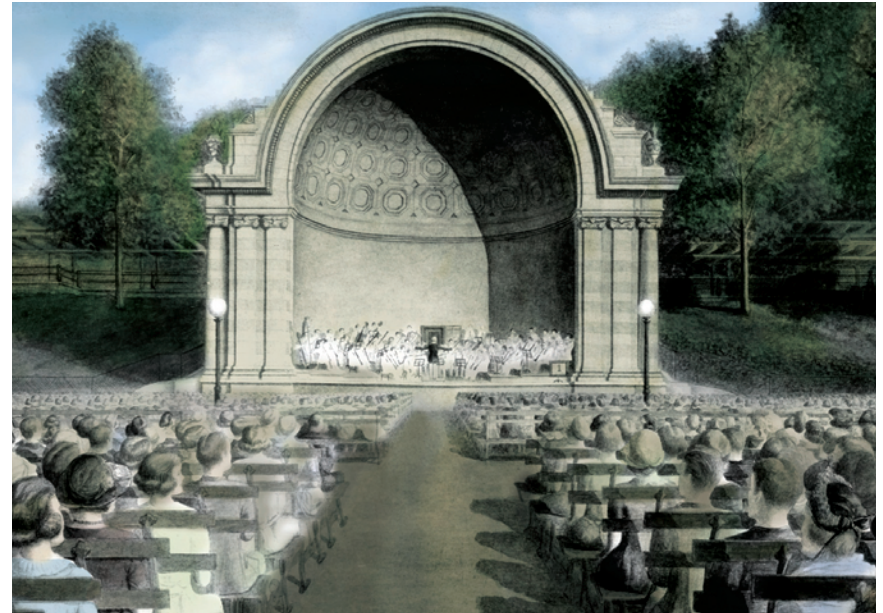
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# NAUMBURG ORCHESTRAL CONCERTS

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

PRESENTS

## NAUMBURG ORCHESTRA

**MAXIM ESHKENAZY**  
CONDUCTOR

**ASHU**  
SAXOPHONE SOLOIST

**7:30 PM TUESDAY August 5, 2008**

The Naumburg Bandshell on the Concert Ground of Central Park

Please visit [WWW.NAUMBURGCONCERTS.ORG](http://WWW.NAUMBURGCONCERTS.ORG) for more information on our series.

Check the Website for our 104th Season in 2009

In celebration of 103 years of  
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**Bela Bartok (1881-1945)**

**RUMANIAN FOLK DANCES (1915)**

- I Jocul Cu Bata
- II Braul
- III Pe Loc
- IV Buciumeana
- V Poarca Romaneasca
- VI Manuntelul

**Antonin Dvorak (1841-1904)**

**SERENADE FOR STRINGS IN E MAJOR, OP. 22 (1875)**

- I Moderato
- II Tempo di Valse
- III Scherzo: Vivace
- IV Larghetto
- Finale: Allegro vivace

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

**Jacques Ibert (1890-1962)**

**CONCERTINO DA CAMERA (1935)**

- I Allegro con moto
- II Larghetto, Animato molto

**Astor Piazzolla (1921-92) (arr. Ashu)**

Two Tangos:

**TANTI ANNI PRIMA (1984)**

**LIBER TANGO (1974)**

**Jules A. E. Demersseman (1833-66) (orch. Ashu)**

**FANTASIE SUR UN THEME ORIGINAL (1862)**

**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.

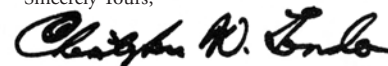
Rising costs and a stagnant endowment, however, had forced us to reduce the number of full orchestral concerts from its original four to two or three each year. We hope that, with the help of our friends and devoted followers, we can return to presenting four full orchestral concerts a season.

We invite you to become a patron of the Naumburg Orchestral Concerts, a non-profit 501(c)3 located in Manhattan and managed by an unpaid 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](http://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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Please make checks payable to "Naumburg Orchestral Concerts, Inc." and mail to the address above.

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## Naumburg Orchestra

### Violin

**Abe Appleman,**  
**Concert Master**  
**Roxanne Bergman**  
**Avril Brown**  
**Howard Hall**  
**Mariko Komuro**  
**Roy Lewis**  
**Carol Pool**  
**Mary Jo Stilp**  
**Una Tone**  
**Kristof Witek**  
**Heather Paaue**



**Maxim Eshkenazy - conductor**  
– is considered a rising star among today's youngest generation of conductors. Bulgarian native Maxim Eshkenazy has been described as a musician of "vigor and intelligence..." who conducts with "complete assuredness and insight..." The *LA Times* calls him "charismatic and exciting."

Maxim Eshkenazy was appointed assistant conductor of the Pacific Symphony effective July 2008. His current conducting appointments include Music Director of the Bakersfield Youth Orchestra and Assistant Conductor at the Colburn School in Los Angeles. Previously he was associated with the Pasadena Youth Symphony as its Music Director, and served as Music Director of the Music of Changes Chamber Orchestra, Assistant Conductor of the American Youth Symphony, and Assistant Conductor of the Herbert Zipper Chamber Orchestra.

He regularly guest conducts Bulgaria's major orchestras, including the Sofia Philharmonic, Classic FM Orchestra, Pleven Opera-Philharmonic Association, Bourgas Opera-Philharmonic Association. Eshkenazy frequently performs the music of contemporary composers.

During the 2007/08 season, Eshkenazy shared the concert stage with noted violinist Shlomo Mintz. He also made his conducting debut with the Varna Opera-Philharmonic Society Orchestra.

Among last season's highlights was a concert with violin virtuoso Pinchas Zukerman and the Classic FM Orchestra, which received nation-wide attention and was broadcast on Bulgarian National Television.

Maxim Eshkenazy received his early musical training at the Sofia Conservatory before moving to the United States to pursue a double Master of Music degree in Conducting and Violin Performance at the University of Southern California.

He is an alumnus of several world-class conducting schools and workshops including the Pierre Monteux School in Maine, and was awarded a coveted Conductor's Fellowship to the newly established American Academy of Conducting at the Aspen Music Festival in the summer of 2000.

An avid sportsman and licensed pilot, Eshkenazy makes his home in Southern California.

Website: [www.eshkenazy.com](http://www.eshkenazy.com)

### Viola

**Ron Arron**  
**Ardith Holmgrain**  
**Tawnya Popoff**  
**Maxine Roach**  
**Cello**  
**David Heiss**  
**Daniel Miller**  
**Deborah Sepe**  
**Bass**  
**Jeff Carney**  
**John Beal**

### Flute

**Tania Witek**  
**Oboe**  
**Kathy Halvorson**  
**Clarinet**  
**Mitchell Krieger**  
**Bassoon**  
**Harry Searing**  
**French Horn**  
**Peter Reit**  
**Trumpet**  
**Arthur Murray**



**Ashu - saxophone soloist**, age 26, has continually defied conventions winning major international and national competitions traditionally won by pianists and violinists. He made his recital debut at Carnegie Hall's Weill Recital Hall, in New York, and, at age 16, made his concerto debut at DAR Constitution Hall in Washington, D.C. He has performed throughout the USA and Europe, including such locations as Norway, Switzerland, France, Germany, Austria, Portugal, and the French West Indies.

With a dynamic style that captivates audiences, and a repertoire ranging from original soprano and alto saxophone works by Debussy, Ibert, and Villa-Lobos to his own arrangements of Morricone, Rachmaninoff, and Piazzolla, Ashu has shown that the concert saxophone can reach beyond stylistic categorization and to a large diversity of people. "Riveting...Brilliant...Pizzazz to burn!" (National Public Radio Performance Today host) and "...just as much fun to watch him as it is to listen to him." *Dallas Morning News*.

Born and raised in California, Ashu began playing the saxophone at age 10. Ashu has won First Prizes at the International Heida Hermanns Competition, International Kingsville Wind Instrumentalist Competition, National Federation of Music Clubs Competition, National Midland-Odesa Competition, National Lennox/RSO Competition, National George S. Howard Competition, and National Alliance for Excellence Competition. In addition, he has been overall winner of the Houston Symphony, Keweenaw Symphony, Skokie Valley Symphony, and Northwestern University Concerto Competitions. Other awards include overall winner of the American Opera Society Competition, First Prize winner of the WAFSA Concerto Competition, winner of the Interlochen Governor's Scholarship, and Grand Prize winner of the Houston Symphony Flores-Smith Competition.

Ashu has toured as concerto soloist with symphony orchestras throughout the world (Vienna Chamber Orchestra, Metropolitan Orchestra of Lisbon, etc.) and has been presented on numerous prestigious recital series, with recent venues including the Vienna Konzerthaus, Kravis Center, and La Jolla Music Society Series. Upcoming engagements include concert tours and performances at music festivals throughout Europe, New Zealand, Australia, the Baltic, and the USA. Ashu received his Bachelor and Master of Music degrees in saxophone performance from Northwestern University and is currently based in the Chicago area. For more information on Ashu, please visit his website at [www.ashuonline.com](http://www.ashuonline.com)

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