

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



NAUMBURG  
ORCHESTRAL CONCERTS

PRESENTS

ORPHEUS CHAMBER  
ORCHESTRA  
ERIC WYRICK, VIOLIN

TUESDAY, JULY 9, 2013 • 7:30PM

*The Historic Naumburg Bandshell on the Concert Ground of Central Park*  
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Our next concerts are Tuesday: 30 July and Wednesday: 21 August 2013.

TUESDAY, JUNE 25TH, 2013 ▪ 7:30PM

In celebration of 108 years of Free Concerts for  
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concert series in the United States

*Tonight's concert is being broadcast live on classical WQXR - 105.9 FM —  
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Naumburg Orchestral Concerts Presents  
**ORPHEUS CHAMBER ORCHESTRA**  
ERIC WYRICK, VIOLIN

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GIOACHINO ROSSINI (1792-1868)  
Overture to *Cambiale di matrimonio*, (1810) (The Marriage Market)

LUDWIG VAN BEETHOVEN (1770-1827)  
Romance No. 2, in F major for violin & orchestra, Op. 50, (1798)  
*Eric Wyrick, violin*

FRANZ JOSEPH HAYDN (1732-1809)  
Symphony No. 44 in E minor, Trauer, (1772)  
I. Allegro con brio  
II. Menuetto (Allegretto) & Trio  
III. Adagio  
IV. Finale: Presto

*Intermission*

PYOTR ILYICH TCHAIKOVSKY (1840-93)  
Serenade for Strings in C major, Op. 48, (1880)  
1. Pezzo in forma di sonatina: Andante non troppo — Allegro moderato  
2. Valse: Moderato — Tempo di valse  
3. Élégie: Larghetto elegiaco  
4. Finale (Tema russo): Andante — Allegro con spirito

MetLife Foundation is the Official Tour Sponsor of Orpheus.

This program is supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council, the Local 802 AFM in association with the Music Performance Trust Fund, and the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature.

Special thanks to Stephen H. Judson for his contributions to tonight's performance.

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### GIOACCHINO ROSSINI

#### *Overture to La Cambiale di matrimonio (The Marriage Market)*

The astonishing career of Gioacchino Rossini was launched on November 3, 1810, when his opera *La Cambiale di matrimonio*, which he called “a comic farce,” was first performed. The plot is a more or less stock love triangle, with two suitors—one young and handsome and the other old but rich—vying for a young girl’s hand in marriage. As has often been the case in the theater, the overture was the last thing to be composed, and when he ran out of time in which to write it, Rossini simply took one that he had composed as a student exercise in 1809 and used that as his curtain raiser. It is a slight piece, perhaps, but it is an astonishing one for a sixteen-year-old boy to have written, and in 1817 he used this Overture again, to open his twenty-third opera, the serious and dramatic *Adelaide di Borgogna*.

### LUDWIG VAN BEETHOVEN

#### *Romance No. 2 in F Major for Violin and Orchestra, Op. 50*

Beethoven attempted a violin concerto in C major in the early 1790s, while still living in Bonn. He abandoned that concerto midway through the first movement, but completed a slow movement—a Romance—in 1798, and secured a performance that November. By the time his publisher accepted it in 1805, Beethoven had already issued a Romance in G major (Opus 40), so this earlier work became the Romance No. 2 with a higher opus number. One of Beethoven’s most popular works, it contains a rich harmonic vocabulary and an expressive ballad-like melodious style.

### FRANZ JOSEPH HAYDN, *Symphony No. 44 in E Minor, Trauer*

The German literary and artistic movement called *Sturm und Drang* (Storm and Stress) came to fruition in the early 1770s. It was identified with an urgent, exaggerated, highly emotional manner of expression. During this period, Haydn composed several symphonies that are credited as being “storm and stress” with his Symphony No. 44 in E Minor often considered one of the finest among them. Haydn allegedly gave the work its subtitle, *Trauer* (Mourning), and scholar H.C. Robbins-Landon recalls the apocryphal tale that the composer wished to have its treasured slow movement played at his funeral. (If so, the request was duly ignored and Mozart’s Requiem was sung at a major memorial service held two weeks after the composer’s death in Vienna.)

## PYOTR ILYICH TCHAIKOVSKY, Serenade for Strings in C Major, Op. 48

Tchaikovsky's Serenade for Strings was composed concurrently with the most unlikely of bedfellows: the 1812 Overture. Tchaikovsky wrote of the two works, "The Overture will be very showy and noisy, but will have no artistic merit because I wrote it without warmth and without love. But the Serenade, on the contrary, I wrote from inner compulsion. This is a piece from the heart." The Serenade is indeed one of the most introspective and sublime works from the composer's output, and it owes much of its character to the influence of Mozart and other early idols. The title *Serenade*, the instrumentation, and the nature of the material (especially the first movement) all recall a simple, elegant Classicism.

*Notes on the Rossini by Leonard Burkat. Notes on the Beethoven and Tchaikovsky by Aaron Grad. Notes on the Haydn by Carl Cunningham.*

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## 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.

# 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

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## 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/](http://naumburgconcerts.org/)

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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.

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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 the 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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