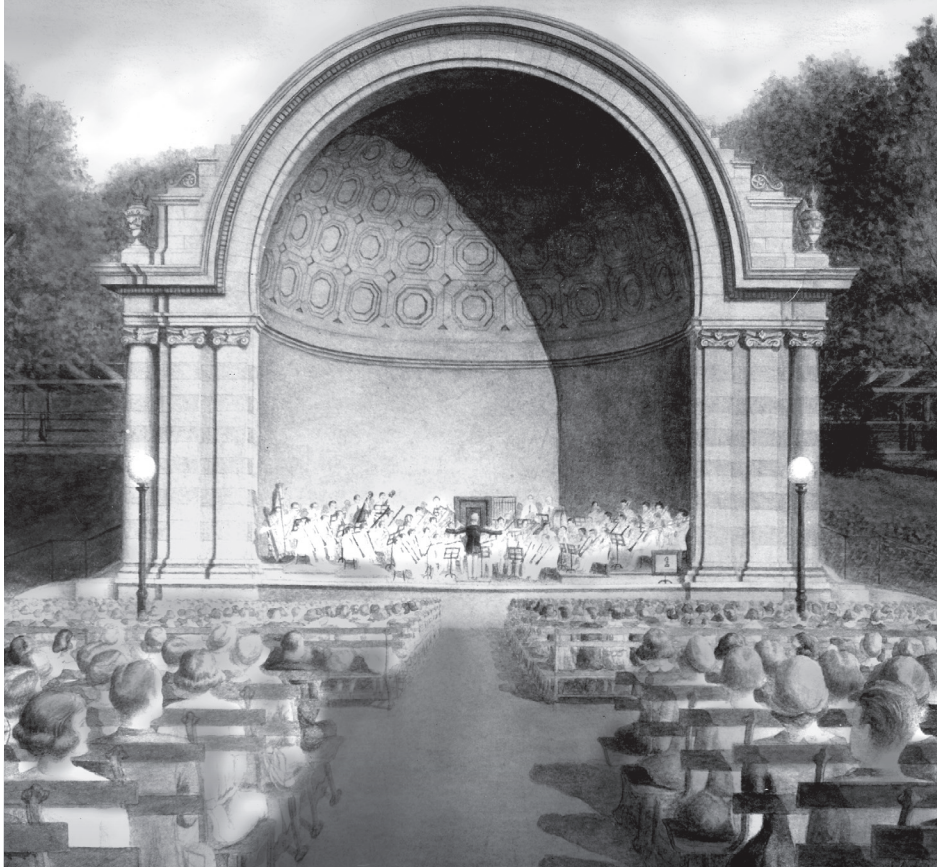


OUR 110TH SEASON OF FREE CLASSICAL MUSIC
CONCERTS FOR THE PEOPLE OF NEW YORK

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



NAUMBURG ORCHESTRAL CONCERTS

PRESENTS

ENSEMBLE LPR

TUESDAY, JUNE 30, 2015 • 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 2015 are on Tuesdays: 14 & 21 July, 4 August 2015

TUESDAY, JUNE 30, 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 Elliott Forrest*

Naumburg Orchestral Concerts Presents

ENSEMBLE LPR

Simone Dinnerstein, piano

JOHN ADAMS (1947-)

Shaker Loops (1983)

I. Shaking and Trembling

II. Hymning Slews

III. Loops and Verses

IV. A Final Shaking

W. A. MOZART (1756-1791)

Piano Concerto No 23 in A, K488 (1786)

I. Allegro

II. Adagio

III. Allegro assai

(Simone Dinnerstein, piano)

Intermission

ARNOLD SCHOENBERG (1874-1951)

Verklärte Nacht (Transfigured Night), Op. 4 (1899 revised 1943)

I. Sehr langsam

II. Etwas bewegter

III. Schwer betont

IV. Sehr breit und langsam

V. Sehr ruhig

DAVID HANDLER

Solstic (1980) *World Premier*

MUSICAL NOTES

ENSEMBLE LPR, an elite assemblage of New York-based concert musicians, personifies (Le) Poisson Rouge's commitment to aesthetic diversity and artistic excellence. The group performs a wide spectrum of music, from works by leading living composers to compelling interpretations of the standard repertoire, and collaborates with distinguished artists from both classical and non-classical backgrounds - Timo Andres, David Longstreth (Dirty Projectors), Daniel Hope, Taka Kigawa, Jennifer Koh, Mica Levi (Micachu & The Shapes), John Lurie, Ursula Oppens, Max Richter, André de Ridder, Christopher Rountree, and Fred Sherry, to name a few. In January of this year Ensemble LPR made its Deutsche Grammophon debut with *Follow Poet*, an album of music by Mohammed Fairouz with words by W.H. Auden, Seamus Heaney and John F. Kennedy.

SIMONE DINNERSTEIN

The New York-based pianist Simone Dinnerstein gained an international following from the remarkable success of her recording of Bach's *Goldberg Variations*. Released in 2007 on Telarc, it ranked No. 1 on the U.S. Billboard Classical Chart in its first week of sales and was named to many "Best of 2007" lists including those of *The New York Times*, *Los Angeles Times*, and *The New Yorker*. The four solo albums Dinnerstein has released since then—*The Berlin Concert* (Telarc), *Bach: A Strange Beauty* (Sony), *Something Almost Being Said* (Sony), and *Bach: Inventions & Sinfonias* (Sony)—have also topped the classical charts.

Composer, conductor and creative thinker JOHN ADAMS was born and raised in New England. After graduating from Harvard, he moved in 1971 to the San Francisco Bay area where he has lived ever since. Adams' orchestral scores are among the most frequently performed and influential compositions by an American since the era of Copland and Bernstein. His operas and oratorios including *Nixon in China*, *The Death of Klinghoffer*, *El Niño* and *Doctor Atomic* have made a significant impact on the course of contemporary opera and are among the most produced by any living composer. On the *Transmigration of Souls*, commissioned by the New York Philharmonic to commemorate the first anniversary of 9/11, received the 2003 Pulitzer Prize in Music. He has been guest conductor with the New York Philharmonic, the Royal Concertgebouw Orchestra and the orchestras of Cleveland, Chicago, Pittsburgh, Seattle, London and Philadelphia. He is currently Creative Chair of the Los Angeles Philharmonic.

The New York Times has described DAVID HANDLER'S music, which has been performed at the 21c Liederabend festival at BAM and in a Composer Portrait curated by Orange Mountain Music's Richard Guérin at Barbes, as "eerie" and "superbly wrought." Alex Somers & Jónsi Birgisson of Sigur Rós engaged him to transcribe and orchestrate their work *Riceboy Sleeps*, commissioned by Lincoln Center in 2010. As a violinist and violist, he collaborates regularly with Horacio Gutiérrez and has played under the baton of Kurt Masur, Zdeněk Mácal, and Jerzy Semkow. Handler is the co-founder of (Le) Poisson Rouge and the Founding Executive & Artistic Director of Ensemble LPR. He sits on the advisory boards of CavanKerry Press, The David Lynch Foundation, and The Mount Sinai Department of Psychiatry.

SOLSTICE was written for the Naumburg Orchestral Concerts 110th season. The piece is scored for a divided or double string orchestra and explores the polarity and ultimately the congruity of light and dark, sacred and profane. Handler adds, "With *Solstice* the idea of momentary stasis (the Sun's path coming to a stop before reversing direction) and the perceived extremes that result (the longest and shortest days of the year on most of Earth) was a way of understanding the death of a dear relative, whose life and passing were the genesis of the piece."



ENSEMBLE LPR

Violin

Conrad Harris, Concert Master
Megan Atchley
Jennifer Choi*
Keats Dieffenbach
Fung Chernhwei
Mario Gotoh
David Handler
Pauline Kim Harris*
Christiana Liberis
Laura Lutzke
Brendan Speltz*
Henry Wang
Tema Watstein

Viola

Mehmet Aydin
Caleb Burhans*
William Hakim*
Anne Lanzilotti

Cello
Yves Dharamraj*
Rubin Kodheli*
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Serafim Smigelskiy

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* principal

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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

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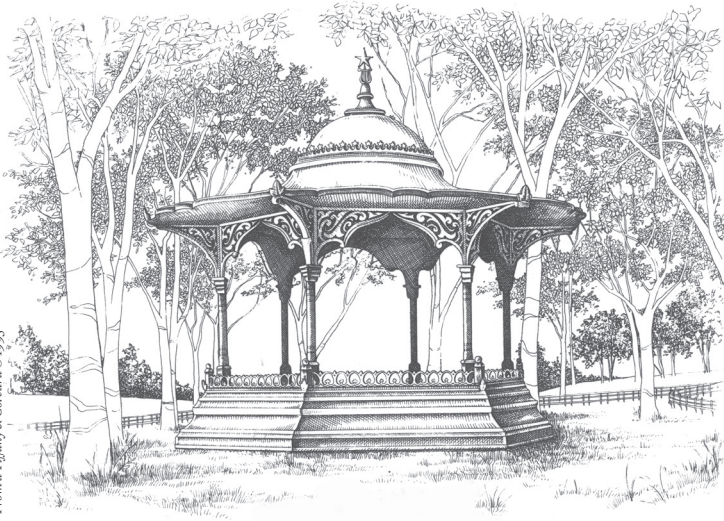
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MUSIC PAVILION

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 W. London on WQXR.org

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