

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



NAUMBURG  
ORCHESTRAL CONCERTS

PRESENTS

ORCHESTRA OF ST. LUKE'S

TUESDAY, JULY 31, 2018 • 7:30PM

*The Historic Naumburg Bandshell on the Concert Ground of Central Park.  
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TUESDAY, JULY 31, 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 -  
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Naumburg Orchestral Concerts Presents  
**ORCHESTRA OF ST. LUKE'S**

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**ANTONIO VIVALDI (1678-1741)**

*Concerto for Strings in C Major, RV 117 (1720/24)*

I. Allegro alla Francese

II. Largo

III. Allegro

**ANTONIO VIVALDI (1678-1741)**

*"In Furore Iustissimae Irae," RV 626,*

*Sherezade Panthaki, soprano*

I. Allegro "In furore iustissimae irae"

II. Recitativo "Miserationem Pater piissime"

III. Largo "Tunc meus fletus evadet laetus"

IV. Allegro "Alleluia"

INTERMISSION

**ANTONIO VIVALDI (1678-1741)**

*Four Seasons, (1721-25), Krista Bennion Feeny, violin*

*Concerto for Violin in E Major,*

*Op. 8, RV 269, "Spring"*

I. Allegro

II. Largo e pianissimo

III. Allegro

*Concerto for Violin in G minor,*

*Op. 8, RV 315, "Summer"*

I. Allegro *mà non molto*

II. Adagio

III. Presto

*Concerto for Violin in F Major,*

*Op. 8, RV 293, "Autumn"*

I. Allegro

II. Adagio molto

III. Allegro

*Concerto for Violin in F minor,*

*Op. 8, RV 297, "Winter"*

I. Allegro *non molto*

II. Largo

III. Allegro

## PROGRAM NOTES

### ORCHESTRA OF ST. LUKE'S

Orchestra of St. Luke's (OSL) began in 1974 as a group of virtuoso musicians performing chamber music concerts at Greenwich Village's Church of St. Luke in the Fields. Today, the Orchestra performs at New York's major concert venues across diverse musical styles and genres and has collaborated with artists ranging from Renée Fleming and Joshua Bell to Bono and Metallica. The Orchestra has participated in 118 recordings, four of which have won Grammy Awards, has commissioned more than 50 new works, and has given more than 175 world, U.S., and New York City premieres. In the fall of 2018, internationally celebrated expert in 18th-Century music, Bernard Labadie, will join the Orchestra as Principal Conductor, continuing the Orchestra's long tradition of working with proponents of historical performance practice.

OSL's signature programming includes a subscription series presented by Carnegie Hall; an annual multi-week collaboration with Paul Taylor American Modern Dance at Lincoln Center; an annual summer residency at Caramoor Center for Music and the Arts; and a chamber music festival featuring appearances at The Morgan Library & Museum, the Brooklyn Museum, and Merkin Concert Hall at Kaufman Music Center. Nearly half of OSL's performances each year are presented free of charge through its education and community programs. These include the five-borough Music in Color concert tour championing composers of color; the Free School Concert series of orchestral and cross-genre programs reaching over 10,000 New York City public school students annually; and a range of creative family programs and concerts. Additionally, OSL provides free instrumental coaching and presents student performances through its Youth Orchestra of St. Luke's and its Mentorship Program for Pre-Professional Musicians.

OSL built and operates The DiMenna Center for Classical Music in Hell's Kitchen, New York City's only rehearsal, recording, education, and performance space expressly dedicated to classical music. The Center serves more than 500 ensembles and more than 30,000 musicians each year and is an indispensable resource for classical music performance and production in the city. More than 170 studio recordings have been produced at The DiMenna Center since it opened in 2011.

Soprano **Sherezade Panthaki's** international success has been fueled by superbly honed musicianship; "shimmering sensitivity" (*Cleveland Plain Dealer*); a "radiant" voice (*The Washington Post*); and vividly passionate interpretations, "mining deep emotion from the subtle shaping of the lines" (*The New York Times*). An acknowledged star in the early-music field, Ms. Panthaki has developed ongoing collaborations with many of the world's leading interpreters including Nicholas McGegan, Mark Morris, Simon Carrington, the late John Scott, Matthew Halls, and Masaaki Suzuki. Panthaki's recent performance with Philharmonia Baroque Orchestra and conductor Nicholas McGegan was named one of the "Top 10 Classical Music Events of 2015" by *The San Francisco Chronicle*.

Highlighting Ms. Panthaki's 2017/18 season were performances of Vivaldi's Gloria with the Los Angeles Philharmonic at the Hollywood Bowl and with the St. Louis Symphony (Nicholas McGegan conducting). She also made her return to the Milwaukee Symphony, her debut with Orlando Philharmonic, and performed with Philharmonia Baroque Orchestra, Music of the Baroque, Ars Lyrica, and Bach Collegium Japan in a United States tour of Bach's *Christmas Oratorio*.

Born and raised in India, Ms. Panthaki began her musical education at an early age. Following intensive study and earning top distinction as a young pianist, she turned to singing and found a more personal and expressive means to connect with audiences. She holds a Masters degree in Voice Performance from the University of Illinois, and an Artist Diploma from the Yale School of Music and the Yale Institute of Sacred Music. She is the winner of multiple awards at Yale University, including the prestigious Phyllis Curtin Career Entry Prize.

**Krista Bennion Feeny** has enjoyed an unusually varied career much in demand as a soloist, chamber musician, music director, and concertmaster. Krista has been a member of the St. Luke's Chamber Ensemble (serving for eight years as director of chamber music) and the Orchestra of St. Luke's since 1983, where she performs frequently in the roles of concertmaster and violin soloist. She is currently involved in rediscovering and reviving a musical sound world from the past as the founding first violinist of the Serenade Orchestra and Quartet, playing music of the late-18th and early-19th centuries on historic instruments with original instrumental configurations. From 1999-2006, she was the music director of the uncondacted New Century Chamber Orchestra based in San Francisco.

She has made several solo appearances with the San Francisco Symphony (making her debut in Mendelssohn's Violin Concerto in e minor at age 15), with the St. Louis Symphony, the Philadelphia Chamber Orchestra in the world premiere of *SolTierraLuna* (a concerto written for her by Terry Riley), the Mostly Mozart Festival, and the New York String Orchestra at Carnegie Hall and at the Kennedy Center, in addition to several historic instrument ensembles.

Krista is the founding first violinist of the DNA Quintet, Loma Mar Quartet, and Ridge String Quartet (1979-1991), which, along with pianist Rudolf Firkusny, won the *Diapason d'Or* and a Grammy Award nomination in 1992 for its RCA recording of Dvorak's Piano Quintets. The DNA Quintet, comprised of the Loma Mar Quartet with the addition of bassist John Feeny, has released world-premiere recordings of string quartets and quintets of Domenico Dragonetti on historic instruments to critical and popular acclaim, bringing this uniquely beautiful music to light after being hidden for more than 165 years in the British Library. The Loma Mar Quartet has also recorded original works written for the ensemble by Paul McCartney for EMI, and its members were recently featured as soloists in Arnold Schoenberg's Concerto for Quartet and Orchestra with the San Francisco Ballet Orchestra, and with the Orchestra of St. Luke's for Paul Taylor's American Modern Dance performances. Krista studied violin with Anthony Doheny, then Isadore Tinkleman and Stuart Canin at the San Francisco Conservatory, working later at the Curtis Institute with Jaime Laredo, Felix Galimer and Mischa Schneider.

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## ORCHESTRA OF ST. LUKE'S

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**VIOLIN**  
 Krista Bennion Feeny  
 Mitsuru Tsubota  
 Robin Bushman  
 Christoph Franzgrote  
 Karl Kawahara  
 Ellen Payne  
 Robert Shaw

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 Ronald Carbone  
 Richard Brice

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 Myron Lutzke  
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**DOUBLE BASS**  
 John Feeny

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 Robert Wolinsky

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## 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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**Production Help:** Zev Kane



TERRANCE MCKNIGHT is the weekday evening host for WQXR 105.9 FM, New York's only all-classical music station. He's also the host, writer and producer of the station's audio documentaries on Langston Hughes, Dr. Martin Luther King, Jr., Hazel Scott, Coleridge-Taylor Perkinson and Florence Beatrice Price. In 2010, his program All Ears with Terrance McKnight, a show about musical discovery, was honored with an ASCAP Deems Taylor Radio Broadcast Award. Terrance serves as the Artistic Director and host of The Dream Unfinished Orchestra, an activist orchestra which supports NYC-based civil rights and community organizations through concerts and presentations. As a writer or host, McKnight has worked with the Atlanta Symphony Orchestra, The Orchestra of St. Luke's, Philadelphia Orchestra, and New York Philharmonic. He has served on panels for Chamber Music America, the Mellon Foundation, American Opera Projects, the Schomburg Center for Research in Black Culture, and the Museum of Modern Art, among others. He has also curated musical programs for the Studio Museum in Harlem, the Museum of Modern Art, Look and Listen Festival, and the Brooklyn Academy of Music. In addition, McKnight has served on the music faculty at Morehouse College, where he taught Music Appreciation, Music Theory and Applied Piano for ten years. He received his B.A. in Music from Morehouse College and his M.M. from Georgia State University.

## 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

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## 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](http://naumburgconcerts.org)**.

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*updated July 20, 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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