

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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FREE CLASSICAL MUSIC, A SERVICE IN HARMONY WITH OUR COMMUNITY

Anonymous, 1930's gouache drawing of Naumburg Orchestral Concert



NAUMBURG ORCHESTRAL CONCERTS

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

PRESENTS

THE KNIGHTS

ERIC JACOBSEN
CONDUCTOR

VERA BETHS
VIOLIN SOLOIST

BILL MCGLAUGHLIN
GUEST ANNOUNCER

7:30 PM TUESDAY AUGUST 3, 2010

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

This is our last concert this season. See you next year for our 106th season.

In celebration of 105 years of
Free Concerts for the people of New York City

THE OLDEST CONTINUOUS FREE OUTDOOR CONCERT SERIES IN THE UNITED STATES

THE KNIGHTS

ERIC JACOBSEN, CONDUCTOR
VERA BETHS, VIOLIN SOLOIST

Gioachino Rossini (1792-1868)

BARBER OF SEVILLE OVERTURE (1816)

Ludwig van Beethoven (1770-1827)

ROMANCE FOR VIOLIN & ORCHESTRA IN F MAJOR OP. 50 (1802-03)

Vera Beths, Violin

Dmitri Shostakovich (1906-1975)

WALTZES (ARR. LJOVA ZHURBIN FOR THE KNIGHTS)

I. Waltz from the film "Michurin"

II. Waltz from the film "Eyes Wide Shut"

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

Claude Debussy (1862-1918)

CHILDREN'S CORNER SUITE (ARR. MOUTON), (1908)

3 pieces of 6

I. Serenade for the Doll, Allegretto ma non troppo

II. The Little Shepherd, Tres modere

III. Golliwogg's Cakewalk, Allegro guisto

Joseph Haydn (1732-1809)

SYMPHONY IN D MAJOR, NO. 101, "THE CLOCK" (1794)

I Adagio - Presto

II. Andante

III. Menuetto: Allegretto - Trio

IV. Finale: Vivace

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 join us at our concerts again next year for our 106th 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 we will allow 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
naumburgconcerts.org to either **MAKE A DONATION** or
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The Knights orchestra is a fellowship of adventurous musicians who cultivate collaborative music making and who creatively engage audiences in the shared joy of musical performance. Based in NYC, The Knights expand the orchestral concert experience with their diverse programming, innovative formats, and unique atmosphere of camaraderie that creates the intimacy and immediacy of chamber music. Led by conductor Eric Jacobsen, The Knights perform in a wide spectrum of concert venues, including Carnegie Hall, Lincoln Center, Tonic, the Brooklyn Lyceum, Le Poisson Rouge, Celebrate Brooklyn Arts Center, Central Park, Mass MoCA, and the Whitney Museum. Their expanding presence on the music festival scene includes invitations to perform at the Ravinia Festival, the Stillwater Music Festival in Minnesota, and at Caramoor Festival's Fall Gala with Yo-Yo Ma.

Vera Beths violin soloist, was born in Haarlem, Holland. At 14 she won first prize at the international violin competition in Wales. In 1969, she won both the first prize at the Oskar Back competition & the Prix D'Excellence award. Beths soloist performances throughout the world include working with conductors such as Bernard Haitink, Kiryll Kondrashin, Edo de Waart and the Concertgebouw Orchestra. Her baroque violin performances include work with Frans Bruggen and solos with several orchestra's, including the Orchestra of The 18th Century. She also worked with Jean Fournet, Lorin Maazel, Walter Susskind & many others. As a chamber musician she founded, together with Anner Bijlsma & Jurgen Kussmaul, the successful chamber music group Archibudelli. On gut strings and with period bows they give exciting performances of 18th & 19th century repertoire. Archibudelli has made numerous CD's for Sony Classical Vivarte series, many of which were awarded prestigious prizes such as an Edison & several Diapason d'Ors. Vera Beths has taught at the Royal Conservatory in The Hague since 1978. She plays a Stradivarius built in 1727.



Bill McGlaughlin's introduction to music came late; he was fourteen before he took his first piano lessons. He has served as an educator, as a performer, as a conductor, and most recently, a twelve year engagement as Music Director of the Kansas City Symphony. He has also been active as a guest conductor. McGlaughlin also served as guest composer. In broadcasting, McGlaughlin serves as host of the popular public radio program St. Paul Sunday, since its 1980 inception. He has also been active with PBS, the BBC as co-host of the chamber music program Center Stage From Wolfltrap, & since 2003 the new daily program: Exploring Music with Bill McGlaughlin. He has also contributed a number of features to Metropolitan Opera broadcasts.

Music Pavilion



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