



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

NAUMBURG ORCHESTRAL CONCERTS

PRESENTS

THE KNIGHTS ERIC JACOBSEN, CONDUCTOR

TUESDAY, JULY 30, 2013 • 7:30PM

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

Our final concert in the 2013 season is Wednesday: 21 August 2013

TUESDAY, JULY 30, 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 WQXR host Naomi Lewin.*

Naumburg Orchestral Concerts Presents
THE KNIGHTS

ERIC JACOBSEN, CONDUCTOR

Nicholas Phan, tenor Michael P. Atkinson, French horn

Adam Hollander, oboe Johnny Gandelsman, violin

CARL PHILIPP EMANUEL BACH (1714-88)

Sinfonia in C Major, Wq. 182, No.3, (1773)

IGOR STRAVINSKY (1882-1971)

Concerto in D, (1946)

1. Vivace
2. Arioso: Andantino
3. Rondo: Allegro

JOHANN SEBASTIAN BACH (1685-1750)

Concerto for Oboe & Violin in C minor, Bwv. 1060, (1733)

1. Allegro
2. Adagio
3. Allegro

Intermission

BENJAMIN BRITTEN (1913-76)

1. "Prologue" (horn solo)
2. "Pastoral", a setting of The Evening Quatrains by Charles Cotton (1630-1687)
3. "Nocturne", Blow, bugle, blow by Alfred, Lord Tennyson (1809-1892)
 4. "Elegy", The Sick Rose by William Blake (1757-1827)
 5. "Dirge", the anonymous Lyke-Wake Dirge (fifteenth century).
 6. "Hymn", Hymn to Diana by Ben Jonson (1572-1637)
 7. "Sonnet", To Sleep by John Keats (1795-1821)
8. "Epilogue" (horn solo; reprise of Prologue, played offstage)

THE KNIGHTS

Chaconne (World Premiere), 2013

The Knights' New York concert season is made possible by 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.

MUSICAL NOTES

THE KNIGHTS

Conductor
Eric Jacobsen

Violin
Colin Jacobsen,
Co-Concertmaster
Johnny Gandelsman,
Co-Concertmaster
Pico Alt
Christina Courtin
Tomoko Katsura
Ariana Kim
Yaira Matyakubova
Guillaume Pirard
Amie Weiss

Viola
Kyle Armbrust
Nicholas Cords
Miranda Sielaff

Cello
Eric Jacobsen
Julia MacLaine
Karen Ouzounian

Bass
Zach Cohen

Flute
Alex Sopp

Oboe
Adam Hollander

Horn
Michael P. Atkinson

Artistic Directors
Colin Jacobsen
Eric Jacobsen

Executive Director
Liz Mahler

Operations Manager
and Orchestra Librarian
Mike McCoy

THE KNIGHTS

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.

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Host: Naomi Lewin; Technical Director: George Wellington; Recording Engineers: Rick Kwan, Bill Moss, Bill Siegmund, Josh Rogosin; Producers: Martha Bonta, Eileen Delahunty, Aaron Dalton, Christine Herskovitz

NAOMI LEWIN is the weekday afternoon host on WQXR, and the host of WQXR's bi-weekly podcast *Conducting Business*. Before arriving at WQXR, Lewin was the midday host at WGUC, Cincinnati's classical public radio station. In Cincinnati, she began writing and hosting the award-winning, weekly program *Classics for Kids*, which now airs on radio stations across the country. Lewin has produced feature stories and full-length music programs for national broadcast, as well as intermission features for Metropolitan Opera broadcasts. She has also served as an essayist for NPR's *Weekend Edition Sunday*.

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

cut along the dotted line

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The Naumburg Orchestral Concerts is a non-profit corporation. To obtain a copy of its most recent financial report, please write to: New York State Department of Law, Charities Bureau, 120 Broadway, 3rd Floor, New York, NY 10271.



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

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: extensive waterproofing and pointing repairs to its stonework, the paint removed from the coffered ceiling, its stonework losses replaced, all the doors restored or rebuilt, the gilded donor inscription returned and the backstage renovated and fitted with working bathrooms, once again. There is little doubt that the Bandshell could also benefit immensely from lighting, electrical and sound system improvements. The Naumburg Orchestral Concerts continues to hope that the Central Park Conservancy and the Parks Department will restore the Naumburg Bandshell. Such work is critical now. It is also the best way to assure that 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, will also be restored. So, if you like this building and its role in Central Park, we suggest you inform the Central Park Conservancy of your own interest and hopes that the Bandshell is restored.

The Concerts does actively seek 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

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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 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.

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 is 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 Naumburg Bandshell was donated by philanthropist – and classical music lover extraordinaire – Elkan Naumburg. In 1905, Mr. Naumburg began a series of free, classical music concerts in Central Park now known as the Naumburg Orchestral Concerts. When the Naumburg Bandshell was completed and opened, in 1923, it 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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