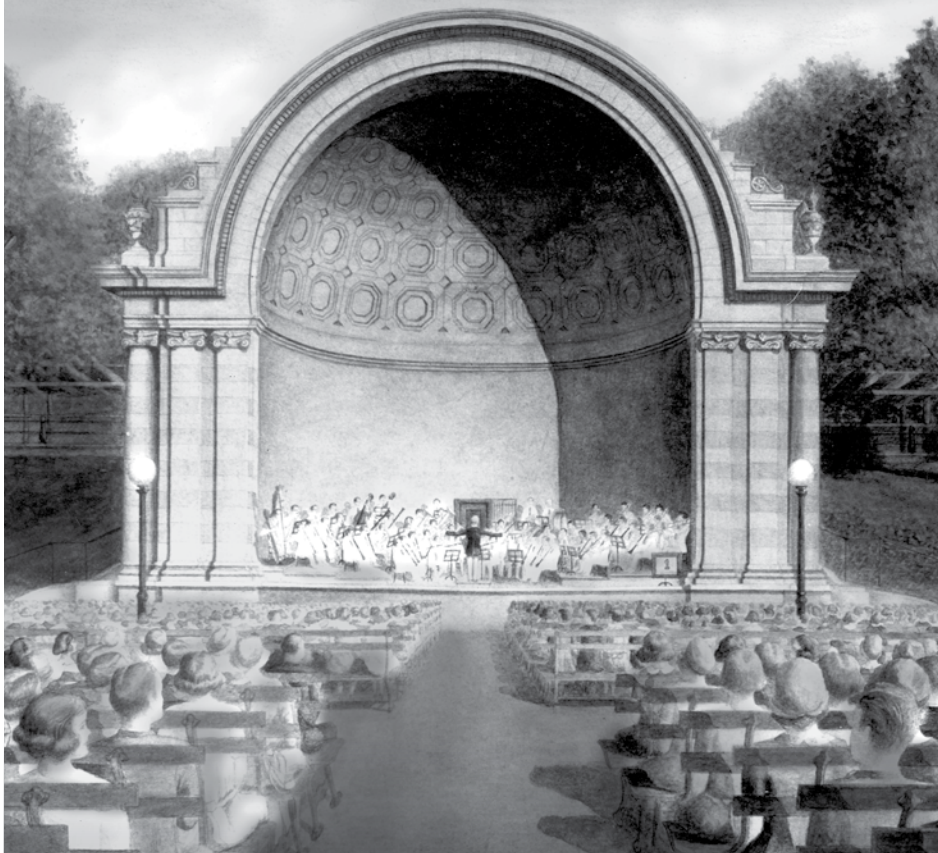


OUR 114TH SEASON OF FREE CLASSICAL MUSIC
CONCERTS FOR THE PEOPLE OF NEW YORK



NAUMBURG ORCHESTRAL CONCERTS

PRESENTS

A FAR CRY

THURSDAY, JULY 18, 2019 • 7:00PM

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

Please visit NAUMBURGCONCERTS.ORG for more information on our series.

Our Next Concerts will be on Tuesdays - July 30 & August 6, 2019

THURSDAY, JULY 18, 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 Paul Cavalconte*

Naumburg Orchestral Concerts Presents

A FAR CRY

GEORG MUFFAT (1653-1704)
Concerto Grosso No. 12 "Propitia Sydera", (1701)
Sonata-Grave
Aria-Largo
Gavotta-Alla breve e presto
Grave, Ciacona-Un poco grave
Borea-Allegro

CAROLINE SHAW, (1982)
Entr'acte, (2011, adapted for String Orchestra by A Far Cry 2014)

LEMBIT BEECHER, (1980)
*Conference of the Birds, (2017, Premiered with A Far Cry,
2018) NEW YORK CITY PREMIERE*

INTERMISSION

PYOTR ILYICH TCHAIKOVSKY, (1840-1893)
Serenade in C Major, Op. 48, (1880)
Pezzo in forma di sonatina: Andante non troppo - Allegro moderato
Valse: Moderato - Tempo di valse
Élégie: Larghetto elegiac
Finale (Tema russo): Andante - Allegro con spirit

**The performance of A Far Cry has been made possible by a generous
grant from The Arthur Loeb Foundation.**

PROGRAM NOTES

A Far Cry

Called a “world-wide phenomenon” by Boston’s WBUR, A Far Cry has nurtured a distinct approach to music-making since its founding in 2007. The self-conducted orchestra is a democracy in which decisions are made collectively and leadership rotates among the players (“Criers”). This structure has led to consistently thoughtful, innovative, and unpredictable programming — and impactful collaborations with celebrated performers and composers. Over the past year, A Far Cry has risen to the top of *Billboard’s* Traditional Classical Chart, been named Boston’s best classical ensemble by *The Improper Bostonian*, and celebrated two Grammy nominations for its *Visions and Variations*. *Boston Musical Intelligencer* sums up the group: “In its first decade, this conductor-free ensemble has earned and sustained a reputation for top-drawer playing, engrossing programming, and outstanding guest artists.”

A Far Cry’s omnivorous approach has led to collaborations with artists such as Yo-Yo Ma, Simone Dinnerstein, Roomful of Teeth, the Silk Road Ensemble, Vijay Iyer, and David Krakauer. A Far Cry’s 13th season in 2019-20 includes nine Boston-area concerts as part of the group’s own series, and a celebration of the conclusion of a 10-year residency at the Isabella Stewart Gardner Museum with three concerts—the last a blowout/collaboration with Boston hip-hop luminary Moe Pope. The orchestra also tours its “Memory” program, with concerts at University of Colorado, Wake Forest University, and a debut performance at the Kennedy Center in March.

Recent tour highlights include two new commissioning projects: Philip Glass’ third piano concerto with soloist Simone Dinnerstein, and *The Blue Hour*, “a gorgeous and remarkably unified work” (*Washington Post*) written by a collaborative of five leading female composers – Rachel Grimes, Angélica Negrón, Shara Nova, Caroline Shaw, and Sarah Kirkland Snider; and featuring Grammy-winning singer Luciana Souza.

A Far Cry’s Crier Records launched auspiciously in 2014 with the Grammy-nominated album *Dreams and Prayers*. The label’s second release, *Law of Mosaics*, was included on many 2014 Top 10 lists, notably from *New Yorker* music critic Alex Ross and WQXR’s Q2 Music, which named A Far Cry as one of the “Imagination-Grabbing, Trailblazing Artists of 2014.” In 2018, Crier Records released A Far Cry’s *Visions and Variations*, featuring variations by Britten and Prokofiev, and Ethan Wood’s re-imagining of Mozart’s “Ah vous-dirai-je Maman.” The album received two Grammy nominations, including one for Best Chamber Music Performance.

The 18 Criers are proud to call Boston home, and maintain strong roots in the city, rehearsing at their storefront music center in Jamaica Plain and fulfilling the role of Chamber-Orchestra-in-Residence at the Isabella Stewart Gardner Museum. Collaborating with local students through educational partnerships with the New England Conservatory and Project STEP, A Far Cry aims to pass on the spirit of collaboratively-empowered music to the next generation.

A FAR CRY PLAYERS

VIOLIN

Alex Fortes
Annie Rabbat
Catherine Cosby
Jae Cosmos Lee
Janny Joo
Jesse Irons
Megumi Stohs
Lewis
Miki-Sophia Cloud
Zenas Hsu

VIOLA

Ashe Gordon
Dana Kelley
Jack Mobley
Jason Fisher

CELLO

Karen Ouzounian
Michael Unterman
Rafael Popper-
Keizer

DOUBLE BASS

Evan Halloin
Tony Manzo

For a downloadable program of tonight's performance go to our website naumburgconcerts.org

Naumburg Orchestral Concerts

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

It also thanks our volunteers:

Susan Angermeier, Amy Friedner, David Hutchinson & Danish Kinariwala.

Paul Cavalconte

New Yorkers with broad music tastes know Paul Cavalconte well from anchoring weekend mornings on WQXR, his eclectic showcase Cavalcade on WFUV, and most recently, his Saturday and Sunday Standards shows on WNYC. Paul has been a familiar presence on New York radio since the 1980s in a variety of formats, and has played Classical music on WNCN and SW Networks' version of the UK's Classic FM. Paul has also hosted shows in classical, jazz and rock for Sirius/XM, and he programs all-vinyl "stations" for iHeartRadio. Paul's passion for record collecting and Hi Fi has a weekly outlet on WQXR, as "Sunday Vinyl" is heard at noon.

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 11 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

cut along the dotted line

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Enclosed is my tax-deductible contribution:

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