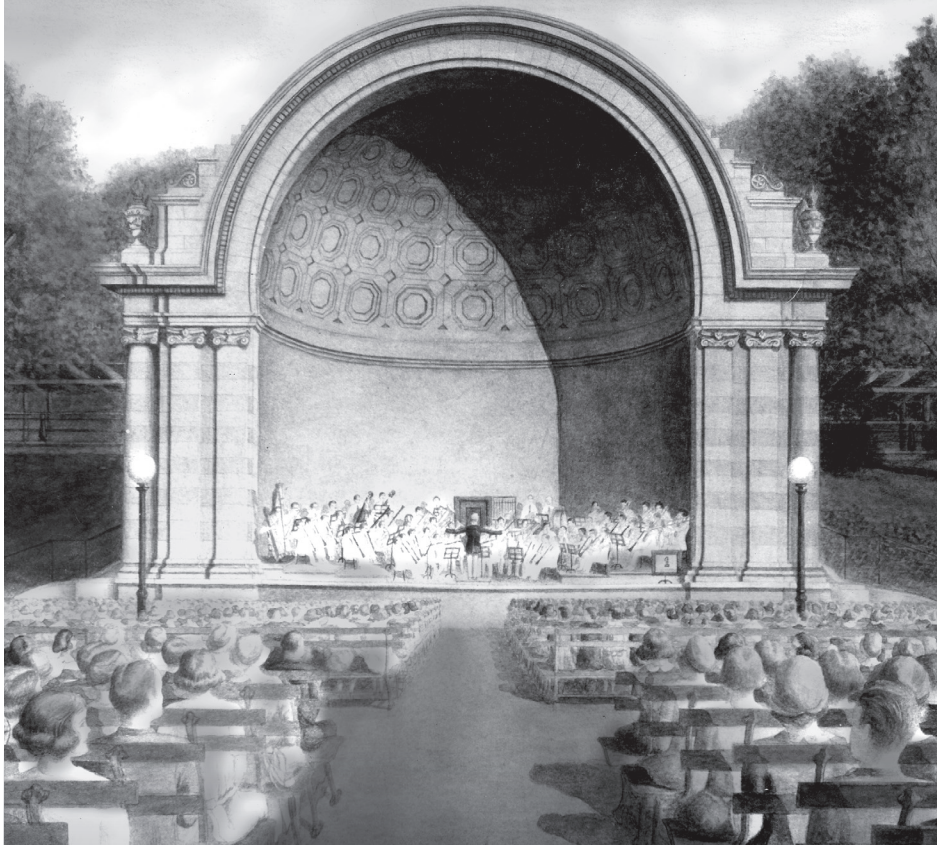


OUR 110TH SEASON OF FREE CLASSICAL MUSIC
CONCERTS FOR THE PEOPLE OF NEW YORK

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



NAUMBURG ORCHESTRAL CONCERTS

PRESENTS

BOSTON SYMPHONY CHAMBER PLAYERS

TUESDAY, JULY 14, 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: 21 July, 4 August 2015

TUESDAY, JULY 14, 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 Terrance McKnight*

Naumburg Orchestral Concerts Presents
BOSTON SYMPHONY CHAMBER PLAYERS

W. A. MOZART (1756-1791)

Quartet in F for oboe, violin, viola, and cello, K.370 (1781)

I. Allegro

II. Adagio

III. Rondeau. Allegro

(Players: Ferrillo, Lowe, Ansell, Eskin)

CARL NIELSEN (1865-1931)

Quintet for Winds, Op. 43 (1922)

I. Allegro ben moderato

II. Menuet

III. Praeludium (Adagio)—Tema con variazioni

(Players: Rowe, Ferrillo, Hudgins, Svoboda, Sommerville)

Intermission

JOHANNES BRAHMS (1833-1897)

Serenade No. 1 in D, Op. 11 (1857-58), arranged for chamber ensemble by Alan Boustead

I. Allegro molto

II. Scherzo: Allegro non troppo; Trio: Poco più mosso

III. Adagio non troppo

IV. Menuetto I; Menuetto II

V. Scherzo: Allegro

VI. Rondo: Allegro

(Players: Rowe, Hudgins, Wayne, Svoboda, Sommerville, Lowe, Ansell, Eskin, Barker)

MUSICAL NOTES

BOSTON SYMPHONY CHAMBER PLAYERS will perform in the Naumburg Orchestral Concerts for the first time this summer. The BOSTON SYMPHONY CHAMBER PLAYERS celebrated their 50th Anniversary Season in 2013-14. To mark that milestone anniversary, the Boston Symphony Orchestra commissioned new works for the Chamber Players from Gunther Schuller, Yehudi Wyner, Sebastian Currier, Kati Agócs, and Hannah Lash, and reissued as downloads on BSO Classics (in association with Sony Music, current copyright owners of the recordings) the historic recordings made by the ensemble's original membership for RCA between 1964 and 1968, including works central to the chamber music repertoire, as well as music by some of the leading composers of that time.

One of the world's most distinguished chamber ensembles sponsored by a major symphony orchestra and made up of principal players from that orchestra, the Boston Symphony Chamber Players include first-chair string and wind players from the Boston Symphony Orchestra. Founded in 1964 during Erich Leinsdorf's tenure as BSO music director, the Chamber Players can perform virtually any work within the vast chamber music literature, expanding their range of repertoire by calling upon other BSO members or enlisting the services of such distinguished artists as pianists Leif Ove Andsnes, Emanuel Ax, André Previn, and Jean-Yves Thibaudet. The Chamber Players' activities include an annual four-concert series in Boston's Jordan Hall at the New England Conservatory, regular appearances at Tanglewood, and a busy touring schedule. In addition to their appearances throughout the United States, they have performed in Europe, Japan, South America, and the former Soviet Union. In September 2008, sponsored by Cunard® Line, the Boston Symphony Chamber Players performed on the Queen Mary 2's transatlantic crossing from New York to Southampton, England.

Among the ensemble's many recordings are the Brahms string quintets and works by John Harbison, Aaron Copland, and Leon Kirchner, all on Nonesuch; and the quintets for clarinet and strings by Mozart and Brahms with former BSO principal clarinet, the late Harold Wright, on Philips. Their most recent recordings, on BSO Classics, include an album of Mozart chamber music for winds and strings; an album of chamber music by American composers William Bolcom, Lukas Foss, Michael Gandolfi, and Osvaldo Golijov; and "Profanes et Sacrées," a disc of 20th-century French chamber music by Ravel, Debussy, Tomasi, Françaix, and Dutilleul nominated for a Grammy Award in the category "Best Chamber Music/Small Ensemble Performance."

In tonight's program, the Boston Symphony Chamber Players perform three contrasting works by three great masters. Mozart's *Oboe Quartet in F* (1781), the archetype of its genre, is one of his masterpieces of chamber music. Particularly worth noting is its aria-like middle movement, which displays the extraordinary communicative depth for which oboist Friedrich Ramm, for whom Mozart wrote it, was famed. Danish composer Carl Nielsen's *Wind Quintet* (1922) is an amiable serenade geared by the composer to its original players, whom Nielsen knew well, thus enabling him to provide a charming series of character portraits in his writing for the nervously sensitive flutist, charmingly ingratiating oboist, irascible clarinetist, easygoing bassoonist, and bluff horn player. Brahms's seldom-heard *Orchestral Serenade No. 1* (1857-58) was his first completed orchestral score; its predecessor was a chamber work that no longer survives, but which numerous commentators believe to have been a nonet for winds and strings. Alan Boustead's deft chamber-ensemble arrangement provides a welcome opportunity to hear this music of Brahms that is filled with youth and vitality, but rarely played in the definitive form ultimately published by the composer.

The Boston Symphony Chamber Players can be heard on BSO Classics, Nonesuch, Deutsche Grammophon, Philips, RCA, New World, Arabesque, and Sony recordings.

BOSTON SYMPHONY CHAMBER PLAYERS

Violin, Malcolm Lowe
Viola, Steven Ansell
Cello, Jules Eskin
Double Bass, Edwin Barker

Flute, Elizabeth Rowe
Oboe, John Ferrillo
Clarinet, William R. Hudgins
Bassoon, Richard Svoboda

Horn, James Sommerville
Clarinet, Michael Wayne

WQXR PRODUCTION STAFF

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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 by credit card 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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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 NAUMBURG BANDSHELL AND MUSICAL CONCERTS AT THIS SITE

A 1993 court decision guaranteed that the Bandshell would remain in place, ending efforts to remove it. The decision did not specifically address with judicial provisions the maintenance or improvement of the facility. The Parks Department completed extensive repairs to the roof of the Naumburg Bandshell in 2005. Further limited restoration of the structure has been undertaken to date. The Central Park Conservancy paid for the re-gilded donor inscription in 2014. The Conservancy will now do some more repairs in 2015. The details and works to be undertaken are not all settled upon yet. They are focused on stone losses and water penetration into the building, and related damage.

The structure presently 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 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 stage doors, the renovation of the backstage area, and the replacement of its non-functioning bathrooms. The Bandshell could also benefit from the provision of an integrated lighting and sound system.

This restoration work would help 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 many years to come.

The Concerts actively seek to enlarge the Naumburg endowment so that we can improve and expand our concert schedule. We welcome 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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