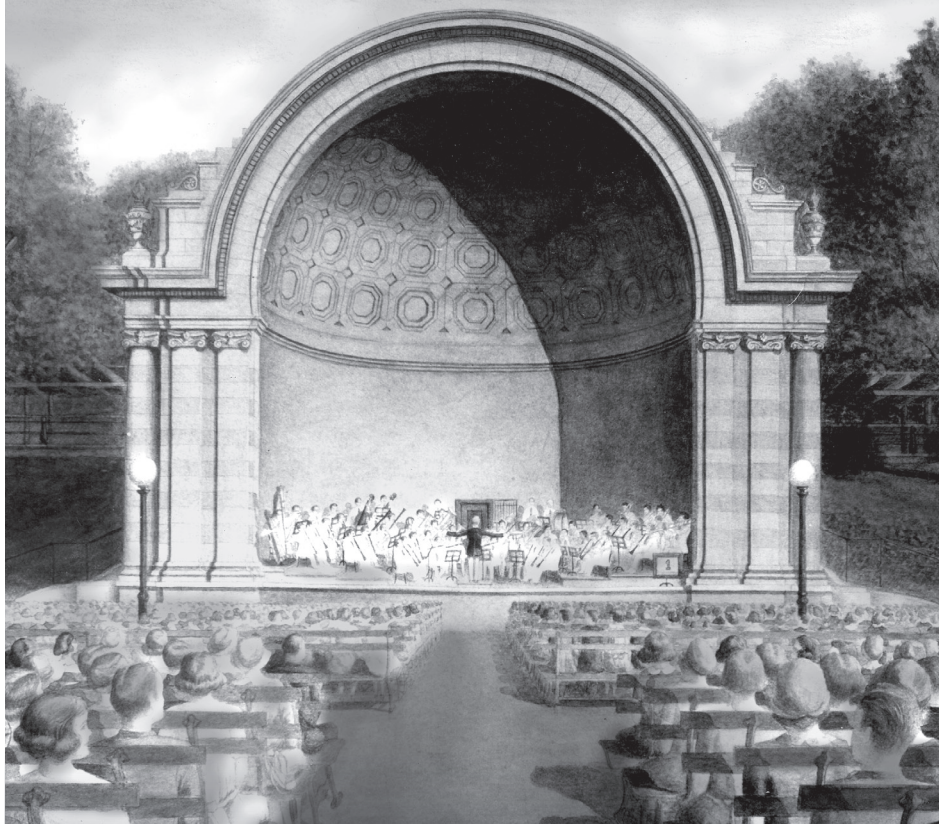


OUR 109TH SEASON OF FREE CLASSICAL MUSIC
CONCERTS FOR THE PEOPLE OF NEW YORK



NAUMBURG ORCHESTRAL CONCERTS

PRESENTS

THE CHAMBER MUSIC SOCIETY OF LINCOLN CENTER

TUESDAY, AUGUST 12, 2014 • 7:30PM

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

TUESDAY, AUGUST 12, 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 Elliott Forrest.*

Naumburg Orchestral Concerts Presents
THE CHAMBER MUSIC SOCIETY
OF LINCOLN CENTER

GLORIA CHIEN, *Piano*; BELLA HRISTOVA, *Violin*; ANI KAVAFIAN, *Violin*;
PIERRE LAPOINTE, *Viola*; SOPHIE SHAO, *Cello*; JOSE FRANCH-BALLESTER, *Clarinet*

FRANZ JOSEPH HAYDN (1732-1809)

Trio in C major for Piano, Violin, and Cello, Hob. XV:27 (1797)

Allegro

Andante

Finale: Presto

Players: Chien, Kavafian, Shao

PAUL SCHOENFIELD (1947-)

Trio for Clarinet, Violin, and Piano (1986)

Frey lakh

March

Nigun

Kozatske

Players: Franch-Ballester, Hristova, Chien

Intermission

CARL MARIA VON WEBER (1786-1826)

Quintet in B-flat major for Clarinet and Strings, Op. 34 (1811-15)

Allegro

Fantasia: Adagio ma non troppo

Menuetto: Capriccio presto

Rondo: Allegro giocoso

Players: Franch-Ballester, Kavafian, Hristova, Lapointe, Shao

*Special thanks to CMS Board members Anthony C. Gooch, Helen Brown Levine,
Joost F. Thesseling, and Elizabeth W. Smith for their support of the Chamber Music Society's
performance this evening 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.

Through its *Watch Live* series, CMS live streams approximately 30 chamber music concerts and events a season to a worldwide audience online. These streams are free to the public and are available on demand for an additional 24 hours after the broadcast. View the complete schedule of *Watch Live* events at www.ChamberMusicSociety.org.

Chosen by the *Boston Globe* as one of the Superior Pianists of the Year, GLORIA CHIEN made her orchestral debut with the Boston Symphony Orchestra. She has presented recitals at the Isabella Stewart Gardner Museum, Jordan Hall, Harvard Musical Association, Caramoor Musical Festival, Verbier Festival, Salle Cortot in Paris, and the National Concert Hall in Taiwan. She is the founder and artistic director of *String Theory*, a chamber music series in Chattanooga, and the director of the Chamber Music Institute at the Music@Menlo festival. Ms. Chien is a member of CMS Two and a Steinway Artist.

Clarinetist JOSE FRANCH-BALLESTER is a captivating performer of "poetic eloquence" (*New York Sun*) and "technical wizardry" (*New York Times*). He plays regularly at the Bridgehampton Chamber Music Festival, Chamber Music Northwest, the Saratoga Chamber Music Festival, the Skaneateles Festival, Camerata Pacifica, and Music from Angel Fire. Winner of the 2004 Young Concert Artists International Auditions, he was presented in debut recitals in New York and in Washington, DC at the Kennedy Center. He is the recipient of an Avery Fisher Career Grant and Cannes' Midem Prize. He is a former member of Chamber Music Society Two.

Violinist BELLA HRISTOVA is acclaimed for her passionate, powerful performances, beautiful sound, and compelling command of her instrument. She has performed extensively as soloist with orchestras including with Pinchas Zukerman and the Orchestra of St. Luke's at Lincoln Center, and with the New York String Orchestra under Jaime Laredo at Carnegie Hall. Her most recent recording, *Bella Unaccompanied*, was released by A.W. Tonogold Records. In addition to a 2013 Avery Fisher Career Grant, she won first prize in both the 2009 Young Concert Artists International Auditions and the 2007 Michael Hill International Violin Competition. She is an Artist of the Chamber Music Society and a former member of CMS Two.

This is violinist ANI KAVAFIAN's 34th year performing with The Chamber Music Society of Lincoln Center. Her solo career has included performances with the New York Philharmonic, The Philadelphia Orchestra, The Cleveland Orchestra, and the Los Angeles Chamber Orchestra. She is the concertmaster and a frequent soloist with the New Haven Symphony. Her recordings include the Bach sonatas with Kenneth Cooper, Mozart sonatas with Jorge Federico Osorio, and Justin Dello Joio's Piano Trio with Carter Brey and Jeremy Denk. She is president of the Young Concert Artist Alumni Association and a full professor at Yale University.

Violist PIERRE LAPOINTE has performed at numerous venues across the United States and abroad. He plays occasionally with the group Sejong Soloists and is currently the violist of the Escher String Quartet. A former member of CMS Two, an Artist of the Society, and a recent BBC New Generation Artist, the quartet has recorded the complete Zemlinsky quartets and will record the complete Mendelssohn quartets for release by

BIS. In 2012, Mr. Lapointe completed a thesis on Zemlinsky's Second Quartet and obtained a doctorate from the Manhattan School of Music. He has appeared as a soloist with the University of Ottawa Orchestra and the Gatineau Music Conservatory Orchestra.

Cellist SOPHIE SHAO received an Avery Fisher Career Grant at age 19, was a major prizewinner at the 2001 Rostropovich Competition, and became a laureate of the XII Tchaikovsky Competition in 2002. She has made recital and chamber music appearances with the Philadelphia Chamber Music Society, Chamber Music Northwest, Middlebury College, and Vassar College. She can be heard on EMI Classics, Bridge Records (Marlboro Music's 50th anniversary recording), and on Albany Records. Ms. Shao studied at The Curtis Institute with David Soyer and Felix Galimir, and, upon graduating, continued with Aldo Parisot at Yale University, receiving a Master of Music degree.

WQXR PRODUCTION STAFF

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

ELLIOTT FORREST is the midday host on WQXR. Since his return to WQXR in 2002, he's 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*.

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

cut along the dotted line

YES! I want to support the Naumburg Orchestral Concerts to help sponsor additional free concerts in Central Park. Enclosed is my tax-deductible contribution:

Friend \$35 - \$99 Contributor \$100 - \$249 Supporter \$250 - \$499

Donor \$500 - \$999 Benefactor \$1,000 & above

NAME

ADDRESS

ADDRESS CONTINUED

Please make checks payable to Naumburg Orchestral Concerts, Inc. and mail to: Naumburg Orchestral Concerts c/o C.W. London, 300 Central Park West, #18H, New York, NY 10024-1513

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 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.

DONORS LIST

We gratefully acknowledge the following gifts that were most generously donated to the Naumburg Orchestral Concerts. The list was updated 30 July 2014

DISTINGUISHED BENEFACTOR
The Estate of Philip H. Naumburg
The Estate of Stephen Naumburg
The Estate of Walter W. Naumburg

BENEFACTOR
J. Dinsmore Adams, Jr.
Anonymous
Jody & John Arnhold
Elyse Arnow Brill & Joshua I. Arnow -
In memory of Joan Arnow
Atlantic Trust-Private
Wealth Management
The Lily Auchincloss Foundation
Tom Bernhard &
Deborah Goldberg
William L. Bernhard &
Catherine Cahill
Bessemer Trust
Stuart M. Bluestone
Lewis & Elizabeth M. Bryden
Andrea & Guillaume Cuvelier
The Gladys Kriebel
Delmas Foundation
David & Pam Fleischaker
The Horace W. Goldsmith
Foundation
David L. Hutchinson
Jephson Educational Trusts
Stephen H. Judson
Hess and Helyn Kline Foundation
Christopher W. London
MacDonald-Peterson Foundation
Elizabeth Naumburg &
Carl Hoffman
Judith E. Naumburg
Caroline Niemczyk
Connie Steensma & Rick Prins
Tirschwell & Loewy, Inc.

DONOR
Anonymous
Charles Booth-Clibborn | Paragon
Robin Cohn
Abbe A. Heller
Bernice P.M. Key
Françoise Bollack & Tom Killian
Robert & Laura London
Dr. & Mrs. Roger D. London MD
Mandakini Puri
Jack Taylor
Alma H Tuchman
Cynthia C. Wainwright
Beth & Dustin Wees

SUPPORTER
Anonymous
Mary J. Bartos
George & Virginia Elvin
Barbara M. Hamel
Sally & Thomas J. Healy, Jr.
Philip & Ellen Heidelbergberger
Gloria L. Herman
IBM Corporation
Joan & Andrew Landorf
Suzanne & Emmanuel L'emakis
Marilyn & Ross Lowell
Gordon Naumburg
Phyllis Ross
Arlene & Bruce Simon
Walter C. Squire & Sara A. Squire MD

CONTRIBUTOR
Mark J. Altschuler
Anonymous
Andrews-Summers Fund
Kevin J. Avery
Beatrice Bardin
Penelope Bateau
Charlotte G. Bluestone
Darren Bluestone
Joan & David Bright
Susan & Peter Brown
Alice D. Burley - In honor of
True M. Burley
Richard & Susan Butt
Berton M. Chernizer
Alice & G. Peter Clark
Joseph D. Cooper
Carol R. Fitze
John M. Fritz
Huntley Gill
Bruce Gomez
George B Grammer
Michael Gravitz - In memory
of Janet Naumburg
Robert Gravitz
Marc F. Haller
Malcolm & Anne Holderness
Sarah Jackson
Kenneth L. Johnson
Willys & Stephen Kals
Harriet Kang, MD
Barbara L. Klett
Mark Lebwohl, MD
Richard A. Lipsey &
Carrie H. Cohen
J. Maddock
Mr. & Mrs. William J. Marks, Jr.
Katrina Maxtone-Graham
Judy Potash
Heidi Riegler
Janet Rosen
Ronald & Rose Salyk -
In memory of Meroslow Salyk
Stephen Salyk & Family
Caroline F. Schimmel
Barbara J. Schnoor
Peter & Marcy Schuck
Seth & Daniela Silverstein
Robert & Elaine Congress Snyder
Hazel & Bernard Strauss
John P. Sullivan
Daniel Wellner
Roger S. Wieck
Mary E. Wolinski
Anthony C. Wood
Gloria Zeche
James E. G. Zetzel
Barbara Zucker-Pinchoff, MD

FRIEND
Nan Ahern
Bill & Marilyn Alper
Annice M. Alt
Susan Angermeier
Anonymous
Elizabeth Ashby
Jean Artesi
Fay S Barrows - In honor of
Aristide Zolberg
Richard A. Berman
Suzanne Bohning

Elizabeth A. Brewer
Leonard & Joanne Brumberg
Delores Cepeda
Gladys M. Comeau-Morales
Barton Dominus
Charles R. Drew
Margaret Emory
Joyce & Klaus Eppler
Elaine R. Fenton, PhD.
Nancy Foner & Peter Swerdlhoff
Donald W. Fowle
Ruth French
Vera Gardner
Gary & Bernice Garson
Alfred Goldstrom
Ronald A. Hahn
Ruth Fuchs Hallett
Mary B. Heller
Fletcher Hodges III
Carolyn Jacobs
Edna M. Konoff
Clifford Krinsky
Thomas & Meta Katz
Liliane M. Krauss
Herman Kroshinsky
George Labalme, Jr.
Ruth & Ira Langer
Marie-Helene Lecour
Bonnel M. Lombardi
Jean E. Luminello
Gloria Magida
Anne H. Mahoney
Joyce Matz
William McCauley
Don Meris & Hal Bromm
Marilyn S. Miller
Elizabeth W. Milner
John T. Moran
Kevin Murphy
Janet & Merlin Nelson
Bo Niles
Virginia Parkhouse
Myrna Payne
Linda Ann Pelc
Stanley H. Perlman
Lome Piasetsky
The Prudential Foundation
Kenneth E. Sanger
Nancy & Roger Saunders
Erwin S. Schaub
Lynne & Harry Schwartz
Helen & Alvin Segal
Rebecca Shahmoon Shanok
Jacqueline Sheirr
Anthony & Mary Smith
Beverly Moss Spatt
Astrid Spector
Carol Spomer
Judith S. Stecher
Robert Stevenson
Andrew F. Teich
Carol K. Tittle
Judith Wands
Harold Webb
Alex G. Webster
Janet & Peter White

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

BOARD OF TRUSTEES

Judith E. Naumburg, Chair • Christopher W. London, President • Thomas J. Healy, Jr., Vice President
Robin Cohn Treasurer/Secretary • William L. Bernhard • Stuart M. Bluestone • Elizabeth M. Bryden
Elizabeth C. Minnigh • Susan Shine • Carol Wincenc EMERITUS BOARD MEMBERS:
Susan Morgenthau • Dr. George W. Naumburg, Jr. • Mrs. George W. Naumburg Jr.

Funding derives partially from the Walter W. Naumburg Memorial Fund, from our own endowment, and grants from several foundations. But, we could not present our quality of programs without generous contributions from the Donors and our board.