

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 considerately, 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 cofounded 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.

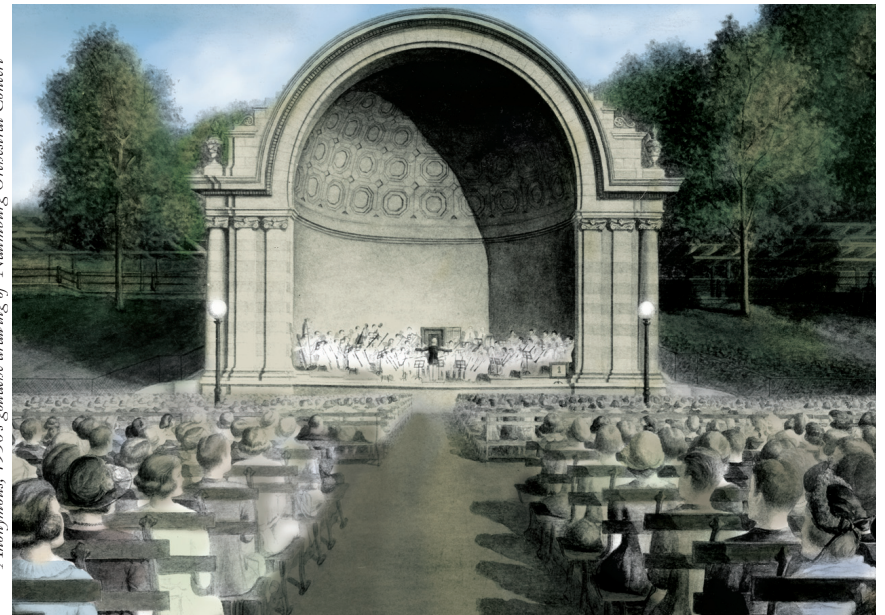
After Elkan Naumburg's death in 1924, his sons, Walter W. Naumburg and George W. Naumburg continued the park concerts. When Walter W. Naumburg died in 1959, his will provided for the perpetuation of these concerts.

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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Anonymous, 1930's gouache drawing of Naumburg Orchestral Concert



NAUMBURG ORCHESTRAL CONCERTS

105TH ANNIVERSARY SEASON OF FREE CONCERTS FOR THE PEOPLE OF NEW YORK

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GUEST ANNOUNCER

7:30 PM TUESDAY JULY 6, 2010

The Naumburg Bandshell on the Concert Ground of Central Park
Please visit WWW.NAUMBURGCONCERTS.ORG for more information on our series.

Our next concerts this season are Tuesdays; July 20 & August 3, 2010.

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Friedrich Dotzauer (1783-1860)
CELLO QUINTET IN D MINOR, OP. 134 (1835)

I Allegro
II Minuetto
III Poco Adagio
IV. Allegro spirituososo

David Requiro, soloist

Johann Sebastian Bach (1685-1750)
PIANO CONCERTO IN D MINOR, BWV1052

Stephen Beus, soloist

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

Felix Mendelssohn (1809-1847)
OCTET IN E-FLAT MAJOR, OP. 20 (1825)

I Allegro moderato ma con fuoco
II Andante
III Scherzo
IV Presto

From the Naumburg Orchestral Concerts

FREE CLASSICAL MUSIC, A SERVICE IN HARMONY WITH OUR COMMUNITY

DEAR FRIENDS:

We hope you enjoy tonight's musical performance presented by the Naumburg Orchestral Concerts and will enjoy the other concerts this season.

The Naumburg Orchestral Concerts has a 105-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.


Our long term goal is to expand our program to have more full orchestral concerts each season. To do so we need to increase our endowment. Your increased donation will help us to increase that endowment.

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 or to increase our endowment.

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.

Your help now will insure that 2010 is a great year and that 2011 is an even better year. Thank you for your interest and support.

Sincerely Yours,



Christopher W. London
President

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

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my tax-deductible contribution. Or go online to our website
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Stefan Milenkovich
Annaliesa Place
Lisa Shihoten

Viola:

Mark Holloway
Robert Meyer

Cello:

Bronwyn Banerdt
David Requiro

Double Bass:

Andrew Trombley

Piano:

Stephen Beus

Managing Director

Mei Ying

The [Jupiter Symphony Chamber Players](#) - were created in January 2002 as A Living Tribute to Jens Nygaard, conductor extraordinaire of the orchestra, Jupiter Symphony. *New York Times* critic Anthony Tommasini gave it his consent, calling it "a fitting series." Adam Baer of the *New York Sun* proclaimed it "one of the city's cultural jewels." Jens Nygaard was conductor of the [Naumburg Orchestra from 1979 to 1993](#).

The chamber music group celebrates a legacy that denotes musical excellence, gives performance opportunities to outstanding musicians, and imparts a love of and enthusiasm for music through interesting and unusual programs of works in the standard repertoire, and especially pieces by lesser known composers that deserve to be heard.

Jens Nygaard named his orchestra Jupiter, as he had the beautiful, gaseous planet in mind—unattainable but worth the effort, like reaching musical perfection. Many, indeed, were privileged and fortunate to hear his music-making that was truly Out Of This World. The Jupiter Symphony Chamber Players seeks to attain that stellar quality.

Currently, Jupiter's season comprises forty concerts—each of its thoughtfully-wrought programs is performed twice on twenty Mondays from September through May at the Good Shepherd Presbyterian Church in New York City. In addition, there is a summer series of three concerts as well as concerts within and beyond metropolitan New York, performed throughout the year in various venues.



[Stefan Milenkovich](#), violin soloist & leader's, "recital at the Kennedy Center was so disarmingly magical that it is not easy to describe it's glories. Milenkovich is clearly at the threshold of a major career. This is not so much a matter of a dazzling virtuosity (though he has it all) as of searching musicianship." - *The Washington Post*

[Stephen Beus](#), piano soloist, "intoned like a veteran, producing a totally professional sound and demonstrating sophistication beyond his years... Mr. Beus impressed with his evenhandedness, a uniformity of touch sans pedal that made a strong case for Bach on the modern Steinway. By keeping his declamations on an even keel, his lower notes exhibited more power as groundings without any need to make them louder than their upper cohorts. Some slight silences between phrases stressed the drama, while a strong enunciation fostered just the right feeling of gravitas... Expertly performed." *New York Sun*, 2008



[David Requiro](#), cello, winner of the [2008 Naumburg Competition](#). First Prize winner of both the 2006 Irving Klein and Washington string competitions, is emerging as one of America's most promising young cellists. His accomplishments include a première performance of Tan Dun's *Elegy: Snow in June* for cello and percussion at the Aspen Music Festival and the completion of the first half of the cycle of Beethoven's works for cello and piano at the Phillips Collection, with future cycles scheduled. A native of Oakland, California, David is cellist of the Kashii String Quartet. "Requiro has everything ~ musicianship, poise, dazzling technique, and even that great indefinable, star quality" Michael Morgan, *San Francisco Classical Voice*.

[Midge Woolsey](#) has proudly served the tristate community as a broadcaster for over 30 years. Since joining WQXR in 1993, she has been the Weekend Music host and more recently the Weekday Evening host. As a host on public television's flagship station Thirteen/WNET she has introduced such specials as Andrea Bocelli's Emmy nominated Statue of Liberty Concert, The Three Tenors with James Levine live from Paris, and the landmark twenty-four hour event, PBS Millennium 2000. She has also hosted numerous fundraising events, including Josh Groban in Concert and Pavarotti in Central Park.



Behind the scenes, Woolsey worked with Jac Venza on Great Performances, the award-winning PBS series of international music, dance and drama programs. She also served as production executive for award-winning producer David Grubin, working with him on several acclaimed historical documentaries for the PBS series American Experience and on the poetry series The Language of Life with Bill Moyers. Woolsey has degrees in theater and music, and has served as a director, performer and choreographer in more than 100 productions with various regional opera and musical theater companies.

Music Pavilion



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 NEWYORK, N.Y. 10024-1513