

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



NAUMBURG ORCHESTRAL CONCERTS

PRESENTS

A FAR CRY

TUESDAY, JULY 6, 2021 • 7:30PM

The Historic Naumburg Bandshell on the Concert Ground of Central Park

Our next concerts are on July 20 and August 3

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

TUESDAY, JULY 6, 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 by classical WQXR -
105.9 FM www.wqxr.org with WQXR host Paul Cavalcante

NAUMBURG ORCHESTRAL CONCERTS PRESENTS
A FAR CRY

EDVARD GRIEG (1843-1907)

Holberg Suite, Op. 40, (1884)

Praeludium

Sarabande

Gavotte

Air

Rigaudon

**JOSEPH BOLOGNE,
CHEVALIER DE SAINT-GEORGES (1745-1799)**

Sinfonia Concertante, Op. 13, No. 1 in E-flat major, (1778)

Allegro

Rondeau

JESSIE MONTGOMERY (B. 1981)

Strum for String Orchestra, (2006, rev. 2012)

- INTERMISSION -

JESSIE MONTGOMERY (B. 1981)

Source Code for String Orchestra, (2013)

ARVO PÄRT (B. 1935)

Silouan's Song, (1991)

Teresa Carreño (1853-1917)

Serenade for Strings (1895)

Introduction. Andante

Allegro vivace

Recitativo

Tempo di marcia

The performance of A Far Cry has been made possible by a generous
grant from **The Hess and Helyn Kline Foundation.**

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

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. 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.” The group’s democratic spirit has been in overdrive as plans for the past season were planned and replanned. *The Washington Post* highlighted the group’s ‘virtual’ programming saying: “... the launch of its Frequent Crier Program for online regulars suggests they’re meeting the trials of the moment with characteristically high spirits.” A Far Cry is thrilled to play in front of live outdoor audiences this summer at Newport Music Festival (RI), Stowe Performing Arts (VT), and in New York’s Central Park (presented by Naumburg Orchestral Concerts). 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. 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 *The New Yorker*’s 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. The group recently celebrated the conclusion of a 10-year residency 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

VIOLIN

Annie Rabbat
Amy Galluzzo
Catherine Cosbey
Jae Cosmos Lee
Jesse Irons
Lilit Hartunian
Rachel Shapiro
Sonya Chung
Zenas Hsu

VIOLA

Caitlin Lynch
Jason Fisher
Rimbo Wong
Sarah Darling

CELLO

Francesca McNeeley
Jing Li
Michael Unterman

DOUBLE BASS

Evan Premo
Tony Manzo

Naumburg Orchestral Concerts

Thanks Pati Dynes our Production Stage Manager & Elliott Mattos, 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 Cavalconte

The absolute sound is reality, but radio is the next best thing.



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 24 June 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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