

OUR 114TH SEASON OF FREE CLASSICAL MUSIC
CONCERTS FOR THE PEOPLE OF NEW YORK



NAUMBURG
ORCHESTRAL CONCERTS

PRESENTS

THE VENICE BAROQUE ORCHESTRA

WEDNESDAY, JULY 10, 2019 • 7:00PM

The Temple Emanu-El, One East 65th Street, New York

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Our Next Concerts will be on July 18 & 30, and August 6, 2019

WEDNESDAY, JULY 10, 2019 ▪ 7:00PM

In celebration of 114 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 being broadcast live on
www.emanuelnyc.org/broadcast with WQXR host Annie Bergen*

Naumburg Orchestral Concerts Presents
THE VENICE BAROQUE ORCHESTRA

ANTONIO VIVALDI (1678-1741)

*Sinfonia in C Major for strings and basso continuo, from "L'Olimpiade", RV 725
Allegro, Andante, Allegro*

GEORGE FRIDERIC HANDEL (1685-1759)

*Concerto grosso in G major, Op.6 n.1, HWV 319
A tempo giusto, Allegro, Adagio, Allegro, Allegro*

TOMASO ALBINONI (1671-1751)

*Concerto in G major for strings and basso continuo, Op. VII, No. 4
Allegro, Largo, Allegro*

ANTONIO VIVALDI (1678-1741)

*Concerto in E minor for violin, strings and basso continuo, RV 273
Allegro non molto, Largo, Allegro Gianpiero Zanocco, violin*

INTERMISSION

BENEDETTO MARCELLO (1686-1739)

*Sinfonia in G major for strings and basso continuo
Presto, Largo, Prestissimo*

ANTONIO VIVALDI (1678-1741)

*Concerto for cello, strings and basso continuo in A minor, RV 419
Allegro, Andante, Allegro Massimo Raccanelli, cello*

FRANCESCO GEMINIANI (1687-1762)

*Concerto grosso in D minor, H.143, "La Follia" (after A. Corelli Op. V n.12), (1729)
Adagio, Allegro, Adagio, Vivace, Allegro, Andante, Allegro, Adagio,
Adagio, Allegro, Adagio, Allegro*

ANTONIO VIVALDI (1678-1741)

*Concerto in C major for recorder and strings, RV 443
(Allegro), Largo, Allegro molto Anna Fusek, soprano recorder*

Soloists: Anna Fusek - soprano recorder, Gianpiero Zanocco - violin, Massimo Raccanelli - cello

*The performance of this evening's Venice Baroque Orchestra is dedicated to the memory of Ellin N. London,
1923-2019, an ardent, devoted and generous supporter of our concert series.*

PROGRAM NOTES

Anna Fusek

Anna Fusek is a phenomenon lauded equally by audience and press. Born in Prague and raised in Germany, she crosses musical boundaries as well receiving international acclaim: She has conquered concert halls all over the world playing no less than three different instruments. As a soloist she tours with renowned orchestras such as Venice Baroque Orchestra or Akademie für Alte Musik Berlin. Recorder player Anna Fusek has secured her part in today's musical life. Much to concertgoers' surprise and delight though she lays aside the recorder while they are applauding in order to pick up the violin to continue her performance on that instrument. She has also appeared numerous times on stage as a concert pianist and so she is pursuing the baroque tradition of the versatile musician.

In Jan Bosse's much lauded production of "Calisto" by Cavalli her versatility was hailed by audiences both at *Theater Basel* and the Frankfurt Opera: In the role of Amor she alluringly bowed the strings of her violin, wined love melodies and jinxed the ensemble by playing the piano. Audiences were spellbound.

Her huge range benefits all of her projects: The gracious musician inspires through her joy of playing and deep musicality, as the French Muse Baroque (*le magazine de la musique baroque*) described a concert: "really incredible performance of Anna Fusek that sent electric shock waves through the evening."

Gianpiero Zanocco

A member of the Venice Baroque Orchestra since 2003, violinist Gianpiero Zanocco has performed as concertmaster with the orchestra throughout Europe, Asia and the United States. A frequent soloist with VBO, he performs also with I Sonatori della Gioiosa Marca, L'Arte dell'Arco, and Il Pomo d'Oro. Mr. Zanocco has recorded for Deutsche Grammophon, Warner Classics, Amadeus, Brilliant, ORT.

A native of Castelfranco Veneto where he studied violin with Michele Lot and graduated with honors from the conservatory Agostino Steffani, Mr. Zanocco won several competitions, including first prize at the Mario Benvenuti Violin Competition in Vittorio Veneto, first prize at the International Chamber Music Competition Città di Minerbio and first prize at the Carlo Soliva International Music Contest. He performs Classical repertoire for violin and fortepiano with Anna Fusek, with whom he recently recorded a CD devoted to Mozart's sonatas.

Massimo Raccanelli

Born in Treviso, Italy, Massimo Raccanelli was graduated from the Conservatorio di Castelfranco Veneto in the class of Walter Vestidello. Further studies were with Mario Brunello and Antonio Meneses.

He performs in several Baroque ensembles including Sonatori della Gioiosa Marca, Il Pomo d'Oro, Opera Stravagante and Concerto München, and has collaborated with many chamber music groups, collaborating with leading artists including Andrea Marcon, Mario Brunello, Stefano Montanari, Sonig Thakerian, and Piero Toso. Mr. Raccanelli has played with the Venice Baroque Orchestra since 2011, performing as continuo player and soloist in some of the most prestigious concert halls, including Queen Elizabeth Hall (London), Victoria Hall (Genève), Théâtre des Champs-Élysées, Palais des Beaux-Arts (Brussels), Tokyo Opera Hall, Onassis Center (Athens), Marinskii Theater (St. Petersburg), and Carnegie Hall. He is the cellist of VenEthos Ensemble, a string quartet performing on original instruments.

In 2016 he graduated in Conducting in the class of Bruno Weil at the Hochschule für Musik und Theater München. Mr. Raccanelli has conducted productions of Mozart and Pergolesi operas, the world premiere of *Das Große Lächeln* by Wilfried Hiller, as well as several orchestras and Baroque ensembles.

Venice Baroque Orchestra

Founded in 1997 by Baroque scholar and harpsichordist Andrea Marcon, the Venice Baroque Orchestra is recognized as one of the premier ensembles devoted to period instrument performance. The Orchestra receives wide critical acclaim for its concert & opera performances throughout North America, Europe, South America, Japan, Korea, Taiwan & China.

The Orchestra has appeared in many more cities across the United States than any other Baroque orchestra in history. They also maintain the most frequent touring schedule to Asia. Committed to the rediscovery of 17th & 18th century masterpieces, under Mr. Marcon's leadership the VBO has given the modern-day premieres of Francesco Cavalli's *L'Orione*, Vivaldi's *Atenaide*, *Andromeda liberata*, Benedetto Marcello's *La morte d'Adone* and *Il trionfo della poesia e della musica*, and Boccherini's *La Clementina*. With Teatro La Fenice in Venice, the Orchestra has staged Cimarosa's *L'Olimpiade*, Handel's *Siroe*, and Galuppi's *L'Olimpiade*, and reprised *Siroe* at the Brooklyn Academy of Music in New York in its first full staging in the United States. The Orchestra has been seen worldwide through several television specials, including films by the BBC, ARTE, NTR (Netherlands), and NHK. They are the subject of three recent video recordings, and their performances were also featured on Swiss TV in the documentary film by Richard Dindo, *Vivaldi in Venice*.

2018 season highlights include two USA tours and concerts in Europe with mandolinist Avi Avital and a tour in Japan, China and Korea with countertenor Franco Fagioli. This is the First Concert in the orchestra's 2019 US tour.

The Venice Baroque Orchestra is supported by Fondazione Cassamarca in Treviso.

VENICE BAROQUE ORCHESTRA

FIRST VIOLIN

Gianpiero Zanocco,
concertmaster
Giacomo Catana
Massimiliano Tieppo
Mauro Spinazzè

SECOND VIOLIN

Giorgio Baldan
Massimiliano Simonetto
Anna Fusek
Giuseppe Cabrio

VIOLA

Alessandra Di Vincenzo
Meri Skejic

CELLO

Massimo Raccanelli
Federico Toffano

DOUBLE BASS

Alessandro Pivelli

LUTE

Ivano Zanenghi

HARPSICHORD

Lorenzo Feder

NAUMBURG ORCHESTRAL CONCERTS

*Thanks Pati Dymes our Production Stage Manager,
and George Wellington & Alex Hayes our sound and audio team.*

*It also thanks volunteers: Susan Angermeier, Diane De Fazio, Amy Friedner,
David Hutchinson & Danish Kinariwala.*

Annie Bergen is the midday host at Classical New York, 105.9FM, WQXR.

Her classical radio career began in NYC on WNCN & continued on WQXR in 2004. In between, she was an award winning arts reporter for Bloomberg Radio & TV. An avid music lover, her interests include jazz, dance & world music. She hosted a jazz show on WBGO & lite music on WLTW. Annie has been featured on broadcasts from the Metropolitan Opera, the NY Philharmonic & the NJ Symphony Orchestra. As a voice artist, she can be heard on underwriting on WNYC, on audio guides at the Metropolitan Museum, and announcing stops on the number 7 subway line in NYC. Annie grew up an Air Force brat in various cities in Europe & the USA. She attended Boston College and lives in Jersey City. An eclectic interest in music and the arts keeps her out and about at the latest theater and performing arts events.

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.



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 3 July 2019 - 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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