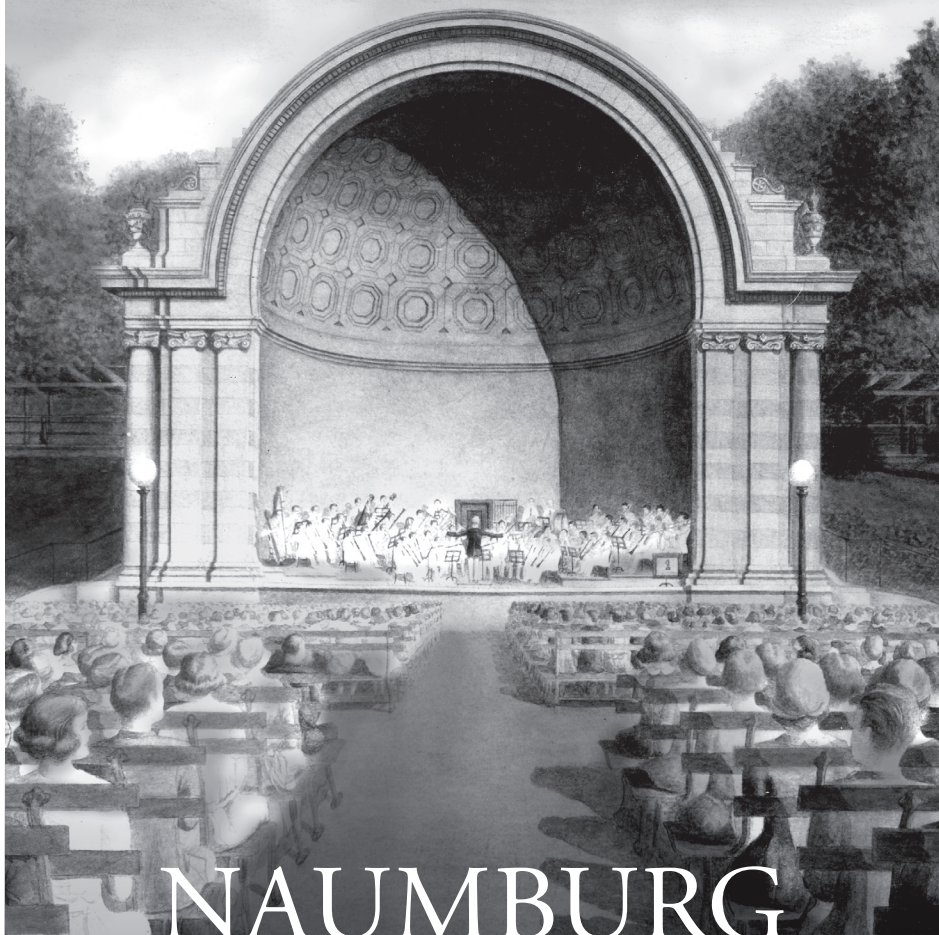


OUR 112TH SEASON OF FREE CLASSICAL MUSIC
CONCERTS FOR THE PEOPLE OF NEW YORK



NAUMBURG ORCHESTRAL CONCERTS

PRESENTS

ORPHEUS CHAMBER ORCHESTRA

TUESDAY, JULY 18, 2017 • 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 1 August 2017.*

TUESDAY, JULY 18, 2017 ▪ 7:30PM

In celebration of 112 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
ORPHEUS CHAMBER ORCHESTRA

JOHANN SEBASTIAN BACH (1685-1750)

Brandenburg Concerto No. 3 in G Major, BWV 1048 (1721)

I. Allegro II. Adagio (Cadenza) III. Allegro

CHRISTOPHER THEOFANIDIS (1967-)

Muse (2007)

I. brilliant, fiery II. with a light touch, ornate III. willful, deliberate

JOHANN SEBASTIAN BACH (1685-1750)

Brandenburg Concerto No. 2 in F Major, BWV 1047 (1721)

I. (no tempo indicated) II. Andante III. Allegro assai

Soloists: Elizabeth Mann, flute, Roni Gal-Ed, oboe, Caleb Hudson, trumpet, Eric Wyrick, violin

INTERMISSION

JOHANN SEBASTIAN BACH (1685-1750)

Brandenburg Concerto No. 5 in D Major, BWV 1050 (1721)

I. Allegro II. Affettuoso III. Allegro

Soloists: Elizabeth Mann, flute, Areta Zhulla, violin, Paolo Bordignon, harpsichord

JOHANN SEBASTIAN BACH (1685-1750)

Brandenburg Concerto No 6 in B-flat Major, BWV 1051 (1721)

I. Allegro II. Adagio ma non tanto III. Allegro

Soloists: Dov Scheindlin, viola, Nardo Poy, viola

*The performance of the Orpheus Chamber Orchestra has been made possible by a generous grant
from a Naumburg Orchestral Concerts Board member.*

*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

ORPHEUS CHAMBER ORCHESTRA

A standard-bearer of innovation and artistic excellence, Orpheus Chamber Orchestra is one of the world's foremost chamber orchestras. Julian Fifer and a group of like-minded young musicians determined to combine the intimacy and warmth of a chamber ensemble to the richness of an orchestra founded Orpheus in 1972. With 71 albums, including the Grammy Award-winning *Shadow Dances: Stravinsky Miniatures*, and 42 commissioned and premiered original works, Orpheus rotates musical leadership roles for each work and strives to perform diverse repertoire through collaboration and open dialogue.

Performing without a conductor, Orpheus presents an annual series at Carnegie Hall and tours extensively to major national and international venues. For the 2017-18 Season at Carnegie Hall Orpheus welcomes back Grammy-winning pianist André Watts for Mozart's *Piano Concerto No. 9*. The Norwegian cellist Truls Mørk makes his long-awaited Orpheus debut with Shostakovich's First Cello Concerto, a fascinating product of Soviet Russia that embeds a core of yearning and struggle within a facade of whimsy and humor. In February, Orpheus welcomes Norway's young trumpet sensation Tine Thing Helseth, featuring concertos by Vivaldi and Albinoni, as well as Mozart's popular Symphony No. 40. The season closes with Georgian violinist Lisa Batiashvili performing Prokofiev's Second Violin Concerto, a powerful yet vulnerable work created while the composer teetered between his life of exile in Europe and a return to his transformed homeland.

Orpheus has trademarked its signature mode of operation, the Orpheus Process™, an original method that places democracy at the center of artistic execution. It has been the focus of studies at Harvard and of leadership seminars at Morgan Stanley and Memorial Sloan-Kettering Hospital, among others. Two unique education and engagement programs, Access Orpheus and Orpheus Institute, aim to bring this approach to students of all ages.

Access Orpheus, Orpheus' educational initiative, shares the orchestra's collaborative music-making process with public school students from all five boroughs in New York City. Because of declining resources for arts education, many public schools do not have access to fulltime arts teachers to provide music instruction and exposure to art and culture. Access Orpheus helps to bridge this gap with in-class visits, attendance at working rehearsals, and free tickets for performances at Carnegie Hall.

Orpheus Institute brings the Orpheus Process™ and the orchestra's musicians to select colleges, universities, conservatories, and businesses to work directly with leaders of tomorrow. Corporate employees and students in all fields of study learn from Orpheus' creative process and in areas of collaboration, communication, creative problem solving, and shared leadership. In the coming seasons, Orpheus will continue to share its leadership methods and performance practices as the ensemble provides audiences with the highest level of musicianship and programming.

PROGRAM NOTES

There are only three instances in Bach's life where he made special copies of his compositions to be presented to nobility. The set of six Brandenburg Concertos (1721) was the first such instance, as they were presented to the Margrave of Brandenburg along with a letter from Bach asking for employment. A true staple of the Orpheus repertoire, the concertos exude a spirit of cheerfulness and joy, showcasing the many options available within the Baroque concerto form. From the spectacular harpsichord solo of the fifth concerto to the soaring trumpet passages of the second, this is music of amazing sophistication that remains a yardstick by which all great classical concertos are measured.

ORPHEUS CHAMBER ORCHESTRA

VIOLIN

Karla Donehew Perez
Luosha Fang
Laura Frautschi
Bryan Hernandez-Luch
Eric Wyrick
Areta Zhulla

VIOLA

Christof Huebner
Nardo Poy
Dov Scheindlin

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Melissa Meell
Pitnarry Shin

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Tony Flynt

FLUTE

Elizabeth Mann

OBOE

Roni Gal-Ed

TRUMPET

Caleb Hudson

HARPSICHORD

Paolo Bordignon

This concert is supported in part by an award from the National Endowment for the Arts, the New York State Council on the Arts with the support of Governor Adrew Cuomo and the New York State Legislature, and the New York City Department of Cultural Affairs in partnership with the City Council. Orpheus is represented in North America exclusively by Baker Artists, LLC. Orpheus has recorded for Deutsche Grammophon, Sony Classical, EMI Classics, BMG/RCA Red Seal, Decca, Nonesuch, Verve, Avex Classics, and its own label, Orpheus Chamber Orchestra Records.

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ANNIE BERGEN is the midday host at WQXR. Since her 2004 arrival as WQXR's morning host, she has interviewed more than 300 arts personalities. From 1994 to 2000, Bergen was the Business News Anchor for Bloomberg Television, producing and hosting segments on culture.

NAUMBURG ORCHESTRAL CONCERTS

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

Susan Angermeier, Diane De Fazio and Danish Kinariwala.

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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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 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 11 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.

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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