

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 now known as the Naumburg Orchestral Concerts. When it was completed in 1923, the Naumburg 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

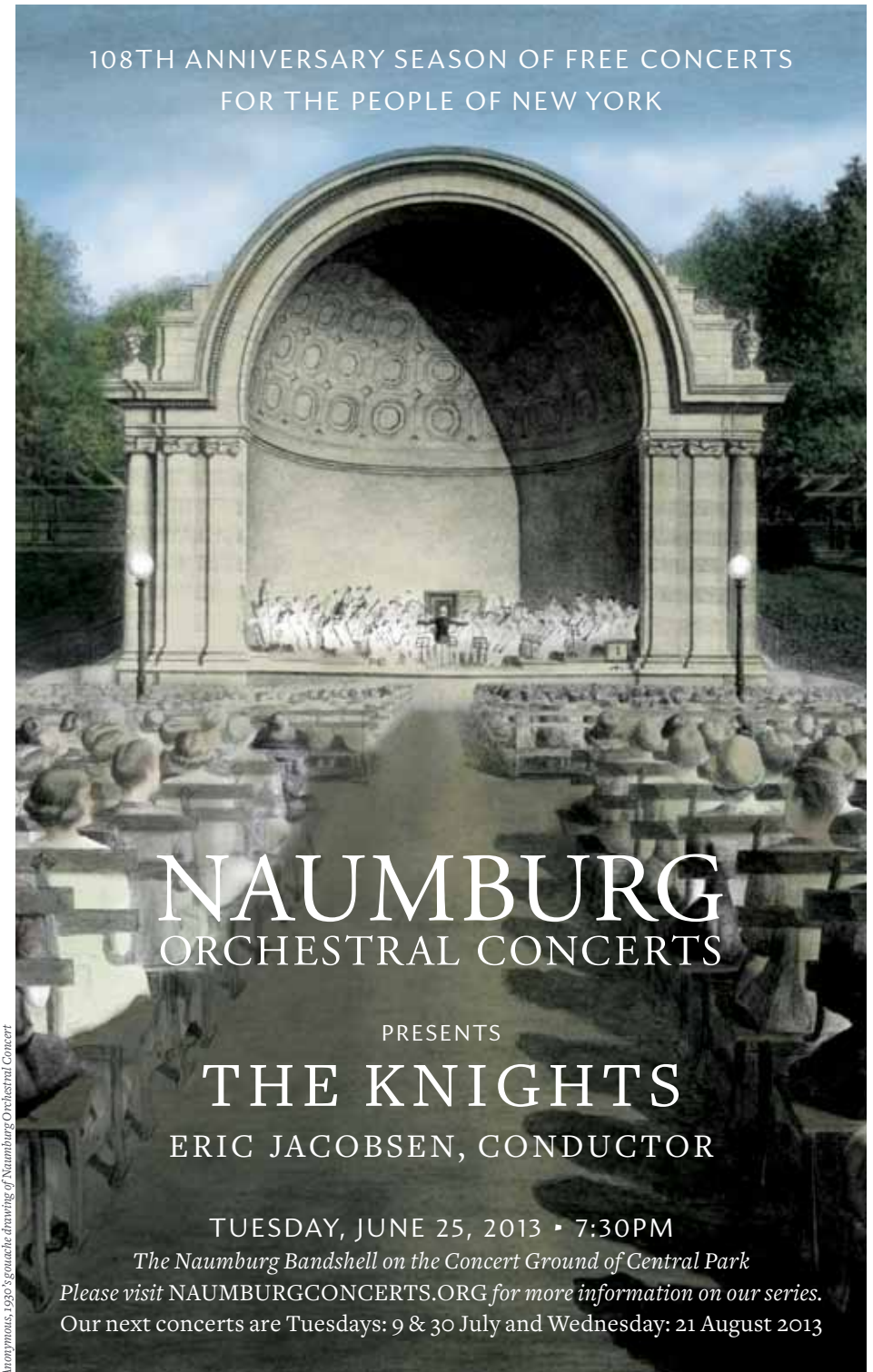
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108TH ANNIVERSARY SEASON OF FREE CONCERTS
FOR THE PEOPLE OF NEW YORK



NAUMBURG ORCHESTRAL CONCERTS

PRESENTS

THE KNIGHTS
ERIC JACOBSEN, CONDUCTOR

TUESDAY, JUNE 25, 2013 • 7:30PM

The Naumburg Bandshell on the Concert Ground of Central Park
Please visit NAUMBURGCNCRTS.ORG for more information on our series.
Our next concerts are Tuesdays: 9 & 30 July and Wednesday: 21 August 2013

TUESDAY, JUNE 25TH, 2013 ▪ 7:30PM

In celebration of 108 years of Free Concerts for the people of New York City. The oldest continuous free outdoor concert series in the United States.

Tonight's concert is being broadcast live on classical WQXR - 105.9 FM — and via live stream at www.wqxr.org with host Jeff Spurgeon

Naumburg Orchestral Concerts Presents

THE KNIGHTS

ERIC JACOBSEN, CONDUCTOR

LUIGI BOCCHERINI (1743-1805)

Sinfonia, No. 6, 'La Casa del Diavolo'
for orchestra in D minor, Op. 12, No. 4, (1771)
I. Andante sostenuto - Allegro assai
II. Andantino con moto
III. Andante sostenuto - Allegro con molto

PHILIP GLASS (1937-)

Suite from Orphee (World Premiere), 2013

Intermission

KARLHEINZ STOCKHAUSEN (1928-2007)

Selections from Tierkreis (1974-75)

W. A. MOZART (1756-91)

Symphony No. 41, 'Jupiter', in C major, K.551, (1788)
I. Allegro vivace
II. Andante cantabile
III. Menuetto: Allegretto - Trio
IV. Molto allegro

The Knights gratefully acknowledge Wasserman Projects, sponsor of tonight's performance

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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 most the paint removed from the coffered ceiling, its stonework repaired and pointed, the losses replaced, all the doors restored, the gilded donor inscription returned and the backstage renovated and fitted with working bathrooms once again. The Naumburg Orchestral Concerts hopes that 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 the Bandshell could benefit from lighting, sound and electrical improvements. To that end we are considering a capital campaign to repair the Bandshell and to enlarge the Naumburg endowment, so we can improve and expand our concerts schedule. We would like your support, contributions and suggestions. Please see one of us at a concert, or write to the Naumburg Orchestral Concerts on our website: naumburgconcerts.org/

MUSICAL NOTES

THE KNIGHTS

Conductor Eric Jacobsen	Viola Kyle Armbrust Max Mandel Miranda Sielaff	Oboe Kathy Halvorson James Roe	Trombone Tim Albright
Violin Colin Jacobsen, <i>Co-Concertmaster</i> Johnny Gandelsman, <i>Co-Concertmaster</i> Christina Courtin Keats Dieffenbach Kathryn Hatmaker Ariana Kim Guillaume Pirard Sharon Roffman Amie Weiss	Cello Jane Cords-O’Hara Alex Greenbaum Eric Jacobsen Caitlin Sullivan	Clarinet Agnes Marchione	Timpani & Percussion Joseph Gramley
	Double Bass Zach Cohen	Bassoon Edward A. Burns Erik Höljtje	Keyboard Steven Beck
	Flute Alex Sopp	Horn Michael P. Atkinson Chad Yarbrough	Artistic Directors Colin Jacobsen Eric Jacobsen
		Trumpet Josh Frank Sycil Mathai	Executive Director Liz Mahler
			Operations Manager & Orchestra Librarian Mike McCoy

Praised for their “polished performances and imaginative programming” (*New York Times*) 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. For their inspired programming, innovative formats and “crusading musical mission,” The Knights are at the forefront of “the future of classical music in America” (*Los Angeles Times*). The Knights’ 2012-13 season began with a return to the Ravinia Festival, where the orchestra was joined by Yo-Yo Ma, Itzhak Perlman and Dawn Upshaw in three concerts that concluded the prestigious festival. Other season highlights include the release of an all-Beethoven disk for Sony Classical, their third project with the label, a U.S. tour with pipa virtuoso Wu Man, a collaboration with the Joshua Redman Quartet at Town Hall, and an Emmy nomination for *We Are The Knights*, a documentary film produced by WNET/Thirteen. In December 2012, Artistic Directors Colin Jacobsen and Eric Jacobsen were selected from among the nation’s top visual, performing, media, and literary artists to receive a prestigious United States Artists Fellowship.

The Knights evolved from late night chamber music reading parties with friends at the home of the Jacobsen brothers. The unique camaraderie within the orchestra retains the intimacy and spontaneity of chamber music in performance. Learn more at theknightsnyc.com.

ERIC JACOBSEN

Hailed by The New York Times as “an interpretive dynamo,” conductor and cellist Eric Jacobsen has built a reputation for engaging audiences with innovative and collaborative programming projects. A co-founder and conductor of the adventurous orchestra The Knights and a founding member of genre-defying string quartet Brooklyn Rider, Mr. Jacobsen is dedicated to imaginative programming and projects that invite audiences into a shared experience.

As conductor of The Knights, Eric Jacobsen has led the orchestra in concerts with Yo-Yo Ma, Itzhak Perlman, Dawn Upshaw, and Jan Vogler at venues including the Ravinia Festival, Caramoor, Dresden Musikfestspiele, Cologne Philharmonie, Dusseldorf Tonhalle, and Berlin Radialsystem. As guest conductor, he has appeared with the Detroit Symphony Orchestra and Camerata Bern in the European premiere of Mark O’Connor’s *American Seasons*, with the composer as soloist. As a cellist, Mr. Jacobsen has toured worldwide as a member of Yo-Yo Ma’s Silk Road Ensemble and Brooklyn Rider. An avid educator, Mr. Jacobsen is on the faculty of New York University, where he conducts the NYU Orchestras and teaches chamber music and cello. In December 2012, Mr. Jacobsen was selected, with his brother Colin, from among the nation’s top visual, performing, media, and literary artists to receive a prestigious United States Artists Fellowship.

WQXR PRODUCTION STAFF

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JEFF SPURGEON has been the morning host of WQXR since 2006. He joined WQXR in 1997 and during his 30-year career in radio, Spurgeon has been an announcer, reporter, newscaster, interviewer and producer. In addition to hosting *Around Broadway* each Wednesday with Charles Isherwood of the *New York Times*, Spurgeon hosts remote broadcasts in New York City and internationally.

We hope you enjoy tonight's musical performance presented by the Naumburg Orchestral Concerts. We need your support in order to help fund these concerts. Please mail the donation slip below, or stop at the reception desk on the Concert Ground to donate or join our mailing list. You can also visit our website to pay by credit card, learn how to donate online or join our email list: naumburgconcerts.org

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From a Tiffany & Co. card © 1995

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-like activity.

The design of the Bandshell has historic precedents in the Pantheon of Rome, or more closely, the Imperial Russian pleasure park's pavilion at Gatchina Palace, by Vincenzo Brenna, his 'Eagle Pavilion' of the 1790's, and the later work of the architect F.G.P. Poccianti, 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 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 (nephew of Elkan Naumburg) own Ecole des Beaux-Arts classicist and historicist training. The result was Central Park's only Neo-Classical building.