

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



NAUMBURG
ORCHESTRAL CONCERTS

PRESENTS

THE KNIGHTS
ERIC JACOBSEN, CONDUCTOR

TUESDAY, JULY 22, 2014 • 7:30PM

*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: 5 & 12 August 2014

TUESDAY, JULY 22, 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 hosted by WQXR's Annie Bergen. Due to a scheduling conflict it will not
be broadcast live on classical WQXR - 105.9 FM - and via live stream at www.wqxr.org.*

Naumburg Orchestral Concerts Presents
THE KNIGHTS

GYÖRGY LIGETI (1923-2006)

Old Hungarian Ballroom Dances

I. Andante

II. Allegro

III. Trio

IV. Pochissimo meno mosso

V. Andantino maestoso

VI. Trio

VII. Allegro moderato

BELA BARTOK (1881-1945)

Divertimento for String Orchestra Sz. 113 BB. 118

I. Allegro non troppo

II. Molto adagio

III. Allegro assai

Intermission

SUFJAN STEVENS (1975)

(arr. Atkinson): Suite from *Run Rabbit Run* (US Premiere)

I. Year of the Ox

II. Enjoy Your Rabbit

III. Year of Our Lord

IV. Year of the Boar

LJOVA (1978)

Ori's Fearful Symmetry

IGOR STRAVINSKY (1882-1971)

Concerto in E-flat, "Dumbarton Oaks"

I. Tempo giusto

II. Allegretto

III. Con moto

*The Knights' New York performance 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.*

MUSICAL NOTES

THE KNIGHTS

Conductor Eric Jacobsen	Cello Jane Cords-O'Hara Eric Jacobsen	Clarinet Romie de Guise-Langlois Agnes Marchione	Percussion Joseph Gramley Molly Yeh
Violin Colin Jacobsen, <i>Co-Concertmaster</i>	Alex Greenbaum Julia MacLaine	Bassoon Edward A. Burns Erik Holtje	Piano Steve Beck
Pico Alt Christina Courtin Alex Fortes	Bass Logan Coale Shawn Conley	Horn Michael P. Atkinson David Byrd-Marrow	Artistic Directors Colin Jacobsen Eric Jacobsen
Johnny Gandelsman, <i>co-concertmaster</i>	Flute Chris Johnson Alex Sopp	Trumpet Michael Gurfield Sycil Mathai	Artistic Directors Colin Jacobsen Eric Jacobsen
Kristi Helberg Ariana Kim Jean-Frederic Molard	Oboe Geoff Deemer Adam Hollander	Trombone Dave Nelson	Executive Director Liz Mahler
Guillaume Pirard Amie Weiss	English Horn Adam Hollander	Timpani Joseph Gramley	Director of Production and Operations Yako Stavrolakes
Viola Kyle Armbrust Nicholas Cords Max Mandel Miranda Sielaff			

More extensive Musical Notes on The Knights are available at naumburgconcerts.org, concerts tab.

OLD HUNGARIAN BALLROOM DANCES

Ligeti wrote during a period of great censorship and under a ban of all modern music in Hungary imposed in 1948. He composed freely from 1945 to 1947, and in his own words, "hid behind folk music and cultural heritage." As a student in the Budapest Academy of Music of 1949, Ligeti was commissioned by the state radio to write a suite on Hungarian dance music from the early 1800s. Ligeti said "The Old Hungarian Ballroom Dances," are "a selection of dance tunes by János Lavotta, János Bihari, Antal Csermák and Márk Rózsavölgyi that I orchestrated for flute, clarinet and strings. Played frequently it helped establish my reputation. I became famous for writing a piece that was not my own composition."

DIVERTIMENTO

A "divertimento's" purpose is to distract and entertain. Popular in the Classical period it was made famous through works by: Mozart, Haydn, and Boccherini. Bartók's Divertimento is neo-classical in nature, in its treatment of modal tonalities and texture. The Allegro non troppo features a waltz and a gypsy melody, and often refers to the Baroque. The molto adagio is dark and haunting, almost atonal. The piece closes with a dance-like finale, its violin solo intoning the gypsy themes of the first movement. The work is the last Bartók composed before fleeing Hungary for the US at the brink of World War II.

RUN RABBIT RUN

Is a series of Sufjan Stevens' electronic album, *Enjoy Your Rabbit* by The Knights' own Michael P. Atkinson. The Suite evokes the musical personalities of animals from the Chinese Zodiac. The Knights premiered it on May 2014 in Germany, and other renditions have received critical acclaim, notably in the 2012 NY City Ballet production choreographed by Justin Peck.

ORI'S FEARFUL SYMMETRY

Ljova says "Ori's Fearful Symmetry was originally intended to be a sort of an unofficial anthem for Israeli youth. Sketched while hiking in the canyons of Ithaca, NY, where director Zohar Lavi was shooting the short film Chronicle of a Jump, starring our friend Ori. I hoped the music would become the theme, an inspiring courageous dance in an unusual grouping of 9/8 (3+2+2+2). Alas, the film worked better in silence, and the music found an audience of its own."

DUMBARTON OAKS

Premiered by Nadia Boulanger in 1938, the “Dumbarton Oaks” Concerto was commissioned by US Ambassador Robert Woods Bliss for his 30th wedding anniversary. The piece celebrates the Bliss’ early 19th-century mansion outside of Washington, D.C., Dumbarton Oaks, which is full of pre-Columbian sculpture. Played without pause, the concerto opens with a fast, carefree nature, transitions to a slower, tranquil progression of chords, and closes with a fiery march. The last work Stravinsky completed in Europe before settling in the United States, the piece is a favorite of the composer’s neoclassical period.

WQXR PRODUCTION STAFF

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

ANNIE BERGEN is a part-time host at WQXR. Since her 2004 arrival as WQXR’s morning host, she has interviewed more than 300 arts personalities. Bergen began her radio career as the evening host at classical station WNCN of North Carolina. She has hosted music programs on WLTV “Lite FM” and at WBGO in Newark. From 1994 to 2000, Bergen was the Business News Anchor for Bloomberg Television, producing and hosting segments on culture. Prior to joining WQXR in 2004, Bergen was the Chief Arts and Entertainment Reporter for Bloomberg Radio.

Annie was born in Leavenworth, Kansas, but grew up an Air Force brat in Europe and Washington, D.C. She makes her home in Manhattan and Jersey City, NJ. Her passion for the arts keeps her out and about, at the latest theater and performing arts events. She also enjoys listening to her extensive Brazilian music collection.

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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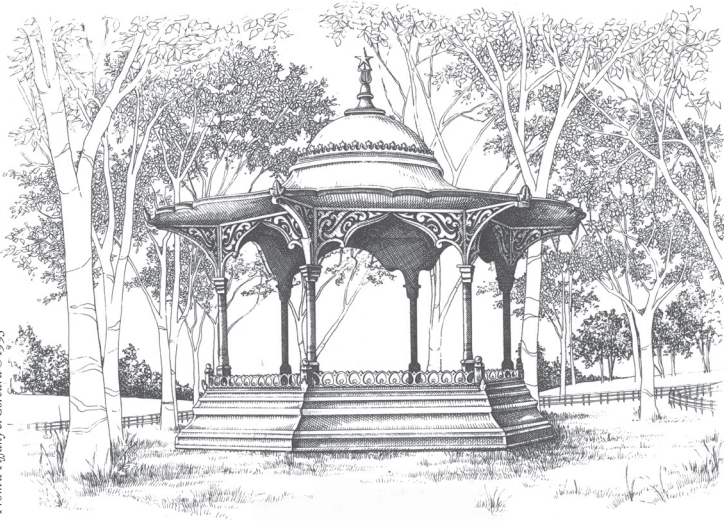
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MUSIC PAVILION

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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