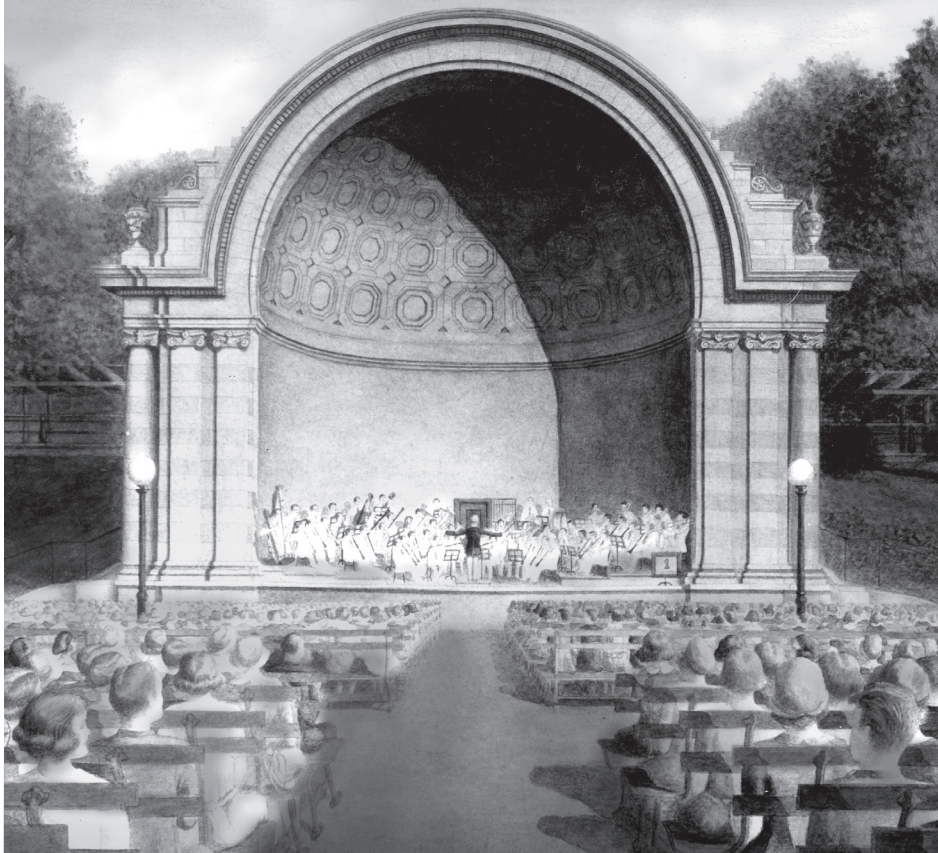


OUR 111TH SEASON OF FREE CLASSICAL MUSIC
CONCERTS FOR THE PEOPLE OF NEW YORK



NAUMBURG ORCHESTRAL CONCERTS

PRESENTS

ECCO
EAST COAST CHAMBER ORCHESTRA

TUESDAY, AUGUST 2, 2016 • 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 2, 2016 ▪ 7:30PM

In celebration of 111 years of Free Concerts for the people of
New York City - The oldest continuous free outdoor western classical music
concert series in the world.

*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
The Naumburg Orchestral Concerts Production Stage Manager is Pati Dynes.*

Naumburg Orchestral Concerts Presents
ECCO
East Coast Chamber Orchestra

JOAQUÍN TURINA (1882-1949)

La Oración del Torero, "The Bullfighter's Prayer" (1925)

CLAUDIO MONTEVERDI (1567-1643)

Selection of Madrigals

PIERRE JALBERT (1967-)

String Theory (written for ECCO)

INTERMISSION

WITOLD LUTOSLAWSKI (1913-94)

Five Folk Melodies (1952)

ANTONÍN DVOŘÁK (1841-1904)

Serenade for Strings in E major, Op. 22 (1875)

I. Moderato

II. Menuetto): Allegro con moto

III. Scherzo: Vivace

IV. Larghetto

V. Finále: Allegro vivace

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MUSICAL NOTES

ECCO

Some of the most enjoyable and revelatory musical experiences happen when musicians get together for fun rather than work. That's exactly what you can expect at every ECCO concert—music played with total involvement and passion from musicians who thrive on the pure joy and camaraderie of classical music making. The members of this democratically-run, self-conducted chamber orchestra are colleagues and friends from leading conservatories and music festivals across the country. They are soloists, chamber musicians, principals of major American orchestras, and GRAMMY award winners who play with the symphony orchestras of Philadelphia, Minnesota, San Francisco, Chicago, St. Louis, Seattle and Boston among others. Members also play with the Enso, Jasper, Jupiter, and Parker Quartets, as well as the Horszowski Trio, Trio Cavatina, Sejong Soloists, Time for Three, and Chamber Music Society II.

This dynamic collective of some of today's most vibrant and gifted young string players combines the strength and power of a great orchestral ensemble with the personal involvement and sensitivity of superb chamber music. For a few concentrated periods of time each year, the members of ECCO meet for rehearsal and musical exploration. Cooking, eating, enjoying close friendships and now sharing tips for raising the next generation of ECCO are important aspects of the ensemble's gatherings. Along with musical exploration, there is always an intense discussion to be had about the joys and challenges of maintaining a truly communal creative organization.

They only schedule a handful of their unique concerts annually, which makes them rare and joyous events. For more info see: eccorchestra.org

STRING THEORY was written for the East Coast Chamber Orchestra (ECCO) and commissioned by the Philadelphia Chamber Music Society in celebration of its 30th anniversary season, through support from the William Penn Foundation. The work is in three movements and was inspired by the idea of dynamic vibrating strings, referring to both the musical instruments and the theory of quantum gravity. In terms of the string instruments, the idea of dividing a string in various ways to produce harmonics (Partials), sustaining long held tones (Timeless), and rapidly moving the bow back and forth along the string (Rhythmus) all played a part in the work, as did the idea of vibrating strings propagating through space-time and interacting with each other in various ways.

The first movement, Partials, contains pulsating music and exploits both natural and artificial harmonics on each of the instruments. The second movement, Timeless, is a more lyrical, floating movement marked "with a sense of cosmic time." The third movement, Rhythmus, is fast-paced and syncopated. It contains virtuosic rhythmic figures for the entire ensemble, but also features solo first and second violin parts, echoing and dueling with each other, leading to the entire ensemble merging for the final push to the end.

ECCO PLAYERS

VIOLIN

Cyrus Beroukhim
Anna Elashvili
J Freivogel
Karen Kim
Sharon Roffman
Elly Suh
Sandy Yamamoto

VIOLA

Melissa Reardon
Dov Scheindlin
Jessica Thompson

CELLO

Na-Young Baek
Rachel Freivogel
Alberto Parrini

DOUBLE BASS

Tony Flynt

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Recording Engineers: Edward Haber, Noriko Okabe, Duke Markos, Rick Kwan

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TERRANCE MCKNIGHT is the weekday evening host for WQXR 105.9 FM, New York's only all-classical music station. He's also the host and producer of the station's audio documentaries on Langston Hughes, Dr. Martin Luther King, Jr., Hazel Scott, Coleridge-Taylor Perkinson and Florence Beatrice Price. In 2010, his program *All Ears with Terrance McKnight*, a show about musical discovery, was honored with an ASCAP Deems Taylor Radio Broadcast Award. As a speaker, McKnight has worked with Chamber Music America, the Mellon Foundation, American Opera Projects, the Schomburg Center for Research in Black Culture and the Metropolitan Museum of Art, among others.

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 either stop at the reception desk on the Concert Ground to donate or join our mailing list, or visit our website to 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 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

Central Park has hosted outdoor concerts on the Concert Ground since the park opened in the mid-nineteenth century. The site's design offers great natural beauty and tranquility for those who attend its live musical performances.

This free musical series was established by Elkan Naumburg, a philanthropist and ardent supporter of classical music, for the purpose of encouraging and stimulating the public's interest in symphonic and semi-classical music. Our outdoor summer performances, begun in 1905, are the oldest continuous free outdoor western classical music concert series in the world. The events now feature promising new classical music talent, with many performers being young and often New York based. The concerts also promote the professional development of young composers and conductors, featuring newly commissioned music, and new arrangements.

We welcome your support, contributions and suggestions. We would also like to enlarge our financial reserves so that we can both improve and expand our own concert schedule. So, please feel free to speak to one of us at a concert, or write to the [Contacts] on the Naumburg Orchestral Concerts website,

naumburgconcerts.org

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*We gratefully acknowledge the following gifts that were most generously donated to the Naumburg
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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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