

OUR 107TH SEASON OF FREE CLASSICAL MUSIC FOR THE PEOPLE OF NEW YORK.

Anonymous, 1930's gouache drawing of Naumburg Orchestral Concert



NAUMBURG

ORCHESTRAL CONCERTS

PRESENTS

THE KNIGHTS

With the World Premiere of Matt Herskowitz's
Concerto Grosso

7:30 PM TUESDAY JULY 24, 2012

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

Our last concert this season - Tuesday August 7, 2012.

The oldest continuous free outdoor concert series in the United States

**TONIGHT'S CONCERT IS BEING BROADCAST LIVE ON CLASSICAL
105.9 FM WQXR AND WQXR.ORG WITH HOST**

MIDGE WOOLSEY

NAUMBURG ORCHESTRAL CONCERTS PRESENTS

THE KNIGHTS

ERIC JACOBSEN

CONDUCTOR

MATT HERSKOWITZ

PIANO

JOHNNY GANDELSMAN & ARIANA KIM

VIOLIN

Steve Reich (1936)

DUET (1993)

Henry Purcell (1659-1695)

AIRS AND DANCES

Matt Herskowitz

CONCERTO GROSSO (2012)

(World Premiere - Commissioned by Naumburg Orchestral Concerts)

Darius Milhaud (1892-1974)

LA CRÉATION DU MONDE, OP. 81A (1922-23)

Overature

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

Aaron Copland (1900-1990)

Quiet City (1941)

Joseph Haydn (1732-1809)

SYMPHONY NO. 8, 'LE SOIR (1761)

Allegro molto

Andante in C major

Menuetto & Trio

La tempesta: Presto

The Knights

Violin

Colin Jacobsen
Johnny Gandelsman
Ariana Kim
Pico Alt
Christina Courtin
Guillaume Pirard

Viola

Kyle Armbrust
Max Mandel
Miranda Sielaff

Cello

Alex Greenbaum
Eric Jacobsen

Bass

Zach Cohen

Flute

Alex Sopp

Oboe

Gus Highstein

James Roe

Bassoon

Damian Primis

French Horn

David Byrd-Marrow
Rachel Drehmann

Trumpet

Sycil Mathai

Piano and Harpsichord

Steve Beck

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Eric Jacobsen

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Liz Mahler
Operations & Development Coordinator
Aristea Mellos
Interns
William Leith
John Primavera



The Knights are an orchestra of friends from a broad spectrum of the New York music world who cultivate collaborative music making and creatively engage audiences in the shared joy of musical performance. Led by an open-minded spirit of camaraderie and exploration, they expand the orchestral concert experience with programs that encompass their roots in the Classical tradition and their passion for musical discovery. Members of The Knights are active as soloists, orchestral players, and chamber musicians as well as composers, arrangers, singer-songwriters, and improvisers who bring a range of cultural influences to the group. "On a fast track to the top of

the chamber orchestra ladder (*Cleveland Classical*)," The Knights launched WQXR's Ensemble-In-Residence program this year, engaging millions of listeners online, on-air, and in concert. The orchestra performed in New York venues from the 92nd Street Y to The Stone, presented tours throughout Germany and the US, and released an acclaimed new album, *A Second of Silence* (Anacalagon). This fall, The Knights look forward to the release of a third album on SONY Classical, and a return to the Ravinia Festival featuring a series of historic collaborations with Yo-Yo Ma, Itzhak Perlman, and Dawn Upshaw (Walter W. Naumburg International Competition prizewinner, 1985.) To learn more, please visit www.theknightsnyc.com

WQXR Production Staff

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Producers: [Martha Bonta](#), [Eileen Delahunty](#), [Aaron Dalton](#)

Stage Manager: [Will Jameson](#)

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.



Program Notes

La création du monde, Op. 81a (1922-23) Overture, The Chaos before Creation, The slowly lifting darkness, the creation of trees, plants, insects, birds and beasts, Man and woman created, The desire of man and woman, The man and woman kiss (Coda)

Concerto Grosso was commissioned by Naumburg Orchestral Concerts in 2012, and this performance represents the world premiere of the piece. The composer, Matt Herskowitz, writes: "I didn't set out to write a concerto grosso, but as the piece developed, I saw a great opportunity to include a nice solo part for each instrument. I then decided, that in fact, it was a concerto grosso!" In the traditional Baroque form, a concerto grosso pits the musical ideas of the soloists (the concertino), against the full ensemble (the ripieno). In Matt's new composition, the music inhabits a jazz inflected and contrapuntal style, and is in four small sections that flow into each other without break. Matt continues, "It's basically composed around two principal themes. Sometimes the soloists are playing against the ensemble, and sometimes they're playing off of it, but I don't want to start describing the piece, as you're going to hear it soon for yourself. All I'll say is, I hope you enjoy it!"

Soloists

Matt Herskowitz is a pianist, composer, songwriter, and arranger. His multi-faceted career has led to a unique and personal voice in music. His vast experience in classical, jazz, pop, and world music has culminated in his newest album, *Jerusalem Trilogy* (Justin (Time Records), featuring Matt's original compositions and arrangements. The album is a fusion of the structured discipline of classical music and the improvisational freedom of jazz, combined with a unique blend of Arab and Jewish musical styles and grooves. The album was nominated for a Juno award for "Best Contemporary Jazz Album of the Year." Matt has performed at major festivals around the world. His trio's debut recording, *Forget Me Not*, received wide critical acclaim. Dave Brubeck, upon hearing the album, wrote to Matt and commented: "Hearing such technique almost ruined my day. I said to myself, "This is the final straw. I'd better retire now." Matt's performance on the soundtrack of the Oscar-nominated film *The Triplets of Belleville* has also earned him much popular and critical acclaim. His arrangement of a Bach Prelude, called *Bach à la Jazz*, helped earn the film's soundtrack a César award in France and a Grammy nomination. Matt's album of original solo piano arrangements of Gershwin, including the *Concerto in F* and *Cuban Overture*, was nominated for Québec's prestigious Opus Award. His next album will feature his trio plus the renowned flutist Andrea Griminelli in original arrangements of popular Bach pieces. Matt is a graduate of The Juilliard School and the Curtis Institute of Music, and currently resides in Montreal. For more information, please visit mattherskowitz.com

Johnny Gandelsman, violin, has a musical voice that was shaped by his artistic collaborations with great artists, including: Yo-Yo Ma, Nigel Kennedy, Mark Morris, Osvaldo Golijov, and James Levine, to name but a few. A prize-winner at the Kreisler and Menuhin competitions, Johnny has performed as a soloist internationally with orchestras, including: the New York and Israel Philharmonic, the Chicago Symphony, the Vienna Symphony, the Deutsche Opera, and the Polish Radio Orchestra. Johnny regularly performs in the string quartet Brooklyn Rider, and has been a member of the Silk Road Ensemble since 2002. He is particularly interested exploring music from different genres and cultural traditions, and in 2003, he co-created a performance series in New York City, *In A Circle*, in which Persian, folk, bluegrass, mugham and rock was presented along-side Western classical music.

Ariana Kim, violin, was noted by the New York Times for giving "the proceedings an invaluable central thread of integrity and stylishness," made her New York recital debut at Carnegie's Weill Hall in 2008. A recipient of the prestigious Artists International Award, Ariana has recently accepted a new professorship at Cornell University. Ariana has made extensive solo and collaborative appearances with various orchestras, ensembles, and musicians throughout the world, including: the critically-acclaimed new music ensemble, Ne(x)tworks, the Chamber Music Society of Minnesota, and the Louisiana Philharmonic Orchestra in New Orleans, where she was acting concertmaster. Her recent engagements have included solo appearances with the Indianapolis Symphony Festival Orchestra, as well as a performance of John Cage's Songbooks at the Berliner Festspiele with Ne(x)tworks. To learn more, please visit arianakim.com

We hope you enjoy tonight's musical performance presented by Naumburg Orchestral Concerts. We need your support in order to help fund these concerts. Please either stop at the desk or visit our website www.naumburgconcerts.org to learn how you can donate to help.

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. Thoughtfully, the design also stands centered between the two projecting pergola viewing points and it 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

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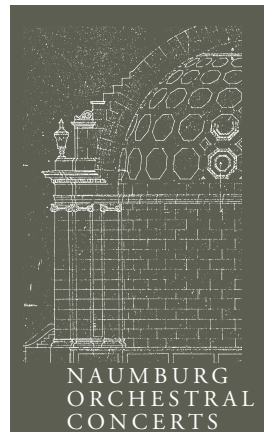
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From E.B. White's *Here is New York*, 1949

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.

Have you ever been to a free concert at The Naumburg Bandshell in Central Park? If you haven't, you should plan to go before the summer is over. It's one of most unique experiences New York has to offer.

The Naumburg Bandshell is one of New York City's great cultural icons. It has entertained generations of New Yorkers with an incredible variety of performances. Duke Ellington, Irving Berlin and The Grateful Dead have all performed on the stage. Martin Luther King once stood there and John Lennon was eulogized from that very spot.

The bandshell was donated by philanthropist—and classical music lover extraordinaire - Elkan Naumburg. In 1905, Mr. Naumburg had begun a series of free, classical concerts in Central Park known as the Naumburg Orchestral Concerts. When it was completed in 1923, the bandshell became the series' new home. Thanks to the generosity, dedication and hard work of Elkan Naumburg's descendants, all of whom have also been unbelievably committed to classical music, the Naumburg Orchestral Concerts series is celebrating its 105th anniversary this year. And, yes, the performances take place in the bandshell. Though the bandshell continues to feature other kinds of performances, the Naumburg Orchestral Concerts are the centerpiece of the season.

As has been the case with many of New York's iconic structures—Carnegie Hall and Grand Central Station to name two—there was a time when the bandshell was facing the wrecking ball. Fortunately, the tide turned and the bandshell was saved. But, concern continues about its future.

-from a piece by Midge Woolsey written in 2010. Originally published along with her interview of Christopher London on WQXR.org

<http://www.wqxr.org/articles/wqxr-features/2010/jul/16/naumburg-bandshell-new-york-icon/> ><http://www.wqxr.org/articles/wqxr-features/2010/jul/16/naumburg-bandshell-new-york-icon/>

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