



OUR 113TH SEASON OF FREE CLASSICAL MUSIC
CONCERTS FOR THE PEOPLE OF NEW YORK

NAUMBURG ORCHESTRAL CONCERTS

PRESENTS

THE KNIGHTS

TUESDAY, JULY 17, 2018 • 7:30PM

*The Historic Naumburg Bandshell on the Concert Ground of Central Park.
Please visit NAUMBURGCONCERTS.ORG for more information on our series.
Our last concert this season will be on July 31, 2018*

TUESDAY, JULY 17, 2018 ▪ 7:30PM

In celebration of 113 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 Annie Bergen.*

Naumburg Orchestral Concerts Presents

THE KNIGHTS

Eric Jacobsen, *Conductor*

ANNA CLYNE (1980)

Within Her Arms (2008-09)

KOMITAS (1869-1935)

Armenian Folk Songs arranged as a Suite to include:

Echmiadzin Dance

Stalk Along!

Song of the Little Partridge

Clouds

Haymaker's Song

Festive Song

INTERMISSION

LEOŠ JANÁČEK (1854-1928)

Idyll for String Orchestra (1878)

I. Andante

II. Allegro

III. Moderato

IV. Allegro

V. Adagio

VI. Scherzo

VII. Moderato

JOHANNES BRAHMS (1883-1897)

Hungarian Dances (1869), (arr. Paul Brantley)

No. 17, *Andantino*

No. 11, *Poco Andante*

No. 19, *Allegretto*

No. 5, *Allegro*

PROGRAM NOTES

WELCOME/INTRODUCTION

“Time past and time future... Point to one end, which is always present.” – T.S.Eliot

It’s hard to believe this is The Knights’ 10th anniversary year playing here at the Naumburg Orchestral Concerts, one of our favorite musical homes! We quote these lines from T.S. Eliot’s masterpiece, *Four Quartets*, because it captures a very specific feeling we all get playing at the Naumburg Bandshell year after year. In the middle of the middle of the world that is Central Park, we can all share the sense that, for a moment, we literally can touch the pulsing heart of New York’s energy source while also tuning out the chaos, and mostly the weather cooperates (through Christopher London’s force of will!).

Ten years ago, The Knights came out on stage as a new orchestra, who most in the audience had not yet encountered. Now, we feel a long-standing bond with the many intrepid music lovers who year after year brave the elements and encourage us to give our all, no matter the heat or wind. The combination of those steadfast fans and the random passerby who gets drawn in, some of whom may not have heard much live orchestral music, creates a magical connection which we love.

The Knights often talk about trying to bottle the energy that we get playing at the Naumburg Bandshell and bringing it with us wherever we go, but ultimately “all is always now” and the sense of the moment is palpable here in a way that isn’t easily recreated. Thank you to the Naumburg Orchestral Concerts and to you the music lover for keeping this all alive. Here’s to time future and the next ten years!

— Colin and Eric Jacobsen, The Knights

ANNA CLYNE: WITHIN HER ARMS

Within Her Arms is music for my mother, with all my love.

Earth will keep you tight within her arms dear one—

So that tomorrow you will be transformed into flowers—

This flower smiling quietly in this morning field—

This morning you will weep no more dear one—

For we have gone through too deep a night.

This morning, yes, this morning, I kneel down on the green grass—

And I notice your presence.

Flowers, that speak to me in silence.

The message of love and understanding has indeed come.

—Thich Nhat Hanh

—Anna Clyne

KOMITAS: ARMENIAN FOLK SONGS ARRANGED AS A SUITE

Komitas Vardapet (born Soghomon Soghomonyan), Armenian priest, composer, musicologist, baritone, and educator, is widely credited with preserving the folk melodies of the southern Caucasus. Born in 1869 in Anatolia, his musical gifts were quickly recognized in his seminary studies as a youth. After he was ordained a priest, he became increasingly curious about European music and continued his musical studies in Berlin at the conservatory of Professor Richard Schmidt. He returned to Armenia in 1899 and spent much of the next decade collecting thousands of melodies of Armenian, Kurdish, Persian, and Turkish origin. Komitas never recovered from the deeply tragic events of 1915-1917, in which hundreds of thousands of Armenians were displaced and lost their lives. He spent the remaining twenty years of his life in a Paris sanatorium. Tonight’s selection of *Armenian Folk Songs* were collected by Komitas and later arranged by Sergey Aslamazian, the founding cellist of the Komitas Quartet (which happens to be the world’s oldest string quartet in continual existence, 1924-present).

— Nicholas Cords

LEOŠ JANÁČEK: IDYLL FOR STRING ORCHESTRA

Czech composer Leoš Janáček (1854-1928) completed the *Idyll for String Orchestra* in August 1878. The work received its premiere on December 15, 1878 in Brno under the direction of Janáček, with friend and contemporary influence Antonin Dvořák in the audience. A great admirer and champion of Dvořák, Janáček borrowed heavily from Moravian and Slavic folk music in this early orchestral work written in the Romantic style.

Idyll for String Orchestra consists of seven elegant movements of distinct character. The opening Andante has a melancholic feel to the melody while the second movement Allegro lilts in triple-time. The third movement's Moderato solemnly states sorrow. An energetically explosive Allegro claims the middle movement. The fifth movement's Adagio is marked by a sweetly tragic tone as melodic lines weave apart and together. The sixth movement is a lively and imitative Scherzo and the closing Moderato expresses finality in the gravity of its contrapuntal writing.

— Lily Chaw

JOHANNES BRAHMS ARR. PAUL BRANTLEY: FOUR HUNGARIAN DANCES FOR 11 INSTRUMENTS

Just a few weeks after giving the premiere of my cello concertino, *The Royal Revolver*, Eric Jacobsen called asking if I might arrange some Brahms Hungarian Dances for *The Knights*. I blinked and said yes. Eric had three of the dances in mind and 11 instruments available – including bass clarinet! I suggested adding another dance as the third of four – which might create a set of satisfying and Brahmsian key relationships of falling thirds. I went back to the original piano four-hands versions and worked from there. And although I was given free reign to “cover” these pieces to whatever extent I liked, I was immediately reminded of how integral and perfectly composed they are. And so the first three are virtually note-for-note faithful to the originals while opening up the color spectrum a bit. Whereas with the famous last one, I had a bit more fun and opened up just about everything.

THE KNIGHTS

CONDUCTOR Eric Jacobsen	VIOLA Miranda Sielaff Celia Hatton Jessica Meyer Alissa Smith	BASS Joe Bongiorno Zachary Cohen Daniel Krekeler	BASSOON Erik Höltje
VIOLIN Christina Courtin Kristi Helberg Yaira Matyakubova Aniela Eddy Alex Fortes Pala Garcia Jae Cosmos Lee Laura Lutzke Arthur Moeller Emily Daggett Smith	CELLO Jane Cords-O'Hara Andrea Lee Caleb van der Swaagh	FLUTE Melissa Baker	HORN Karl Kramer
		CLARINET Jonathan Cohen	TROMBONE Nate Mayland
			PIANO Yalin Chi

NAUMBURG ORCHESTRAL CONCERTS

Thanks Pati Dynes & Jenny Houghtaling – our Production Stage Managers. It also thanks our volunteers: Susan Angermeier, Diane De Fazio and Danish Kinariwala.

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ANNIE BERGEN is the midday host at Classical New York, 105.9FM, WQXR. Her classical radio career began in New York City on WNCN and continued on WQXR in 2004. In between, she was an award winning arts reporter for Bloomberg Radio and Television. An avid music lover, her interests include jazz, dance and world music. She hosted a jazz show on WBGO and lite music on WLTW. Annie has been featured on broadcasts from the Metropolitan Opera, the New York Philharmonic and the New Jersey Symphony Orchestra. As a voice artist, she and can be heard on sponsorship announcements on WNYC, audio guides at the Metropolitan Museum, and announcing stops on the number 7 subway line in NYC.

Annie grew up an Air Force brat and lived in various cities in Europe and 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 THE CONCERT GROUND

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 July 3, 2018- 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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