

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



NAUMBURG  
ORCHESTRAL CONCERTS

PRESENTS

CHRISTINA &  
MICHELLE NAUGHTON

TUESDAY, AUGUST 5, 2014 • 7:30PM

*The performance of Christina and Michelle Naughton has been made possible  
by a generous grant from Andrea and Guillaume Cuvelier.*

*The Historic Naumburg Bandshell on the Concert Ground of Central Park  
Please visit [NAUMBURGCONCERTS.ORG](http://NAUMBURGCONCERTS.ORG) for more information on our series.*

**Our last concert of 2014 is on Tuesday, August 12**

TUESDAY, AUGUST 5, 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](http://www.wqxr.org) with WQXR host Terrance McKnight.*

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Naumburg Orchestral Concerts Presents  
**CHRISTINA & MICHELLE NAUGHTON:  
A CONCERT FOR 2 PIANOS**

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DARIUS MILHAUD (1892-1974)

*Scaramouche*

1. Vif

2. Modéré

3. Brasileira

JOHN ADAMS (1947-)

*Hallelujah Junction*

Three unnamed movements

MAURICE RAVEL (1875-1937)

*La Valse*

*Intermission*

IGOR STRAVINSKY (1882-1971)

*Rite of Spring*

Part I: The Adoration of the Earth

Part II: The Sacrifice

*Christina and Michelle Naughton, Personal Direction: Baker Artists,  
LLC, 145 East 57th Street, Fifth Floor, New York, NY 10022  
646.360.2677*

*Naumburg Orchestral Concerts extends special thanks to Steinway & Sons  
for its invaluable assistance in providing the two instruments used in  
tonight's performance.*

## MUSICAL NOTES

CHRISTINA AND MICHELLE NAUGHTON have been hailed by the *San Francisco Examiner* for their “stellar musicianship, technical mastery, and awe-inspiring artistry.”

The Naughtons made their European debut at Herkulesaal in Munich, where the *Sueddeutsche Zeitung* proclaimed them “an outstanding piano duo”. They made their Asian debut with the Hong Kong Philharmonic, where the *Sing Tao Daily* said of their performance “Joining two hearts and four hands at two grand pianos, the Naughton sisters created an electrifying and moving musical performance.” An appearance with the Philadelphia Orchestra led the *Philadelphia Inquirer* to characterize their playing as “paired to perfection,” while the *Saarbrücker Zeitung* exclaimed “this double star could soon prove to be a supernova.”

Orchestral engagements include appearances with the Philadelphia Orchestra, Houston, Milwaukee, New Jersey, North Carolina, Nashville, Virginia, Maryland, Toledo, Delaware, El Paso, Napa Valley, Wichita, Tulsa, Gulf Coast, and Madison Symphonies; the Buffalo Philharmonic, the Wisconsin Chamber Orchestra, Cleveland’s Red Orchestra, Chicago’s Ars Viva Symphony Orchestra, and Erie Philharmonic; as well as with ensembles such as the Mahler Chamber Orchestra, Hong Kong Philharmonic, Royal Flemish Philharmonic in Belgium, Solistes Europeens Luxembourg, Hamburg Chorus, Kiel Philharmonic, and Norddeutsche Philharmonie Rostock. Past and future seasons feature collaborations under the batons of conductors such as Stephene Deneve, Edo deWaart, Charles Dutoit, JoAnn Falletta, Giancarlo Guerrero, Emanuel Krivine, Cristian Macelaru, Andres Orozco-Estrada, and Michael Stern.

Christina and Michelle’s recitals include venues in America such as the Kennedy Center’s Terrace Theater, New York City’s Naumburg Orchestral Concert series at the Historic Naumburg Bandshell (Central Park) and Le Poisson Rouge, the Schubert Club in St. Paul, Boston’s Isabella Stewart Gardner Museum, the Wharton Center, Houston’s Cullen Theater, South Orange Performing Arts Center, the Kravis Center in West Palm Beach, Ramsey Hall in Athens, and the Tri-Noon Recitals at Rockefeller University; as well as on series such as the Fortas Chamber Music Festival, Detroit Chamber Music Series, Harriman Jewell Series, Steinway Society-The Bay Area, Artist Series of Sarasota, Charleston Concert Association, UAB Piano Series, Chamber Music San Francisco Series, Louisville’s Speed Museum Series, Kingston Chamber Music Festival. European recital highlights for the Naughtons include the Parc Du Chateau de Florans at France’s La Roque d’Antheron Festival, the Sociedad de Conciertos de Valencia in Spain, Zurich’s Tonhalle, Prague’s Strings of Autumn Festival, Klavierfestival Ruhr, Rheingau Musik Festival, Dresden’s Musikfestspiele, Kissinger Sommer, Berlin’s Kammermusiksaal, Munich’s Herkulesaal, Dusseldorf’s Tonhalle, in Hannover’s Kleiner Sendesaal, Ingoldstadt’s Konzertverein, Reutlingen’s Freidrich-List-Halle, Pullach’s Burgerhaus, Concert Series in Ludwigshafen, on the Homburg-Saar series, and the Bremen Music Festival.

The Naughtons recorded their first album in the Sendesaal in Bremen Germany; which was released worldwide in Fall 2012 by label ORFEO. The album has been praised by *Der Spiegel* Magazine for “stand(ing) out with unique harmony, and sing(ing) out with stylistic confidence”, and described by *ClassicsToday* as a “Dynamic Duo Debut”. Their performances have been broadcast on American Public Media’s Performance Today, Sirius XM Satellite Radio, New York’s WQXR, Chicago’s WFMT, Philadelphia’s WHYY, Boston’s WQED, Atlanta’s WABE, Hong Kong’s RTHK, Latvia’s Latvijas Radio 3, Netherland’s Radio 4 Concerthuis; and Germany’s Bayerischen Rudfunks, Nordwest-RadioBremen, WDR and NDR Radio.

Born in Princeton, New Jersey to parents of European and Chinese descent; Christina and Michelle are graduates of Juilliard School and the Curtis Institute of Music, where they were each awarded the Festerazzi Prize. They are Steinway Artists and currently reside in New York City.

## WQXR PRODUCTION STAFF

*Host: Terrance McKnight; Technical Director: Edward Haber; Recording Engineers: George Wellington, Noriko Okabe, Chase Culpon, Bill Moss, David Hurtgen; Producers: Martha Bonta, Eileen Delahunty, Aaron Dalton, Christine Herskovits*

**TERRANCE MCKNIGHT** is the WQXR weekday evening host. He also hosts the Saturday evening program, *All Ears with Terrance McKnight*, a show about musical discovery, which was honored with an ASCAP Deems Taylor Radio Broadcast Award in 2010.

McKnight's musical experiences – from glee club soloist and accomplished pianist, to professor at Morehouse College, and finally as producer and host of several music programs for public radio – have consistently juxtaposed the European Classical tradition alongside American classic traditions – jazz, gospel, African American spirituals and other musical genres.

McKnight was first heard in New York in 2008 when he joined the staff of WNYC. He moved to WQXR in October 2009. Previously he worked at Georgia Public Broadcasting, where he was creator, producer and host of Studio GPB, a program that introduced a wide array of musical artists through interviews, live studios sessions and commercial recordings.

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 contribute by credit card, learn how to donate online or join our email list: [naumburgconcerts.org](http://naumburgconcerts.org)

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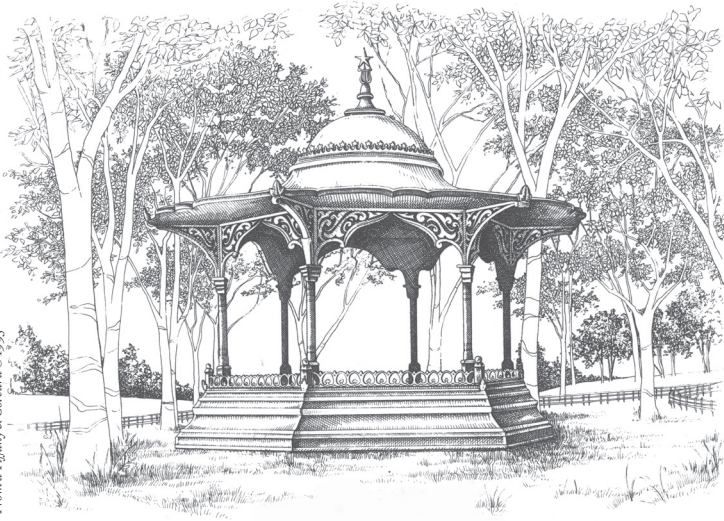
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*The Naumburg Orchestral Concerts is a non-profit corporation. To obtain a copy of its most recent financial report, please write to: New York State Department of Law, Charities Bureau, 120 Broadway, 3rd Floor, New York, NY 10271.*





## 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

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## 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](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 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.

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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 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](http://WQXR.org)

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