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CONCERTS FOR THE PEOPLE OF NEW YORK

Our 110th season is dedicated to the memory of Tom Slaughter, a great friend to these concerts.



NAUMBURG
ORCHESTRAL CONCERTS

PRESENTS

THE KNIGHTS

TUESDAY, JUNE 23, 2015 • 7:30PM

The performance of The Knights has been made possible by a generous grant
from the MacDonald Peterson Foundation

*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 2015 are on Tuesdays: 30 June, 14 & 21 July, 4 August 2015*

TUESDAY, JUNE 23, 2015 ▪ 7:30PM

In celebration of 110 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 Jeff Spurgeon*

Naumburg Orchestral Concerts Presents
THE KNIGHTS

FRANZ SCHUBERT (1797-1828)

Five German Dances, D.90, for String Orchestra (1814) (1797)

ARVO PÄRT (1935-) *Tabula Rasa* (1977)

I. Ludus

II. Silentium

(Tessa Lark and Ariana Kim, violin) and piano accompaniment

GEÖRGY LIGETI (1923-2006) *Concert Romanesc* (1951)

I. Andantino

II. Allegro vivace

III. Adagio ma non troppo

IV. Molto vivace

Intermission

ZHOU LONG (1953-) *Chinese Folk Songs* (1998)

I. Driving the mule team (Shaanxi)

II. The flowing stream (Yunnan)

III. A single bamboo can easily bend (Hunan)

IV. Lan hua-hua (Shaanbei)

Colin Jacobsen & Ariana Kim, violin; Nicholas Cords, viola; Caitlin Sullivan, cello; Shawn Conley, bass

ANTONIN DVOŘÁK (1841-1904) *Czech Suite, Op.39, B.93, D Major* (1879)

I. Preludium (Pastorale): Allegro moderato

II. Polka: Allegretto grazioso

III. Sousedská (Minuetto): Allegro giusto

IV. Romance: Andante con moto

V. Finále (Furiant): Presto

*Support for The Knights' performance has been provided by public funds from the New York City
Department of Cultural Affairs in partnership with the City Council, and 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 are an orchestral collective, flexible in size and repertory, dedicated to transforming the concert experience. Engaging listeners and defying boundaries with programs that showcase the players' roots in the classical tradition and passion for musical discovery. The Knights have, as the *New Yorker* observes, "become one of Brooklyn's sterling cultural products...known far beyond the borough for their relaxed virtuosity and expansive repertory."

The Knights' 2014-15 season highlights include appearances at Caramoor, Carnegie Hall, Roulette, and Arts Brookfield; an East Coast tour with banjo virtuoso Béla Fleck; a European tour with soprano Dawn Upshaw, where the orchestra debuted at the Vienna Musikverein; and collaborations with saxophonist Joshua Redman, violinist Gil Shaham, and composer Bryce Dessner. In January, The Knights released *the ground beneath our feet*, an "infectiously characterized" (*The Times, London*) live album on Warner Classics featuring Stravinsky's *Dumbarton Oaks* and original works by members of the ensemble.

The Knights evolved from late night chamber music reading parties with friends at the home of the Colin and Eric Jacobsen. The unique camaraderie within the orchestra retains the intimacy and spontaneity of chamber music in performance. Learn more at theknightsnyc.com.

ERIC JACOBSEN, conductor

Hailed by the *New York Times* as "an interpretive dynamo," conductor and cellist Eric Jacobsen has built a reputation for engaging audiences with innovative and collaborative projects. As co-founder and Artistic Director of The Knights, a founding member of the genre-defying string quartet Brooklyn Rider, and a member of Yo-Yo Ma's Silk Road Ensemble, Jacobsen, along with his brother, violinist Colin Jacobsen, was awarded a prestigious United States Artists Fellowship in 2012. In the 2014-15 season, Jacobsen celebrates his first season as Music Director of the Greater Bridgeport Symphony, Artistic Partner with the Northwest Sinfonietta, and Music Director Designate of the Orlando Philharmonic.

TESSA LARK, violin

Winner of the prestigious Naumburg International Violin Award in 2012, Tessa Lark was recently named the Silver Medalist of the 2014 International Violin Competition of Indianapolis, making her the highest-ranked American-born winner in the competition's history. At age 16, Lark was soloist with the Cincinnati Symphony Orchestra and has since performed concerti with the orchestras of Louisville, Santa Fe, and Indianapolis, among others. A passionate chamber musician, she has participated in festivals including Marlboro, Yellow Barn, the Ravinia Festival Steans Institute, and the Perlman Music Program. Keeping in touch with her Kentucky roots, Lark enjoys playing bluegrass and Appalachian music. She collaborates frequently with Mark O'Connor and is included in his CD "MOC4," released in June 2014.

ARIANA KIM, violin

Noted by the *New York Times* for giving "the proceedings an invaluable central thread of integrity and stylishness," violinist Ariana Kim made her New York recital debut at Carnegie's Weill Hall in 2008 and is a newly appointed professor at Cornell University. A Juilliard graduate, Kim made her debut with the St. Paul Chamber Orchestra at 16 and at 24 was appointed acting concertmaster of the Louisiana Philharmonic in New Orleans. As a soloist, Ariana has performed with the Richmond Symphony (VA), Indianapolis Symphony Festival Orchestra, Indianapolis Chamber Orchestra, Louisiana Philharmonic Orchestra, and Orbón Chamber Orchestra (Spain), among others. An avid chamber musician, Kim performs with Ne(x)tworks and the Chamber Music Society of Minnesota.

THE KNIGHTS

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Colin Jacobsen and Eric Jacobsen

Conductor
Eric Jacobsen

Violin
Colin Jacobsen, concertmaster
Christina Courtin
Keats Dieffenbach
Alex Fortes
Ariana Kim
Salley Koo
Laura Lutzke
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Emily Dagett Smith

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JEFF SPURGEON has been the morning host of WQXR since 2006. He joined WQXR in 1997. In his nearly 40 years as a broadcaster, Jeff has been an announcer, reporter, newscaster, interviewer and producer. He also taught, for a short time, at Townsend Harris High School in Queens, where his wife is an English teacher. They live in Brooklyn.



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

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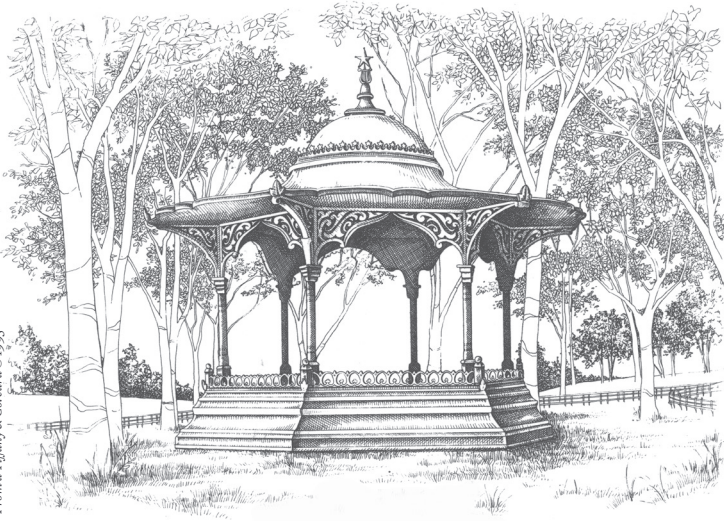
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MUSIC PAVILION

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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