

OUR 116TH SEASON OF FREE CLASSICAL MUSIC
CONCERTS FOR THE PEOPLE OF NEW YORK



NAUMBURG
ORCHESTRAL CONCERTS

PRESENTS

ECCO
EAST COAST CHAMBER ORCHESTRA

TUESDAY, AUGUST 3, 2021 • 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 3, 2021 ▪ 7:30PM

In celebration of 116 years of Free Concerts for the people of New York City -
The oldest continuous free outdoor concert series in the world
Tonight's concert is hosted by classical WQXR - 105.9 FM www.wqxr.org
with WQXR host Annie Bergen

NAUMBURG ORCHESTRAL CONCERTS PRESENTS
ECCO EAST COAST CHAMBER ORCHESTRA
SHAI WOSNER, *PIANO*

W.A. MOZART, (1756-91)

Piano Concerto No.14 in E-flat major, K449, (1784)

Shai Wosner, *piano*

1. Allegro vivace
2. Andantino
3. Allegro ma non troppo

HANNA BENN, (1988-)

Where Springs Not Fail, (2016)

- INTERMISSION -

OSVALDO GOLIJOV, (1960-)

Last Round, (1996)

W.A. MOZART, (1756-91)

Piano Concerto No.12 in A major, K.414, (1782)

Shai Wosner, *piano*

1. Allegro
2. Andante
3. Rondeau. Allegretto

The summer season of 2021 honors the memory of our past President,
MICHELLE R. NAUMBURG

PROGRAM NOTES

ECCO

The critically acclaimed East Coast Chamber Orchestra (ECCO) celebrates their 20th anniversary in 2021. The collective of dynamic like-minded artists, convenes for select periods each year to explore musical works and perform concerts of the highest artistic quality. Drawing from some of the world's finest orchestras, chamber groups, and young soloists, ECCO strives for vitality and musical integrity; a self-governing organization, each member is equal and has a voice in every step of the artistic process, from programming to performance. ECCO believes that the best musical experience can speak to all audiences regardless of age or socioeconomic background and performs accordingly across a wide range of venues.

ECCO is also firmly committed to sharing educational experiences with the communities it visits. Through interactive children's concerts, small group master classes, and one-on-one lessons, ECCO continually seeks out opportunities to connect with young people. Doing so creates a much more engaging concert experience, illustrating through living example the ways in which classical music can be accessible to the modern listener. Performance opportunities also allow the members of ECCO to share the musical knowledge gained during their individual and unique lifetimes of music. The same energy that is contagious in ECCO's performances is presented and shared without the boundaries of the stage to those interested in learning.

SHAI WOSNER *piano soloist*

Pianist Shai Wosner has attracted international recognition for his exceptional artistry, musical integrity, and creative insight. His performances of a broad range of repertoire—from Beethoven and Schubert to Ligeti and the favorite of today—reflect a degree of virtuosity and intellectual curiosity that has made him a favorite among audiences and critics, who note his “keen musical mind and deep musical soul” (NPR's All Things Considered)

Mr. Wosner is a recipient of Lincoln Center's Martin E. Segal Award, an Avery Fisher Career Grant, and a Borletti-Buitoni Trust Award. Born in Israel, he studied piano with Opher Brayer and Emanuel Krasovsky, as well as composition, theory, and improvisation with André Hajdu. He later studied at The Juilliard School with Emanuel Ax. Mr. Wosner is on the faculty at the Longy School of Music in Boston and the Bard College Conservatory of Music

ECCO

VIOLIN

Karla Donehew Perez; Anna Elashvili
Ken Hamao; Joanna Maurer
Annaliesa Place; Hyeyung Yoon

VIOLA

Melissa Reardon; Dov Scheindlin
Jessica Thompson

CELLO

Michael Katz; Jia Kim; Mihai Marica

DOUBLE BASS

Anthony Manzo

Naumburg Orchestral Concerts

Thanks Pati Dynes our Production Stage Manager & Elliott Matos, and WQXR's Ed Yim, Eileen Delahunty, Christine Herskovits, Matt Abramovitz & colleagues and Ed Haber, George Wellington & their sound and audio team.

It also thanks our graphic designer, Brian Chojnowski and our volunteers: Susan Angermeier, Amy Friedner, David Hutchinson, Danish Kinariwala William McCauley.

Annie Bergen

Most likely to hit the dance floor. Annie is the midday host at WQXR.



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. For Central Park, **it is also a singular and excellent example of the 'City Beautiful Movement' in architecture**, widely popular across America when it was designed.



From a Tiffany & Co. card © 1995

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 classical music series of its type 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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*updated 20 July 2021 -
please do contact us with
any corrections.*

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 considerately, 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.

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

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