

OUR 116TH SEASON OF FREE CLASSICAL MUSIC
CONCERTS FOR THE PEOPLE OF NEW YORK



NAUMBURG
ORCHESTRAL CONCERTS

PRESENTS

PHILHARMONIA
BAROQUE ORCHESTRA

TUESDAY, JULY 20, 2021 • 7:30PM

The Historic Naumburg Bandshell on the Concert Ground of Central Park

Our last concert of the 2021 season is August 3

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

TUESDAY, JULY 20, 2021 ▪ 7:30PM

In celebration of 116 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 hosted and broadcast LIVE by classical
WQXR - 105.9 FM www.wqxr.org with WQXR host Elliott Forrest

NAUMBURG ORCHESTRAL CONCERTS PRESENTS
PHILHARMONIA BAROQUE ORCHESTRA

RICHARD EGARR, CONDUCTOR ▪ ROWAN PIERCE, SOPRANO

CHRISTOPHER GIBBONS, (1615/20-76)

Fantasy in A minor

JOHN BLOW, (1649-1708)

3 Songs

“Welcome, Welcome Every Guest” from *Amphion Anglicus*

“Peaceful is he and most secure”

“Lovely Selina”

MATTHEW LOCKE, (1621/23-77)

Curtain tune from The Tempest

HENRY PURCELL, (1659-95)

3 songs

“The Blessed Virgin’s Expostulation”, Z. 196

“Music for a while”, Z. 583

“Bess of Bedlam”, Z. 370

Henry Purcell, Chaconne from *King Arthur*

- INTERMISSION -

HENRY PURCELL, (1659-1695)

Fairy Queen Selection for soprano and orchestra

3. Second Music: Aire

4. Rondeau

20. “If Love’s a sweet Passion” (Rowan Pierce, soprano)

22. Dance for the Fairies

27. Dance of the Haymakers

49. Monkey’s Dance

43. The Plaint: “O let me weep!” (Rowan Pierce, soprano)

29. Third Act Tune: Hornpipe

18. A Dance of the Followers of Night

14. “See, even Night herself” (Rowan Pierce, soprano)

9. Prelude

51. “Hark! the Echoing Air” (Rowan Pierce, soprano)

57. Chaconne

The summer season of 2021 honors the memory of our past President,
MICHELLE R. NAUMBURG

PROGRAM NOTES

Philharmonia Baroque Orchestra

Under the musical direction of Richard Egarr since 2020, Philharmonia is recognized as “America’s leading historically informed ensemble” (*The New York Times*). Using authentic instruments and stylistic conventions from early Baroque to late Romantic periods as well as commissioned new works, the orchestra engages audiences through its signature Bay Area series, national tours, recordings, commissions, and education projects of the highest caliber. Founded 41 years ago by Laurette Goldberg and led by Nicholas McGegan for 35 years, the ensemble is the largest of its kind in the United States. PBO’s musicians are leaders in historical performance and serve on the faculties of The Juilliard School, San Francisco Conservatory of Music, Harvard, and Stanford. PBO welcomes eminent guest artists including mezzo-sopranos Susan Graham and Anne Sofie von Otter, countertenors Anthony Roth Costanzo and Aryeh Nussbaum Cohen, violoncellist Steven Isserlis, and maestros Jonathan Cohen and Jeannette Sorrell. PBO enjoys longstanding relationships with preeminent artistic collaborators including Mark Morris Dance Group, The Juilliard School, and the American Modern Opera Company (AMOC). In collaboration with Cal Performances in 2017, PBO produced its first fully-staged opera, *Rameau’s Le Temple de la Gloire*, and also produced a fully-staged production of Handel’s *Aci, Galatea e Polifemo* with stage director Christopher Alden in January 2020. Among the most recorded orchestras in the world, PBO boasts a discography of nearly 50 recordings, including a coveted archival performance of mezzo-soprano Lorraine Hunt Lieberson in Berlioz’s *Les Nuits D’été*, and a GRAMMY®-nominated recording of Haydn symphonies. The orchestra released the world premiere recording of the original version of Rameau’s *Le Temple de la Gloire* with the unedited libretto by Voltaire in 2018. In April of 2020, PBO released three recordings: a full collection of commissioned works by Pulitzer Prize winner Caroline Shaw, a selection of arias sung by rising star contralto Avery Amereau, and a digital release of Handel’s *Saul* featuring acclaimed countertenor Aryeh Nussbaum Cohen. PBO produced and broadcast more than 112 virtual programs during the pandemic and recently named Davóne Tines as Creative Partner and Tarik O’Regan as Composer in Residence.

RICHARD EGARR

Richard Egarr brings a joyful sense of adventure and a keen, enquiring mind to all his music-making - whether conducting, directing from the keyboard, giving recitals, playing chamber-music, and indeed talking about music at every opportunity. After a successful career as Music Director of the Academy of Ancient Music for 15 years, where he succeeded founding director Christopher Hogwood, he joined Philharmonia Baroque Orchestra & Chorale as Music Director in 2020. Richard also holds responsibilities as Principal Guest Conductor of Residentie Orkest The Hague and Artistic Partner at The Saint Paul Chamber Orchestra in Minnesota, after having served as Associate Artist with the Scottish Chamber Orchestra.

Richard is a beloved teacher and has been on the faculty of The Juilliard School for eight years in their Historical Performance division, has conducted major symphonic orchestras such as London Symphony Orchestra, Royal Concertgebouw, and The Philadelphia Orchestra, and regularly gives solo harpsichord recitals at the Kennedy Center, Carnegie Hall, and elsewhere. His extensive discography on Harmonia Mundi includes solo keyboard works by Bach, Handel, Mozart and Couperin, and latterly discs for Linn Records of Byrd and Sweelinck.

Born in Lincoln, England, Richard trained as a choirboy at York Minster, was organ scholar at Clare College Cambridge, and later studied with Gustav and Marie Leonhardt in Amsterdam, where he makes his home.

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

ROWAN PIERCE

Yorkshire-born Rowan Pierce is a former Rising Star of the OAE and Harewood Artist at English National Opera.

She appears regularly with ensembles including the Academy of Ancient Music, Gabrieli Consort, Scottish Chamber Orchestra, BBC Scottish Symphony, OAE, City of Birmingham Symphony Orchestra, Florilegium and Royal Northern Sinfonia and has appeared at the Wigmore Hall and Milton Court on many occasions.

Recent and future operatic roles include *Tiny* / Paul Bunyan and *Papagena* / *The Magic Flute* for English National Opera, *Barbarina* / *Le Nozze di Figaro* (Nevill Holt Opera, Grange Festival and ENO), *Papiria* / *Lucio Papirio Dittatore* for the Buxton Opera Festival, *Oberto* / *Alcina* for Glyndebourne Festival Opera and *Quivera* and *Orazia* / *The Indian Queen* for the Opéra de Lille, Antwerp Opera, Opera de Luxembourg and Opera de Caen all under Emmanuelle Haïm.

Recent and future festival performances include appearances at the Ryedale, Oxford Lieder, Bath, Cheltenham, BBC Proms, Lammermuir, Edinburgh, Leeds Lieder and Chiltern Arts Festivals.

Recordings include a solo disc of Purcell songs, Vaughan Williams' Ninth Symphony with the RLPO / Andrew Manze and the award winning recordings of King Arthur and the Fairy Queen with the Gabrieli Consort.

Rowan Pierce studied at the Royal College of Music where she won the Van Someren Godfrey Prize, the first Schubert Society Singer Prize and the President's Award by the Prince of Wales in 2017. She has subsequently won both the Song Prize and First Prize at the inaugural Grange Festival International Singing Competition. She is a Samling Artist and was generously supported by the Countess of Munster Award and Midori Nishiura at the RCM.

PHILHARMONIA BAROQUE ORCHESTRA

VIOLIN

Carla Moore, *concertmaster*
Johann Georg Thir,
Vienna, Austria, 1754
Egon & Joan von Kaschnitz
Concertmaster Chair

Jolianne von Einem †
Rowland Ross, Guildford,
England, 1979;
after A. Stradivari

Lisa Grodin
Paulo Antonio Testore,
Conrada, Larga di Milano,
Italy, 1736

Toma Iliev
Anonymous, Germany,
18th century

Katherine Kyme
Carlo Antonio Testore,
Milan, Italy, 1720

Tyler Lewis
Anonymous, Italy, c. 1800

Anthony Martin

Thomas Oliver Croen, Walnut
Creek, California, 2005; after F.
Gobetti, Venice, Italy, 1717

Maxine Nemerovski
David Tecchler, Rome, Italy, 1733

Noah Strick
Celia Bridges, Cologne,
Germany, 1988

VIOLA

Jessica Troy*
Timothy Johnson,
Hewitt, Texas, 2006;
after Andrea Guarneri,
Cremona, Italy c. 1676

Maria Ionia Caswell
Anonymous, Mittenwald,
Germany, c. 1800

Ellie Nishi
Anonymous, Germany,
18th Century

VIOLONCELLO

William Skeen bc
Anonymous, Northern Italy,
ca. 1680

Phoebe Carrai
Anonymous, Italy, c. 1690
Osher Cello Chair Endowment

DOUBLE BASS

Kristin Zoernig bc
Joseph Wrent, Rotterdam,
Holland, 1648

THEORBO

Adam Cockerham bc
Klaus Jacobsen, London/Turin,
2017; after Sellas

HARPSICHORD

Richard Egarr bc
Franco-Flemish style double
manual by D. Jacques
Way & Marc Ducornet, 1993

* Principal

† Principal 2nd Violin

bc Continuo

Naumburg Orchestral Concerts

Thanks Pati Dynes our Production Stage Manager & Elliott Matos, and WQXR's Ed Yim, Eileen Delahunty, Christine Herskovits, Matt Abramovitz & colleagues and Ed Haber, George Wellington & their sound and audio team.

It also thanks our graphic designer, Brian Chojnowski and our volunteers: Susan Angermeier, Amy Friedner, David Hutchinson, Danish Kinariwala William McCauley.

Elliott Forrest

Elliott Forrest, small-Town Texan with a a think-big producer's mentality, is the weekday afternoon host on WQXR.

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 12 July 2021 –
please 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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