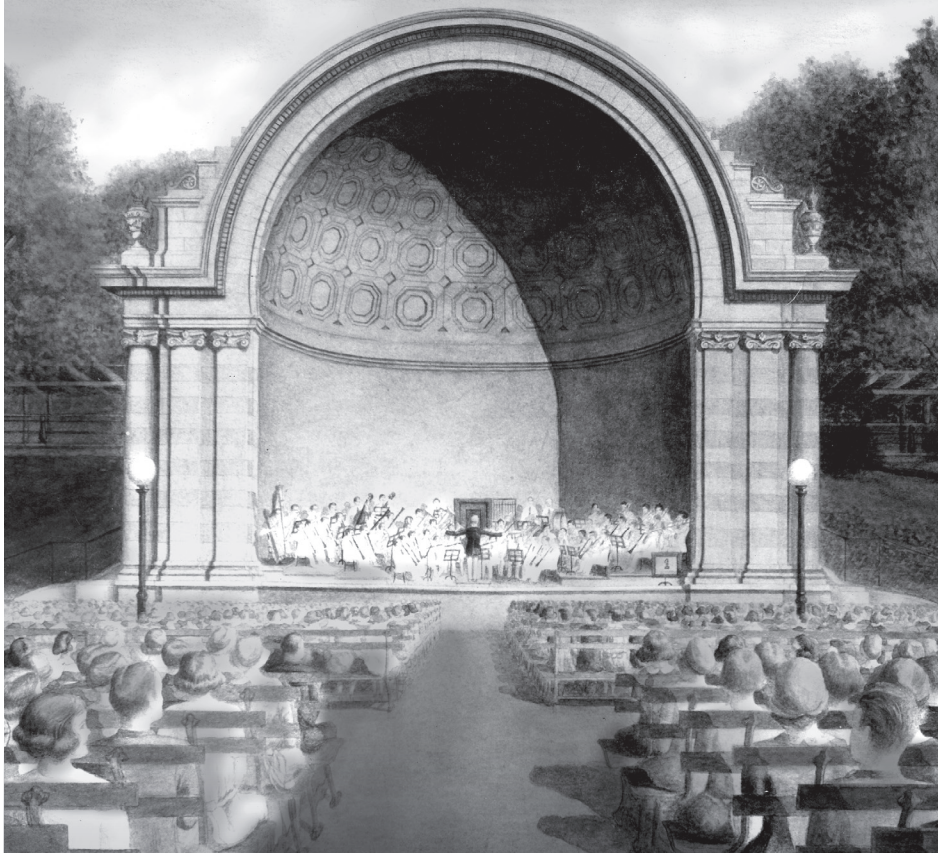


OUR 112TH SEASON OF FREE CLASSICAL MUSIC
CONCERTS FOR THE PEOPLE OF NEW YORK



NAUMBURG ORCHESTRAL CONCERTS

PRESENTS

HAVANA LYCEUM ORCHESTRA

TUESDAY, JUNE 13, 2017 • 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 Concerts will be on 27 June, 11 & 18 July and 1 August 2017*

TUESDAY, JUNE 13, 2017 ▪ 7:30PM

In celebration of 112 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 -
and via live stream at www.wqxr.org with WQXR host Jeff Spurgeon*

Naumburg Orchestral Concerts Presents
HAVANA LYCEUM ORCHESTRA

CARLOS FARIÑAS (1934-2002)

Punto y Tonadas (1980-81)

WOLFGANG AMADEUS MOZART (1756-1791)

Piano Concerto No.21 in C Major, K. 467 (1765) 'Elvira Madigan'

I. Allegro maestoso

II. Andante

III. Allegro vivace assai

Simone Dinnerstein, piano

INTERMISSION

WOLFGANG AMADEUS MOZART (1756-1791)

Piano Concerto No. 23 in A major, K. 488 (1786)

I. Allegro

II. Adagio

III. Allegro assai

Simone Dinnerstein, piano

AARON COPLAND (1900-1990)

Appalachian Spring (1944)

MUSICAL NOTES

HAVANA LYCEUM ORCHESTRA

This program is all about the joy of friendship and the possibility of communication between cultures and across time.

I spent my formative years studying in New York City with Dr. Solomon Mikowsky, a native Cuban who had emigrated to America in the 1950s. Cuba was a huge part of his life and it held such mystery for me. Four years ago, at Solomon's invitation, I finally visited. Imagine my joy on finding an ideal musical friendship with the young musicians of the Havana Lyceum Orchestra.

The two Mozart piano concertos that are at the core of this concert provide multiple opportunities for the expression of this friendship. They are among Mozart's most ecstatically beautiful concertos,

full of soaring melodies, but the most gorgeous moments are in the intricate dialogues between the piano, strings and woodwinds. This is also very spare music, which can move from light to dark with the change of a single tone. Every note counts, as much in the timpani as in the piano, and this music can only live fully when each musician is listening to everyone around them.

Bookending the program are works by Fariñas and Copland. When we think of Copland we think of *Appalachian Spring* with its familiar mix of American folk music and the western art music tradition, but his enthusiasm for local rhythms and harmonies extended beyond the US. In 1941, Copland spent time visiting Cuba as a cultural ambassador and was captivated by traditional Cuban music, which he incorporated in the vibrant *Danzon Cubano*.

Carlos Fariñas was a Cuban composer who spent time studying with Copland at Tanglewood in the 1950's. *Punto y Tonadas* (Point and Tones, composed 1980-81), written for string orchestra, unmistakably evokes both the rhythm and melodies of Cuba and the influence of Copland's open style. It is uplifting music, an overture that invites us to listen.

What is the thread running through the program? An aesthetic that emphasizes singing melodic lines, a sense of optimism and the joy of musical dialogue woven through each. It is a perfect analog to the relationship between this particular pianist and this particular conductor and orchestra.

- Simone Dinnerstein, 2017

SIMONE DINNERSTEIN is one of the most acclaimed pianists of her generation – called “an artist of true expressive force” by the *Washington Post* and “a throwback to such high priestesses of music as Wanda Landowska and Myra Hess” by *Slate*. The New York-based pianist gained an international following with the remarkable success of her recording of Bach's Goldberg Variations, which she independently raised the funds to record. Released in 2007 on Telarc, it ranked No. 1 on the U.S. Billboard Classical Chart in its first week of sales and was named to many “Best of 2007” lists, including those of *The New York Times*, *Los Angeles Times* and *The New Yorker*.

Dinnerstein's performance schedule has taken her around the world since her acclaimed New York recital debut at Carnegie Hall's Weill Recital Hall in 2005, to venues including the Kennedy Center for the Performing Arts, Vienna Konzerthaus, Berlin Philharmonie, Sydney Opera House, Seoul Arts Center and London's Wigmore Hall; festivals that include the Lincoln Center Mostly Mozart Festival, the Aspen, Verbier and Ravinia festivals; and performances with the Vienna Symphony Orchestra, Dresden Philharmonic, Staatskapelle Berlin, RAI National Symphony Orchestra, Royal Scottish National Orchestra, Czech Philharmonic, Danish National Symphony Orchestra, New York Philharmonic, Minnesota Orchestra, Atlanta Symphony, Baltimore Symphony, Montreal Symphony Orchestra, Melbourne Symphony Orchestra, Orquestra Sinfonica Brasileira and the Tokyo Symphony. She was a student of Solomon Mikowsky, Maria Curcio and Peter Serkin and was an Astral Artist.

Dinnerstein released her new album, *Mozart in Havana*, recorded with the Havana Lyceum Orchestra in May. The Orchestra joins her on tour this June, making their U.S. debut. Later this season, Dinnerstein will begin touring the premiere of a new concerto for piano and string orchestra written for her by Philip Glass. And, in the fall of 2017, Dinnerstein will premiere and begin touring her collaboration with choreographer Pam Tanowitz, *New Work for Goldberg Variations*. Arriving on the 10th anniversary of Dinnerstein's acclaimed recording, the work is a setting for piano and a septet of dancers.

JOSÉ ANTONIO MÉNDEZ PADRÓN is the founding music director of the Havana Lyceum Orchestra. He has toured Canada, Spain, France, Austria, the U.S., Ecuador and Nicaragua, and five of his albums have received Cubadisco prizes in the past decade. Since 2011 he has been deputy director of the National Symphony Orchestra of Cuba.

Padrón is a graduate of the University of the Arts in Havana, Cuba, where he specialized in choral direction under María Felicia Pérez and orchestra direction under Jorge López Marín. He has taken advanced classes with important musical directors such as Jorge Rotter, Thomas Hengelbrock, Shalev Ad El and the master Ronald Zollman. In 2011, he studied at the Mozarteum University's Summer Academy with Peter Gülke and the soloists of Salzburg Chamber Orchestra.

HAVANA LYCEUM ORCHESTRA Cuba's Havana Lyceum Orchestra was founded in 2009 in collaboration with the Lyceum Mozartiano de La Habana, an institution co-founded by the Salzburg

Mozarteum Foundation in Austria. It brings together students, recent graduates and professors from the University of the Arts, the National School of Music and the Amadeo Roldán Conservatory. The Havana Lyceum Orchestra has quickly established itself as a central element of Cuba's musical life. The Orchestra has performed extensively in Cuba and abroad to widespread critical acclaim. In 2015 the orchestra performed at Salzburg's annual Mozart Week in collaboration with the celebrated Cuban flutist Niurka González for the first time ever in Europe. It records regularly in Cuba and has won a series of Cubadisco prizes for its work.

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Special thanks to the families of Brooklyn's PS 321 and Park Slope NY who so warmly welcomed the orchestra members into their homes and communities.

This project was made possible in part by a grant from the John S. and James L. Knight Foundation.

HAVANA LYCEUM ORCHESTRA

José Antonio Méndez Padrón, conductor

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Morales

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Proenza

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Principal

Rubén González Lopez

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JEFF SPURGEON has been the morning host of WQXR since 2006. He joined WQXR in 1997. In his nearly 40 years as a broadcaster, Jeff has been an announcer, reporter, newscaster, interviewer and producer. He also taught, for a short time, at Townsend Harris High School in Queens, where his wife is an English teacher. They live in Brooklyn.urg Center for Research in Black Culture and the Metropolitan Museum of Art, among others.

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.



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 29 May 2017 - 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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