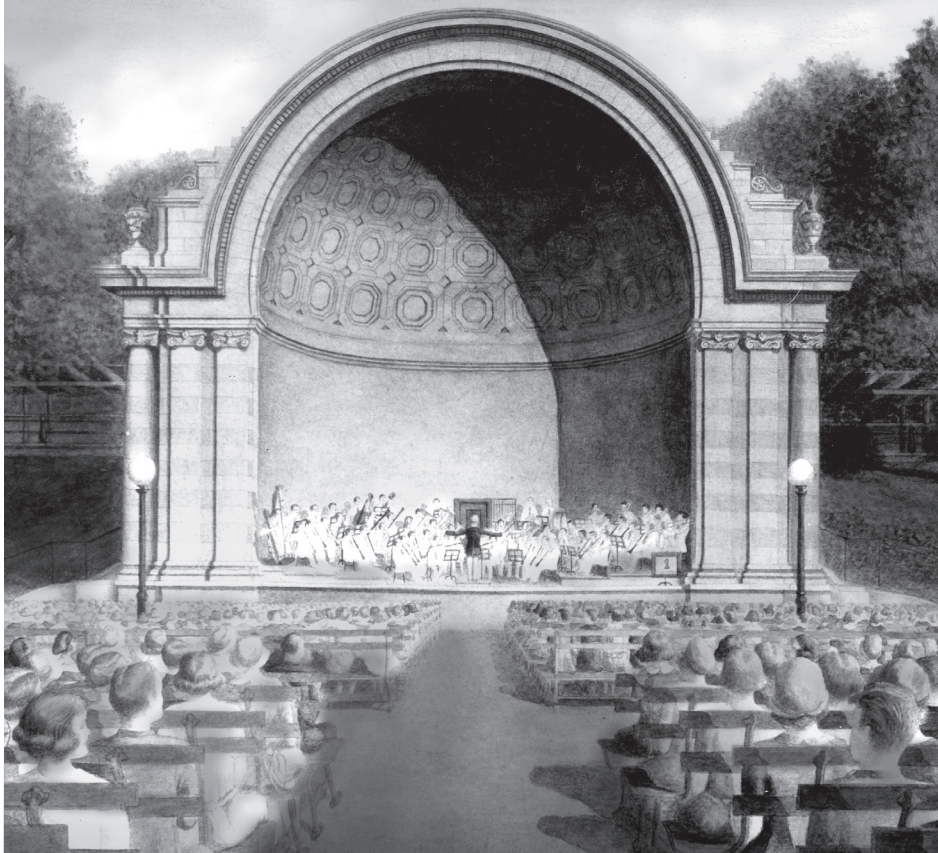


OUR 112TH SEASON OF FREE CLASSICAL MUSIC  
CONCERTS FOR THE PEOPLE OF NEW YORK



# NAUMBURG ORCHESTRAL CONCERTS

PRESENTS

## THE KNIGHTS

TUESDAY, JULY 11, 2017 • 7:30PM

*The Historic Naumburg Bandshell on the Concert Ground of Central Park.  
Please visit [NAUMBURGCONCERTS.ORG](http://NAUMBURGCONCERTS.ORG) for more information on our series.  
Our Next Concerts will be on 18 July and 1 August 2017.*

TUESDAY, JULY 11, 2017 ▪ 7:30PM

In celebration of 112 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 classical WQXR - 105.9 FM -  
and via live stream at [www.wqxr.org](http://www.wqxr.org) with WQXR host Terrance McKnight*

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Naumburg Orchestral Concerts Presents

THE KNIGHTS

Colin & Eric Jacobsen, Artistic Directors

Eric Jacobsen, Conductor

Alex Sopp, Flute

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HENRY PURCELL (1659-95)

*Fantasia Upon One Note (1680)*

JOHN ADAMS (1947-)

*Common Tones in Simple Time (1979)*

JUDD GREENSTEIN (1979-)

*New Work for Flute and Orchestra, (**World Premiere** co-commissioned by Naumburg,  
The Knights & the Orlando Philharmonic Orchestra) Alex Sopp, Flute*

INTERMISSION

WOLFGANG AMADEUS MOZART (1756-1791)

*Symphony No. 40 in G Minor, K. 550 (1788)*

I. Molto allegro

II. Andante

III. Menuetto. Allegretto – Trio

IV. Finale. Allegro assai

*The performance of The Knights has been made possible by a generous grant from the  
MacDonald Peterson Foundation.*

*The performance of the Havana Lyceum Orchestra, June 13, was made possible by a  
generous grant from Judith E. Naumburg, Board Chair & Treasurer*

# MUSICAL NOTES

## THE KNIGHTS

The Knights are a collective of adventurous musicians, dedicated to transforming the orchestral experience and eliminating barriers between audiences and music. Driven by an open-minded spirit of camaraderie and exploration, they inspire listeners with vibrant programs that encompass their roots in the classical tradition and passion for artistic discovery. The orchestra has been proud to tour and record with renowned soloists including Yo-Yo Ma, Dawn Upshaw, Béla Fleck, and Gil Shaham, and has performed at such prestigious institutions as Carnegie Hall, Tanglewood, and the Vienna Musikverein. Through adventurous programming, unbridled energy, and a collaborative music-making process, The Knights bring classical music to life in a way that surprises and inspires both new and longtime listeners.

Since their inception in New York City in the early 2000s, The Knights have challenged assumptions about orchestral music. The ensemble grew out of informal chamber music readings at the home of brothers Eric and Colin Jacobsen — now the group's Artistic Directors — and was incorporated as a non-profit organization in 2007. The 36 members of The Knights are graduates of the Juilliard School, the Curtis Institute of Music, and other leading music schools and conservatories. They are accomplished soloists, orchestral players, and chamber musicians as well as composers, singer-songwriters, and improvisers who bring a range of cultural influences to the group.

The Knights' notable accomplishments include a 2017 Grammy Award nomination for a recording with master violinist Gil Shaham; a performance at Jazz at Lincoln Center's Rose Theater as part of the NY Phil Biennial; The Knights' debut at Carnegie Hall in the New York premiere of Steven Stucky and Jeremy Denk's opera *The Classical Style*; a U.S. tour with banjo virtuoso Béla Fleck; a European tour with soprano Dawn Upshaw, including the group's debut at Vienna's Musikverein; residencies at Dartmouth, Penn State, and Washington, D.C.'s Dumbarton Oaks; frequent festival appearances at Ravinia, Caramoor, Big Ears, and Tanglewood; and nine years of free summer performances at Central Park's Naumburg Orchestral Concerts, Bryant Park, and BRIC's Celebrate Brooklyn! Festival in Prospect Park.

In recent years, The Knights have collaborated and toured with world-renowned musicians including Yo-Yo Ma, Itzhak Perlman, Lise de la Salle, Joshua Redman, Silk Road virtuoso Siamak Aghaei, and pipa virtuoso Wu Man. The group has also collaborated with artists coming from a wide range of artistic disciplines including the Mark Morris Dance Group, visual artist Kevork Mourad, and Pulitzer Prize-winning poet Paul Muldoon. Recordings include 2015's "instinctive and appealing" (*The Times*, UK) *The Ground Beneath Our Feet* on Warner Classics, featuring the ensemble's first original group composition; an all-Beethoven disc on Sony Classical Records (their third project with the label); and 2012's "smartly programmed" (NPR) *A Second of Silence for Ancalagon*.

Spring 2017 saw the release of The Knights' new album *Azul*, featuring the world premiere recording of Osvaldo Golijov's work *Azul* with soloist Yo-Yo Ma. In April, The Knights debuted at the Kennedy Center, as part of the inaugural SHIFT: A Festival of American Orchestras. The Knights then embarked on a European tour, beginning with a week-long residency at France's Easter Festival in Aix-en-Provence, where they performed with renowned musicians including violinist Renaud Capuçon, pianist Jean-Yves Thibaudet, and pianist Bertrand Chamayou. The Knights were then joined by pipa virtuoso Wu Man on tour through Germany, including a performance in Hamburg's newly opened Elbphilharmonie. The tour was met with tremendous praise from both critics and audiences. Learn more at [theknightsnyc.com](http://theknightsnyc.com).

## ERIC JACOBSEN, ARTISTIC DIRECTOR

Hailed by *The New York Times* as “an interpretive dynamo,” conductor and cellist Eric Jacobsen has built a reputation for engaging audiences with innovative and collaborative projects. Jacobsen is the founder and Artistic Director The Knights and a founding member of the genre-defying string quartet Brooklyn Rider. As conductor of The Knights, Jacobsen has led the “consistently inventive, infectiously engaged indie ensemble” (*New York Times*) at New York venues ranging from Carnegie Hall to Central Park, and at renowned international halls such as the Vienna Musikverein and Cologne Philharmonie. In the 2015-16 season, Jacobsen celebrates his inaugural season as Music Director of the Orlando Philharmonic and his second season as both Music Director of the Greater Bridgeport Symphony and Artistic Partner with the Northwest Sinfonietta. Also in demand as a guest conductor, Jacobsen has recently led the Camerata Bern, the Detroit Symphony, the Alabama Symphony, ProMusica Chamber Orchestra, Deutsche Philharmonie Merck, and Yo-Yo Ma’s Silk Road Ensemble.

## COLIN JACOBSEN, ARTISTIC DIRECTOR

As *The Washington Post* observes, violinist and composer Colin Jacobsen is “one of the most interesting figures on the classical music scene.” A founding member of two game-changing, audience-expanding ensembles – the string quartet Brooklyn Rider and orchestra The Knights – he is also a touring member of Yo-Yo Ma’s venerated Silk Road Project and an Avery Fisher Career Grant-winning violinist. Jacobsen’s work as a composer developed as a natural outgrowth of his chamber and orchestral collaborations. Jointly inspired by encounters with leading exponents of non-western traditions and by his own classical heritage, his most recent compositions for Brooklyn Rider include “Three Miniatures” – “vivacious, deftly drawn sketches” (*New York Times*) – which were written for the reopening of the Metropolitan Museum of Art’s Islamic art galleries. Jacobsen collaborated with Iran’s Siamak Aghaei to write a Persian folk-inflected composition, “Ascending Bird,” which he performed as soloist with the YouTube Symphony Orchestra at the Sydney Opera House, in a concert that was streamed live by millions of viewers worldwide. His work for dance and theater includes *Chalk and Soot*, a collaboration with Dance Heginbotham, and music for Compagnia de’ Colombari’s theatrical production of Walt Whitman’s *Song of Myself*.

### THE KNIGHTS

Eric Jacobsen,  
*Conductor*

### VIOLIN

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*concertmaster*  
Sonya Chung  
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Alex Fortes  
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Digital team: Mike Rinzel, Eliza Martin, Kim Nowacki

TERRANCE MCKNIGHT is the 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.

## NAUMBURG ORCHESTRAL CONCERTS

Thanks Pati Dynes – our Production Stage Manager. It also thanks our volunteers:

Susan Angermeier, Diane De Fazio and Danish Kinariwala.

## 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

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## 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](http://naumburgconcerts.org)**.

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*Updated 5 July 2017 - 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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