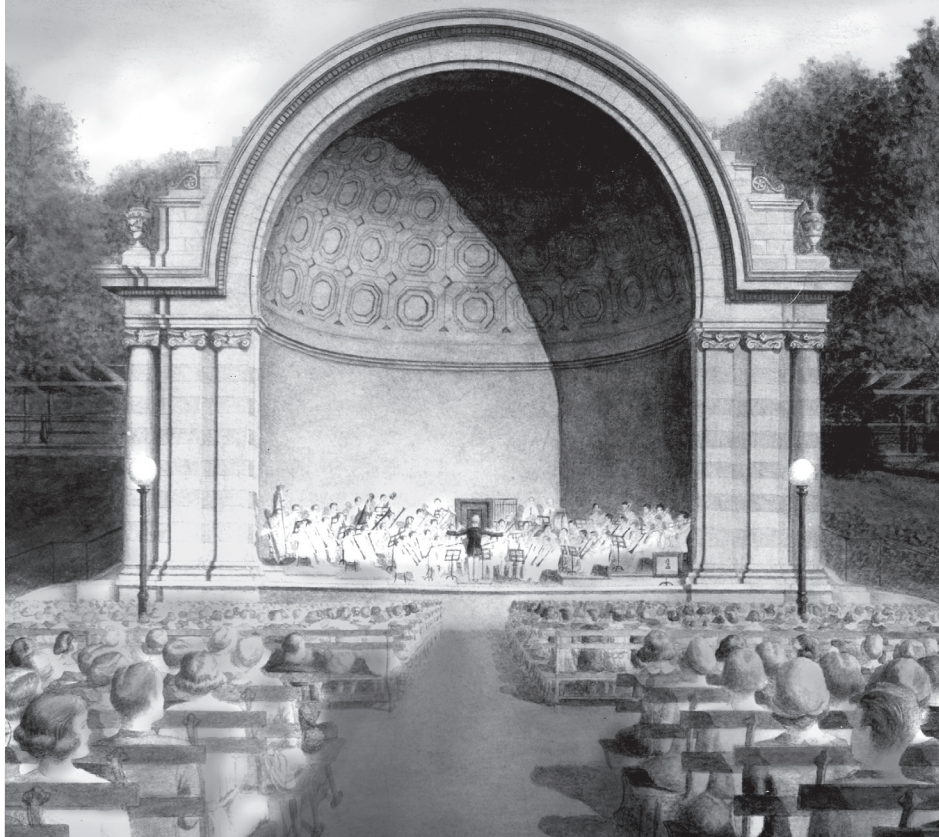


OUR 110TH SEASON OF FREE CLASSICAL MUSIC
CONCERTS FOR THE PEOPLE OF NEW YORK

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



NAUMBURG ORCHESTRAL CONCERTS

PRESENTS

ORPHEUS CHAMBER ORCHESTRA

TUESDAY, JULY 21, 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 last concert of 2015 is on Tuesday, 4 August 2015

TUESDAY, JULY 21, 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 Annie Bergen*

Naumburg Orchestral Concerts Presents
ORPHEUS CHAMBER ORCHESTRA

FRANZ JOSEPH HAYDN (1732-1809)

Symphony No. 1 in D Major (1759) Hoboken I/1

I. Presto

II. Andante

III. Presto

RICHARD WAGNER (1813-1883)

Siegfried Idyll (1870) WWV. 103

Intermission

LUDWIG VAN BEETHOVEN (1770-1827)

Symphony No. 7 in A Major, Op. 92 (1813)

I. Poco sostenuto- Vivace

II. Allegretto

III. Presto-Assai meno presto (trio)

IV. Allegro con brio

MUSICAL NOTES

ORPHEUS CHAMBER ORCHESTRA A standard-bearer of innovation and artistic excellence, Orpheus Chamber Orchestra is one of the world's foremost chamber orchestras. Orpheus was founded in 1972 by Julian Fifer and a group of like-minded young musicians determined to combine the intimacy and warmth of a chamber ensemble to the richness of an orchestra. With 71 albums, including the Grammy Award-winning *Shadow Dances: Stravinsky Miniatures*, and 42 commissioned and premiered original works, Orpheus rotates musical leadership roles for each work and strives to perform diverse repertoire through collaboration and open dialogue.

Performing without a conductor, Orpheus presents an annual series at Carnegie Hall and tours extensively to major national and international venues. The 2014-2015 Season will include debut appearances by pianist Fazil Say and violinists Jennifer Koh and Augustin Dumay, and also includes three newly commissioned works. The season will also continue an ongoing exploration of Beethoven in performance with pianist Jonathan Biss, while new looks at favorites from the Orpheus catalog of recordings, including Haydn's *Symphony No. 80*, Grieg's *Holberg Suite*, and Wagner's *Siegfried Idyll*, demonstrate how these musicians have evolved over decades of playing together.

Orpheus has trademarked its signature mode of operation, the Orpheus Process™, an original method that places democracy at the center of artistic execution. It has been the focus of studies at Harvard and Stanford, and of leadership seminars at Morgan Stanley and Memorial Sloan-Kettering Hospital, among others. Two unique education and engagement programs, *Access Orpheus* and *Orpheus Institute*, aim to bring this approach to students of all ages.

Access Orpheus, Orpheus' educational initiative, shares the orchestra's collaborative music-making process with public school students from all five boroughs in New York City. Because of declining resources for arts education, many public schools do not have access to fulltime arts teachers to provide music instruction and exposure to art and culture. *Access Orpheus* helps to bridge this gap with in-class visits, attendance at working rehearsal, and free tickets for performances at Carnegie Hall.

Orpheus Institute brings the Orpheus Process and the orchestra's musicians to select colleges, universities, and conservatories to work directly with musicians and leaders of tomorrow. Students in all fields of study learn from Orpheus' creative process and in areas of collaboration, communication, creative problem solving, and shared leadership. In the coming seasons Orpheus will continue to share its leadership methods and performance practices as the ensemble provides its audiences with the highest level of musicianship and programming.

Orpheus is supported in part by the National Endowment for the Arts; the NY State Council on the Arts with the support of Governor Andrew Cuomo and the NY State Legislature; and the NY City Department of Cultural Affairs in partnership with the City Council.

Orpheus is represented in North America exclusively by Baker Artists, LLC, and in Europe by Konzertdirektion Schmid. Orpheus has recorded for Deutsche Grammophon, Sony Classical, EMI Classics, BMG/RCA Red Seal, Decca, Nonesuch, Verve, Avex Classics, and its own label Orpheus Chamber Orchestra Records.

ORPHEUS CHAMBER ORCHESTRA

Violin

Ronnie Bauch
Emily Bruskin
Martha Caplin
Laura Frautschi
Joanna Jenner
Sarah Kapustin
Kyu-Young Kim
Min-Young Kim
Miho Saegusa
Luke Witchger
Eric Wyrick

Viola

Mark Holloway
Christof Huebner
Ayane Kozasa
Dov Scheindlin

Cello
Julia Bruskin
Melissa Meell
Karen Ouzounian
Ashima Scripp

Double Bass

Tony Flynt
Nicholas Jones
Flute
Julietta Curenton
Elizabeth Mann

Oboe
Julia DeRosa
Roni Gal-Ed

Clarinet
Jon Manasse
Christopher Pell

Bassoon

Wade Coufal
Cynde Iverson

Horn
Anthony Delivannis
John Smith
Trumpet
Carl Albach
John Dent

Timpani
Maya Gunji

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ANNIE BERGEN is a part-time host at WQXR. Since her 2004 arrival as WQXR's morning host, she has interviewed more than 300 arts personalities. Bergen began her radio career as the evening host at classical station WNCN of North Carolina. She has hosted music programs on WLTW "Lite FM" and at WBGO in Newark. From 1994 to 2000, Bergen was the Business News Anchor for Bloomberg Television, producing and hosting segments on culture. Prior to joining WQXR in 2004, Bergen was the Chief Arts and Entertainment Reporter for Bloomberg Radio.

Annie was born in Leavenworth, Kansas, but grew up an Air Force brat in Europe and Washington, D.C. She makes her home in Manhattan and Jersey City, NJ. Her passion for the arts keeps her out and about, at the latest theater and performing arts events. She also enjoys listening to her extensive Brazilian music collection.



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

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

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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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We gratefully acknowledge the following gifts that were most generously donated to the Naumburg Orchestral Concerts. The list was updated 7 July 2015

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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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