

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



NAUMBURG
ORCHESTRAL CONCERTS

PRESENTS

THE KNIGHTS

TUESDAY, JULY 12, 2016 • 7:30PM

*The Historic Naumburg Bandshell on the Concert Ground of Central Park.
Please visit NAUMBURGCONCERTS.ORG for more information on our series.
Our Next Concerts will be on July 19, and August 2, 2016.*

TUESDAY, JULY 12, 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 Elliott Forrester

The Naumburg Orchestral Concerts Production Stage Manager is Pati Dynes.

Naumburg Orchestral Concerts Presents

THE KNIGHTS

Colin Jacobsen and Eric Jacobsen, Artistic Directors; Eric Jacobsen, Conductor

FRANZ JOSEPH HAYDN (1732-1809)

Symphony No. 64 in A Major, "Tempora Mutantur", Hob/I/64 (1807)

I. Allegro con spirito

II. Largo

III. Menuetto and Trio: Allegretto

IV. Finale: Presto

GABRIEL KAHANE (1981-)

Crane Palimpsest (2012), (New York Premiere)

1. How many dawns...

a. Vinegar Hill

II. I think of cinemas...

b. BMT

III. Out of some subway scuttle...

c. The Navy Yard

IV. O harp and altar...

d. Hicks Street

V. Again the traffic lights...

Gabriel Kahane, vocalist

INTERMISSION

FRANZ SCHUBERT (1797-1828)

Symphony No. 5 in B-flat Major, D.485 (1816)

I. Allegro

II. Andante con moto

III. Menuetto. Allegro molto

IV. Allegro vivace

BOB HAGGART (1914-98) / RAY BAUDUC (1906-88) (arr. The Knights)

The Big Noise from Winnetka (1938)

BOB DYLAN (1941-) (arr. The Knights)

The Times They Are A-Changin' (1968) - Christina Courtin and Gabriel Kahane, vocalists

This performance by The Knights has been made possible by a generous grant from Andrea and Guillaume Cuvelier.

MUSICAL NOTES

THE KNIGHTS

The Knights are an orchestral collective, flexible in size and repertory, dedicated to transforming the concert experience. Engaging listeners and defying boundaries with programs that showcase the players' roots in the classical tradition and passion for artistic discovery, The Knights have "become one of Brooklyn's sterling cultural products." (*New Yorker*).

The Knights' 2015-16 season kicked off at Caramoor, with a performance featuring cello superstar Yo-Yo Ma. The group is in residence at Brooklyn's BRIC House, as part of a series of New York City residencies undertaken with support from the Andrew W. Mellon Foundation. This winter, The Knights teamed up with violinist Gil Shaham on a North American tour and appeared on Shaham's 1930's *Violin Concertos, Vol. 2*, released in February, joining the master violinist on Prokofiev's Second Violin Concerto. Recent highlights include The Knights' debut at Carnegie Hall in the New York premiere of the Steven Stucky/Jeremy Denk 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; frequent festival appearances at Ravinia and Tanglewood; and seven years of free summer performances at Central Park's Naumburg Orchestral Concerts.

The Knights evolved from late-night chamber music reading parties with friends at the home of violinist Colin Jacobsen and cellist Eric Jacobsen. The Jacobsens, who serve as artistic directors of The Knights, were selected from among the nation's top visual, performing, media, and literary artists to receive a prestigious United States Artists Fellowship in 2012. The Knights' roster boasts remarkably diverse talents, including composers, arrangers, singer-songwriters, and improvisers, who bring a range of cultural influences to the group, from jazz and klezmer to pop and indie rock music. The unique camaraderie within the group retains the intimacy and spontaneity of chamber music in performance.

ERIC JACOBSEN, *Artistic Director*

A 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*.

Learn more at theknightsnyc.com.

Support for The Knights' performance has been provided by public funds from the New York City Department of Cultural Affairs in partnership with the City Council, and by the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature.



VIOLIN: Pico Alt; Christina Courtin, Colin Jacobsen, Salley Koo, Michelle Lie, Yaira Matyakubova, Guillaume Pirard, Ross Snyder, Amie Weiss **VIOLA:** Kyle Armbrust, Colin Brookes, Mario Gotoh, Alissa Smith **CELLO:** Jane Cords-O'Hara, Karen Ouzounian, Caitlin Sullivan **BASS:** Shawn Conley **FLUTE:** Sooyun Kim **OBOE:** Gustav Highstein, Geoffrey Deemer **CLARINET:** Agnes Marchione **BASSOON:** Mike Davis, Erik Holtje **HORN:** Mike Atkinson, David Byrd-Marrow **TRUMPET:** Joshua Frank, Jeff Missal **TROMBONE:** Thomas Hutchinson **TUBA:** Andrew Bove **PERCUSSION:** Michael Caterisano, Will Clark **HARP:** Megan Conley **ARTISTIC DIRECTORS:** Colin Jacobsen, Eric Jacobsen **EXECUTIVE DIRECTOR:** Shruti Adhar **GENERAL MANAGER:** James Eng **ADMINISTRATIVE COORDINATOR:** Jesse Diener-Bennett **COMMUNICATIONS AND DEVELOPMENT COORDINATOR:** Karen Meberg **LIBRARIAN:** Ali Verderber

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ELLIOTT FORREST is the midday host on WQXR. Since his return to WQXR in 2002, he's hosted and produced live events from Lincoln Center, Carnegie Hall, Hollywood Bowl and The Jerome L. Greene Space, among others. Forrest is the recipient of a George Foster Peabody Award and two Excellence in Broadcasting Awards from the New York State Broadcasters Association.

After starting his radio career at KNFM, in his hometown of Midland, Texas, Forrest became Program Director of KXTR-FM in Kansas City. In New York he worked at WEVD, WKJY and WNCN. Forrest is a regular guest host of multiple shows on WQXR's sister station, WNYC, including *The Leonard Lopate Show* and *Soundcheck*.

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

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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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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.

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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