

OUR 109TH SEASON OF FREE CLASSICAL MUSIC
CONCERTS FOR THE PEOPLE OF NEW YORK



NAUMBURG
ORCHESTRAL CONCERTS

PRESENTS

ORPHEUS CHAMBER
ORCHESTRA

TUESDAY, JULY 15, 2014 • 7:30PM

The performance of the Orpheus Chamber Orchestra
has been made possible by a generous anonymous grant

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

Our next concerts of 2014 are on Tuesdays: 22 July, 5 & 12 August 2014

TUESDAY, JULY 15, 2014 ▪ 7:30PM

In celebration of 109 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
ORPHEUS CHAMBER ORCHESTRA

LUDWIG VAN BEETHOVEN (1770-1827)
Coriolan Overture, Op. 62 (1807)

LUDWIG VAN BEETHOVEN (1770-1827)
Wind Octet in E-flat Major, Op. 103 (1792/93)
I. Allegro
II. Andante
III. Menuetto
IV. Presto

Intermission

LUDWIG VAN BEETHOVEN (1770-1827)
Symphony No. 1 in C Major, Op. 21 (1800)
I. Adagio molto – Allegro con brio
II. Andante cantabile con moto
III. Menuetto. Allegro molto e vivace

*Orpheus is supported in part by the National Endowment for the Arts; the NY State Council
on the Arts with the support of Governor Andrew Cuomo and the NY State Legislature; and the NY City
Department of Cultural Affairs in partnership with the City Council.*

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Decca, Nonesuch, Verve, Avex Classics, and its own label Orpheus Chamber Orchestra Records.*

MUSICAL NOTES

BY AARON GRAD

ORPHEUS CHAMBER ORCHESTRA

Violin	Viola	Flute	Bassoon
Ronnie Bauch	Maureen Gallagher	Julietta Curenton	Harrison Hollingsworth
Cyrus Beroukhim	Mark Holloway	Tanya Dusevic-Witek	Cynde Iverson
Laura Frautschi	Christof Huebner	Oboe	Horn
Joanna Jenner	Dov Scheindlin	Matthew Dine	Angela Cordell Bilger
Renée Jolles	Cello	James Austin Smith	Stewart Rose
Kyu-Young Kim	Priscilla Lee	Clarinet	Trumpet
Grace Park	Melissa Meell	Sarah Beaty	Carl Albach
Sharon Roffman	Pitnarry Shin	Benjamin Fingland	John Dent
Eriko Sato	Double Bass		Timpani
Maya Yamamoto	Karl Doty		Maya Gunji

CORIOLAN OVERTURE, OP. 62

Beethoven's condensed portrait of a tortured hero quivers with the taut, muscular energy that is typical of his "middleperiod" scores. The choice of key, C minor, foreshadows the fateful Fifth Symphony, composed the following year. Like that symphony, the Coriolan Overture generates powerful emotions from elemental material. The signature motive is a drawn-out C bursting into a short, explosive chord. The unresolved harmonies, like hanging questions, suggest a battle waging within the protagonist's own conscience. The contrasting theme, a lyrical line in E-flat major, could represent the entreaties of the general's mother, or his own repressed tenderness for his home city. After a developmental sequence of brittle motives over a running bass line and a return of the opening material, a final whiff of the sweet counter-theme gives way to even more brutal chords and pauses. The last phrases bow out quietly, ending with barren plucks on the keynote.

WIND OCTET IN E-FLAT MAJOR, OP. 103

Over the course of four relatively short movements, Beethoven lays out a symphony in miniature. Beginning with a first moment in sonata form, Beethoven shows his already adventurous nature by modifying the recapitulation to eliminate many measures to allow for development of the second theme. The second movement *Andante* is a play of contrasts, both in melodic materials and the dialogue nature of the pairing of the oboe and bassoon. The following *Menuetto* is another of Beethoven's early attempts to advance the minuet-trio style to the later *scherzo* form he would champion. And the final movement is a quick *rondo* that contrasts solo passages with group moments of joyous outbursts.

SYMPHONY NO. 1 IN C MAJOR, OP. 21

The first movement begins with a slow introduction, reminiscent of Haydn, but in a strikingly new way – with a dissonant chord. This dominant tension, relative to the tonal center of both the movement and the symphony, plays a role in each of the upcoming movement, as well. The second movement opens with a courtly theme first in the second violins that is then passed between the other instruments, in a fugal style. Although labeled a *Minuet*, the third movement is a true *scherzo*, containing the typical fast triple meter and varied character that is later associated with the form. The final movement, echoing the first, begins with an unusual, slow *Adagio* introduction which delays the start of the classic *sonata-allegro* form. The balance of the movement is in a fast tempo and pays tribute to the final movements found in the symphonies of Haydn.

ORPHEUS CHAMBER ORCHESTRA

A standard-bearer of innovation and artistic excellence, Orpheus Chamber Orchestra is one of the world's foremost chamber orchestras. Orpheus was founded in 1972 by Julian Fifer and a group of like-minded young musicians determined to combine the intimacy and warmth of a chamber ensemble to the richness of an orchestra. With 71 albums, including the Grammy Award-winning *Shadow Dances: Stravinsky Miniatures*, and 42 commissioned and premiered original works, Orpheus rotates musical leadership roles for each work, and strives to perform diverse repertoire through collaboration and open dialogue.

Performing without a conductor, Orpheus presents an annual series at Carnegie Hall and tours extensively to major national and international venues. The upcoming 2014-2015 Season will include debut appearances by pianist Fazil Say and violinists Jennifer Koh and Augustin Dumay, and also includes three newly commissioned works. The season will also continue an ongoing exploration of Beethoven in performance with pianist Jonathan Biss, while new looks at favorites from the Orpheus catalog of recordings, including Haydn's Symphony No. 80, Grieg's *Holberg Suite*, and Wagner's *Siegfried Idyll*, demonstrate how these musicians have evolved over decades of playing together.

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NAOMI LEWIN is the weekday afternoon host on WQXR, and the host of WQXR's weekly opera program Operavore, and weekly podcast Conducting Business. 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. Given her previous lifetime as a singer and actress, Lewin continues to appear onstage. As a narrator, she has performed Peter and the Wolf, Carnival of the Animals, King David, William Walton's *Façade*, Eric McIntyre's *A Visit from the White Rabbit* and *Four Seasons of Italian Futurist Cuisine* by Aaron Jay Kernis. She has written and performed her own opera introduction for children. Lewin was born in Princeton, New Jersey.

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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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 in place. What it did not do was to provide for the maintenance or improvement of the facility. The Parks Department completed repairs to the roof of the Naumburg Bandshell in 2005. No further restoration of the structure is planned at the moment.

But that does not mean that no work is currently needed. The structure lacks its graceful original pair of decorative urns at either side of the half-domed proscenium arch and a cast-bronze lamp suspended from its ceiling. It also needs extensive waterproofing and pointing repairs to its stonework, paint removal from the coffered ceiling, replacement of its stonework losses, restoration or replacement of all the doors, the renovation of the backstage area, and the replacement of its non-functioning bathrooms. Only somewhat less urgently, the Bandshell could also benefit from improvements to the lighting and sound systems.

Such restoration work is more critical now than ever. It represents the best way to assure that the Concert Ground's role, dating to the 19th century, as a place of beauty and tranquility in which to enjoy live musical performances in Central Park, will be extended for years to come. So, if you appreciate this building and its role in Central Park, we ask that you consider making a charitable gift to the Naumburg Orchestral Concerts via our website or a restricted gift to the Central Park Conservancy for restoration of the Naumburg Bandshell and join the legions of music-lovers who are working to achieve this worthy pursuit.

The Concerts are also actively seeking to enlarge the Naumburg endowment so that we can improve and expand our concert schedule. We would like your support, contributions and suggestions. Please feel free to speak to one of us at a concert, or write to the Naumburg Orchestral Concerts via 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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