

## 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.

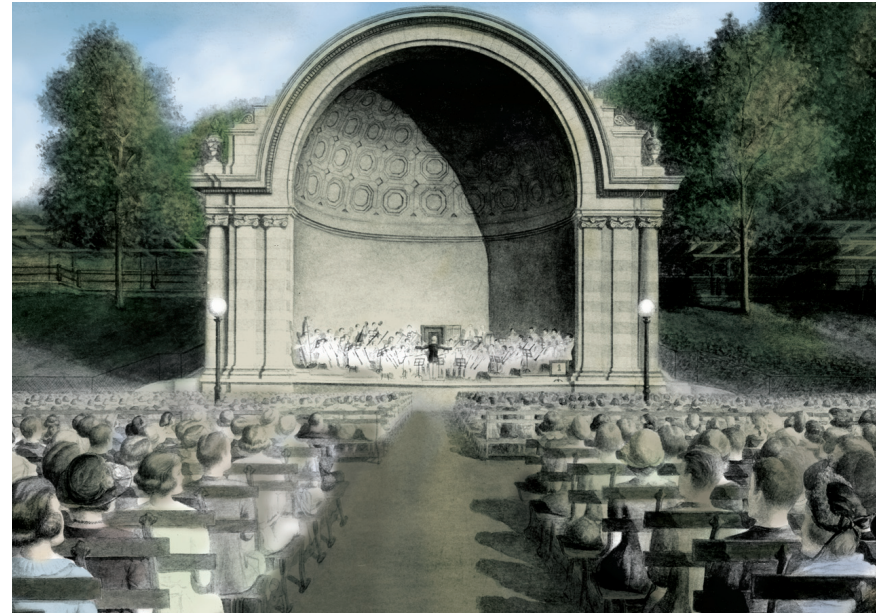
In late nineteenth century New York, Mr. Naumburg felt a need to encourage and stimulate the public's interest in symphonic and semi-classical music. In 1873, Naumburg founded the Oratorio Society of New York in the family parlor, where Leopold Damrosch, Theodore Thomas and Marcella Sembrich, among others, 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.

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

104TH ANNIVERSARY SEASON OF FREE CONCERTS FOR THE PEOPLE OF NEW YORK

PRESENTS

## THE KNIGHTS

**LARA ST. JOHN** VIOLIN SOLOIST  
**SCOTT ST. JOHN** VIOLIN SOLOIST  
**ANDREA GRIMINELLI** FLUTE SOLOIST

7:30 PM TUESDAY JUNE 23, 2009

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.

**Our next concerts this season are Tuesdays; July 7, 21, & August 4, 2009.**

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**J.S. Bach (1685-1750)**

**VIOLIN CONCERTO NO. 2 IN E MAJOR, (C. 1720) BWV 1042**

**Lara St. John, violin**

- I. Allegro
- II. Adagio e sempre piano
- III. Allegro Assai

**J.S. Bach (1685-1750)**

**BRANDENBURG CONCERTO NO. 5 IN D MAJOR, BWV 1050,**  
**Alex Sopp, flute; Colin Jacobsen, violin; Steven Beck, harpsichord**

- I. Allegro
- II. Affettuoso
- III. Allegro

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

**J.S. Bach, (1685-1750)**

**ORCHESTRAL SUITE NO. 2 IN B MINOR, (1717) BWV 1067**

**Andrea Griminelli, flute**

- Overture - Allegro, Lento
- Rondeau - Allegro
- Sarabande - Andante
- Bourrees - Allegro
- Polonaise & Double - Allegretto
- Menuet - Allegretto
- Badinerie - Vivace

**J.S. Bach (1685-1750)**

**CONCERTO FOR 2 VIOLINS, STRINGS AND CONTINUO IN D  
MINOR, (C. 1720) BWV 1043**

**Lara St. John & Scott St. John, violins**

- I. Vivace
- II. Largo ma non tanto
- III. Allegro

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 104-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

NAUMBURG ORCHESTRAL CONCERTS  
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Christina Courtin  
Johnny Gandelman  
Kristi Helberg  
Colin Jacobsen  
John Marcus  
Guillaume Pirard  
Amie Weiss

### Viola

Kyle Armbrust  
Nick Cords  
Max Mandel

### Cello

Alex Greenbaum  
Julia MacLaine  
Jane O'hara

### Bass

Zach Cohen

### Flute

Alex Sopp

### Harpischord

Steve Beck

### Lara St. John - violin soloist



– returns to the Naumburg Concerts after her well received and much enjoyed Naumburg Orchestral Concerts performance of Vivaldi and Piazzola's **Four Seasons**, on July 25th 2007, with the Brooklyn Philharmonic. Critics have described Lara as “something of a phenomenon” and as a “high-powered soloist” The NYT. She has performed widely in the US and abroad. Lara's latest recording is, Hindson - Corigliano - Liszt/Kennedy/St. John released in 2008. Her 2007 recording of Bach: **The Six Sonatas and Partitas for Violin Solo**, was described as “awe-inducing” by The Toronto Star, and “wild, idiosyncratic, and gripping” by The Los Angeles Times. It climbed to No. 2 and was the year's best selling double album on iTunes.

Lara began playing the violin when she was 2 years old. She made her first appearance as soloist with orchestra at age 4, and her European debut with the Gulbenkian Orchestra in Lisbon when she was 10. She toured Spain, France, Portugal and Hungary at ages 12 and 13, entered the Curtis Institute at 13, and spent her first summer at Marlboro three years later. Her teachers have included Felix Galimir, David Takeno, and Joey Corpus.

She performs on the 1779 “**Salabue**” **Guadagnini** thanks to an anonymous donor and Heintz & Co. of Toronto.

### Scott St. John - violin soloist



– plays “with endearing grace and rich tone. With either of his two instruments, violin & viola, he is a distinctive musician - strong, poised and musically intelligent.” - The NYT. Canadian-born, Scott,

has captured the attention of the musical world through his riveting and virtuosic performances on the violin, viola and electric MIDI violin. Prizewinner of the 1992 Munich International Violin Competition; winner of the Young Concert Artists Award; First Prize winner of the Alexander Schneider Violin & Viola Competition in 1987, he brings a superb technique, and captivating musicianship to his performances. He has performed widely in the US and abroad.

### Andrea Griminelli - flute soloist



– is acclaimed by critics and audiences for his sensitive interpretations and astonishing technique. The NYT's called Andrea “one of the eight top emerging artists of the nineties”. He began playing the flute at the age of ten and studied with

legendary flutists Jean-Pierre Rampal and Sir James Galway. Sir James has described him as “the greatest flute player who has come to the forefront of the musical scene for many years”. During his studies with Jean-Pierre Rampal at the Paris Conservatory he won music competitions in Stresa and Alessandria, Italy. In 1983 and 1984 he was awarded the prestigious Prix de Paris. In 1984, at the age of 25 he was invited by Luciano Pavarotti to perform in Pavarotti's now famous concert in New York's Madison Square Garden. This was the beginning of a long-standing collaboration with the great tenor that led to unforgettable performance at London's Hyde Park in 1990, New York's Central Park in 1993, the Eiffel Tower in Paris and Red Square, Moscow.

Griminelli has travelled and toured extensively throughout the world. In 1991 Griminelli received a knighthood from the President of the Italian Republic and in 2003 was made Officer of Merit of the Italian Republic. He has recorded extensively in a wide range of music and a very distinguished roster of artists.

**The Knights – orchestra** - are a fellowship of young musicians of diverse and accomplished backgrounds who come together for the shared joy of musical exploration. “You had the feeling of being with musicians, not just observing them...” (New York Times). The NY based ensemble seeks to expand the idea of what an orchestra can be through creative programming and a unique atmosphere of camaraderie that treats the orchestra as an ensemble capable of creating the intimacy and immediacy of a much smaller group.



## 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

A 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