

OUR 117TH SEASON OF FREE CLASSICAL MUSIC
CONCERTS FOR THE PEOPLE OF NEW YORK



NAUMBURG
ORCHESTRAL CONCERTS

PRESENTS

THE KNIGHTS

TUESDAY JULY 26, 2022 • 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 CONCERT WILL BE ON TUESDAY AUGUST 2, 2022

TUESDAY, JULY 26, 2022 ▪ 7:30PM

In celebration of 117 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 classical WQXR 105.9 FM and
via live stream at www.wqxr.org with WQXR host: Paul Cavalconte

NAUMBURG ORCHESTRAL CONCERTS PRESENTS

THE KNIGHTS & LARA ST. JOHN, *VIOLIN*
COLIN & ERIC JACOBSEN, ARTISTIC DIRECTORS
ERIC JACOBSEN, CONDUCTOR

THE KNIGHTS, 'KEEPING ON'

Composition made possible through generous support from
Debra & Dale Lewis - **World Premiere**

AVNER DORMAN, (1975-)

Nigunim (Violin Concerto No. 2), (2017)

Lara St. John, *violin soloist* -

Composition - Winner of the 2018 Azrieli Prize for Jewish Music -

New York City premiere

1. Adagio Religioso
2. Scherzo
3. Adagio
4. Presto

- INTERMISSION -

FELIX MENDELSSOHN, (1809-47)

Symphony No. 3 in A minor, Op.56 "Scottish", (1829 to 42)

1. Andante con moto
2. Vivace non troppo
3. Adagio
4. Allegro vivacissimo

The performance of the Avner Dorman premiere with
The Knights and Lara St. John has been made possible by a generous
grant from the Azrieli Music Prizes Performance Fund .

This concert is dedicated to the memory of the conductor
Boris Brott (1944-2022)

PROGRAM NOTES

The Knights

The Knights are a collective of adventurous musicians dedicated to transforming the orchestral experience and eliminating barriers between audiences and music. Driven by an open-minded spirit of camaraderie and exploration, they inspire listeners with vibrant programs rooted in the classical tradition and passion for artistic discovery. The Knights evolved from late-night chamber music reading parties with friends at the home of violinist Colin Jacobsen and cellist Eric Jacobsen. The Jacobsen brothers together serve as artistic directors of The Knights, with Eric Jacobsen as conductor.

Proud to be known as “one of Brooklyn’s sterling cultural products...known far beyond the borough for their relaxed virtuosity and expansive repertory,” (*The New Yorker*) the orchestra has toured extensively across the United States and Europe since their founding in 2007. The Knights are celebrated globally, appearing across the world’s most prestigious stages, including those at Tanglewood Music Center,

Ravinia Music Festival, the Kennedy Center, the Vienna Musikverein, and Hamburg’s Elbphilharmonie. The orchestra has collaborated with many renowned soloists including Yo-Yo Ma, Dawn Upshaw, Béla Fleck, and Gil Shaham.

Upcoming concerts this summer include two performances with the Naumburg Orchestral Concerts in Central Park, as well as engagements at the Skaneateles Festival with Gil Shaham and Adele Anthony, and at the La Jolla Music Festival with Anthony Roth Costanzo, Cécile McLorin Salvant, and Dance Heginbotham. In July, musicians from The Knights will participate in a three-week residency with students at Usdan Summer Camp for the Arts on Long Island, and the summer season concludes with September performances at Clark Art Institute and the Ravinia Festival.

To learn more about The Knights, please visit theknightsnyc.com.

ERIC JACOBSEN – *Artistic Director and Conductor*

Conductor and cellist Eric Jacobsen has built a reputation for engaging audiences with innovative and collaborative projects. As conductor of The Knights, he has led the ensemble at New York venues ranging from Carnegie Hall to Central Park, and at such renowned international halls as the Vienna Musikverein, Cologne Philharmonie, and Hamburg Elbphilharmonie. Jacobsen, who also serves as the Music Director for the Orlando Philharmonic Orchestra, is the newly-named Music Director of the Virginia Symphony, and is much in demand as a guest conductor, recently leading the Camerata Bern, Detroit Symphony, Alabama Symphony, ProMusica Chamber Orchestra, Deutsche Philharmonie Merck, and the Silkroad Ensemble, founded by Yo-Yo Ma.

To learn more about Eric Jacobsen, please visit jacobseneric.com.

COLIN JACOBSEN – *Artistic Director and Violin*

Violinist and composer Colin Jacobsen is “one of the most interesting figures on the classical music scene” (*The Washington Post*). An eclectic composer who draws on a range of influences, he was named one of the top 100 Composers Under 40 by NPR listeners. He is also active as an Avery Fisher Career Grant winning soloist and has toured with the Silkroad Ensemble since its inception in 2000. For his work as a founding member of two game changing, audience-expanding ensembles — The Knights and the string quartet Brooklyn Rider — Jacobsen was selected from among the nation’s top visual, performing, media, and literary artists to receive a prestigious and substantial United States Artists Fellowship.

To learn more about Colin Jacobsen, please visit colinjacobsen.com.

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

LARA ST. JOHN – *Violin*

Canadian-born violinist Lara St. John has been described as “something of a phenomenon” by *The Strad* and a “high-powered soloist” by *The New York Times*.

She has performed as soloist with the orchestras of Cleveland, Philadelphia, Montreal, Amsterdam, Auckland, Tokyo, Shanghai, Hong Kong and São Paulo, as well as the Boston Pops, Royal Philharmonic, Yomiuri Nippon Symphony, and Orquesta Sinfónica Nacional de México, among many others.

Lara manages her own label, Ancalagon. Among her 17 CDs, her Mozart recording with the Knights and Scott St. John won a Juno Award in 2011. In 2014, her Schubert album was chosen as one of “the best CDs of spring” by *Der Tagesspiegel*.

Lara has been featured on NPR’s All Things Considered, CNN, the CBC, the BBC, and a Bravo! special. In 2021 she was invested with the Order of Canada, for service to society and innovations that “ignite our imaginations.”

Lara began playing the violin when she was two, made her first appearance as soloist with orchestra at age four, and her European debut at 10.

Lara owns and performs on the 1779 “Ex-Salubue” Guadagnini.

To learn more about Lara St. John, please visit larastjohn.com.

THE KNIGHTS

VIOLIN

Colin Jacobsen
Christina Courtin
Elizabeth Fayette
Alex Fortes
Alex Gonzalez
Katie Hyun
George Meyer
Michelle Ross
Rachel Shapiro
Chelsea Starbuck Smith
Curtis Stewart

VIOLA

Kyle Armbrust
Celia Hatton
Miranda Sielaff
Kallie Sugatski

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Bixby Kennedy
Todd Palmer

BASSOON

Edward Burns
Gina Cuffari

HORN

Sarah Boxmeyer
Rachel Drehmann
Karl Kramer-Johansen
Will de Vos

TRUMPET

Brandon Ridenour
Brad Siroky

PERCUSSION

Andy Blanco
Sae Hashimoto
David Stevens

Naumburg Orchestral Concerts

Thanks Pati Dynes our Production Stage Manager, 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.

Paul Cavalcante, Weekends are always better with classical music and Paul Cavalcante. Paul has spent his entire career on the New York airwaves making musical connections.

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.



From a Tiffany & Co. card © 1995

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 14 July 2022 - 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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