

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



NAUMBURG
ORCHESTRAL CONCERTS

PRESENTS

THE CHAMBER MUSIC
SOCIETY OF
LINCOLN CENTER

WEDNESDAY, AUGUST 21, 2013 • 7:30PM

The Historic Naumburg Bandshell on the Concert Ground of Central Park

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WEDNESDAY, AUGUST 21, 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 Elliott Forrest.*

Naumburg Orchestral Concerts Presents
**THE CHAMBER MUSIC SOCIETY OF
LINCOLN CENTER**

Wu Han, *piano*; Kristin Lee, *violin*; Sean Lee, *violin*; Daniel Phillips, *viola*
David Finckel, *cello*; Tara Helen O'Connor, *flute*

WOLFGANG AMADEUS MOZART (1756-91)

Quartet in D major for Flute, Violin, Viola, and Cello, K. 285 (1778)

1. Allegro
2. Adagio
3. Rondo

O'Connor, S. Lee, Phillips, Finckel

LUDWIG VAN BEETHOVEN (1770-1827)

Serenade in D major for Flute, Violin, and Viola, Op. 25 (1801)

1. Entrata: Allegro
2. Tempo ordinario d'un menuetto
3. Allegro molto
4. Andante con variazioni
5. Allegro scherzando e vivace
6. Adagio—Allegro vivace e disinvolto

O'Connor, K. Lee, Phillips

Intermission

ANTONÍN DVOŘÁK (1841-1904)

Quintet in A major for Piano, Two Violins, Viola, and Cello, B. 155, Op. 81 (1887)

1. Allegro, ma non tanto
2. Dumka: Andante con moto
3. Scherzo: Furiant, molto vivace
4. Finale: Allegro

Wu Han, K. Lee, S. Lee, Phillips, Finckel

Special thanks to CMS Board members Anthony C. Gooch and Helen Brown Levine for their support
of the Chamber Music Society's first performance at the Naumburg Bandshell.

MUSICAL NOTES

THE CHAMBER MUSIC SOCIETY OF LINCOLN CENTER (CMS) is one of eleven constituents of Lincoln Center for the Performing Arts, the largest performing arts complex in the world. CMS presents chamber music of every instrumentation, style, and historical period in its extensive concert season in New York, its national and international tours, its many recordings and national radio broadcasts, its broad commissioning program, its online event streaming, and its multi-faceted educational programs. The Chamber Music Society's performance venue, Alice Tully Hall, has received international acclaim as one of the world's most exciting venues for chamber music.

CMS produces its own recordings on the CMS Studio Recordings label, which has been highly praised for both the artistry and the recorded sound of the eclectic range of repertoire it has released. The newest media innovation, CMS Live!, offers recordings available only by download of extraordinary live performances, chosen by CMS Artistic Directors David Finckel and Wu Han from among each season's many concerts.

Visit the Chamber Music Society online at www.chambermusicsociety.org

Co-artistic director of the Chamber Music Society, cellist **David Finckel**, named *Musical America's* 2012 Musician of the Year, leads a multifaceted career as a concert performer, recording artist, educator, administrator, and cultural entrepreneur. He has been hailed as "one of the top ten, if not top five, cellists in the world today" (*Nordwest Zeitung*, Germany). As a chamber musician, he appears extensively with duo partner pianist Wu Han and in a piano trio alongside Emerson Quartet violinist Philip Setzer. David Finckel served as cellist of the Grammy Award-winning Emerson String Quartet for 34 seasons.

Violinist **Kristin Lee** enjoys a vibrant career as a soloist, recitalist, and chamber musician. She has performed at Ravinia's Rising Stars Series, the Salon de Virtuosi at Steinway Hall, The Metropolitan Museum of Art, the Louvre in Paris, the Kumho Art Gallery in her native Seoul, and throughout northern Italy. A winner of Juilliard's Concerto Competition and the Aspen Music Festival's Violin Competition, she was a top prize winner of the 2012 Naumburg Competition, Astral Artists Auditions in 2010, and Italy's Premio di Trieste Competition in 2011. She is an Artist of the Chamber Music Society and a former member of CMS Two.

With performances described by *The New York Times* as "breathtakingly beautiful," violinist **Sean Lee** is quickly gaining recognition as one of today's most talented rising artists, having received prizes in the Premio Paganini International Violin Competition and the Young Concert Artists International Auditions. His debut album featuring the Strauss Violin Sonata was released by EMI Classics exclusively for iTunes in February 2012 and reached the Top 20 of the iTunes "Top Classical Albums" list. He is a member of CMS Two and performs on a 1799 Nicolas Lupot violin.

Flutist **Tara Helen O'Connor** is a charismatic performer sought after for her unusual artistic depth, brilliant technique, and colorful tone. She has appeared at Zankel Hall, Symphony Space, Music@Menlo, Spoleto USA, Chamber Music Northwest, Music from Angel Fire, and the Banff Centre. She is a founding member of the Naumburg Award-winning New Millennium Ensemble and a member of the woodwind quintet Windscape. Winner of an Avery Fisher Career Grant and a two-time Grammy nominee, she was the first wind player to participate in the CMS Two program and is now an Artist of the Chamber Music Society.

Violinist/violist **Daniel Phillips** enjoys a versatile career as an established chamber musician, solo artist, and teacher. He is a founding member of the 25-year-old Orion String Quartet, which is in residence at Mannes College of Music and is a longtime Artist of the Chamber Music Society. Mr. Phillips has performed as a soloist with the Pittsburgh, Houston, New Jersey, Phoenix, San Antonio, and Yakima symphonies. He appears regularly at the Spoleto USA Festival, Chamber Music Northwest, Chesapeake Music Festival, and the International Musicians Seminar in Cornwall, England.

Co-artistic director of the Chamber Music Society, pianist **Wu Han**, named *Musical America's* 2012 Musician of the Year, ranks among the most esteemed and influential classical musicians in the world today. She has risen to international prominence through her wide-ranging activities as a concert performer, recording artist, educator, arts administrator, and cultural entrepreneur. In high demand as a recitalist, concerto soloist, and chamber musician, Wu Han has appeared at many of the world's most prestigious venues, and performs extensively as duo pianist with cellist David Finckel and in a piano trio with David Finckel and Emerson Quartet violinist Philip Setzer.

WQXR PRODUCTION STAFF

Host: Elliott Forrest; Technical Director: George Wellington; Recording Engineers: Chase Culpon, Bill Moss, Bill Siegmund, David Hurtgen; Producers: Martha Bonta, Eileen Delahunty, Aaron Dalton, Christine Herskovitz

ELLIOTT FORREST is currently the mid-day host on WQXR. Since his return to WQXR in 2002, he has hosted and produced live events from Lincoln Center, Carnegie Hall, Hollywood Bowl and The Jerome L. Greene Space, among others. Forrest is the recipient of a George Foster Peabody Award, and two Excellence in Broadcasting Awards from the New York State Broadcasters Association.

After starting his radio career at KNFM, in his hometown of Midland, Texas, Forrest became Program Director of KXTR-FM in Kansas City. In New York he worked at WEVD, WKJY and WNCN. Forrest is a regular guest host of multiple shows on WQXR's sister station, WNYC, including The Leonard Lopate Show and Soundcheck.

Forrest has been heard nationally as the radio host for concerts by: The Chamber Music Society of Lincoln Center, the Seattle Symphony, the Jerusalem Symphony and Spring For Music, and host and producer of the award-winning podcasts for the New York Philharmonic.

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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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

DONORS LIST

We gratefully acknowledge the following gifts that were most generously donated to the Naumburg Orchestral Concerts. The list was updated 1 August 2103.

If you find an error, please write to "Contacts" on the website, and we shall try and correct it - thank you.

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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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