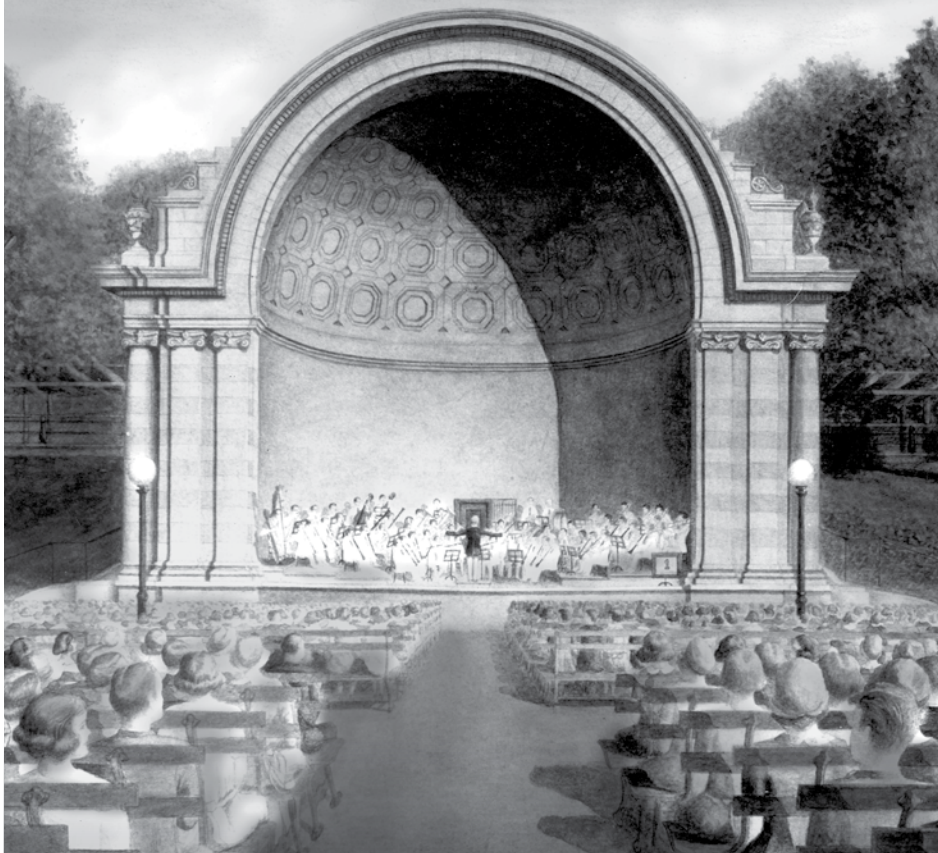


OUR 114TH SEASON OF FREE CLASSICAL MUSIC
CONCERTS FOR THE PEOPLE OF NEW YORK



NAUMBURG ORCHESTRAL CONCERTS

PRESENTS

THE KNIGHTS

TUESDAY, JUNE 18, 2019 • 7:00PM

The Temple Emanu-El, One East 65th Street, New York

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

Our Next Concerts will be on July 10, 18 & 30, and August 6, 2019

TUESDAY, JUNE 18, 2019 ▪ 7:00PM

In celebration of 114 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 Elliott Forrest.*

Naumburg Orchestral Concerts Presents

THE KNIGHTS

Colin & Eric Jacobsen, Artistic Directors

Eric Jacobsen, Conductor

COLIN JACOBSEN (1978-)

What is the Grass?

Kristina Nicole Miller, Narrator

BENJAMIN BRITTEN (1913-76)

Lachrymae, Op. 48a (1950, orch.1976), Nicholas Cords, viola

ERIC JACOBSEN (1982-)

Letters from God

arr. Kyle Sanna/Colin Jacobsen, Kristina Nicole Miller, narrator

KYLE SANNA (1975-)

Immense have been the Preparations

arr. Colin Jacobsen, Kristina Nicole Miller, narrator

LISA BIELAWA (1968-)

Fictional Migration (Solo Flute and Horn with strings)

(World Premiere Arr.), Alex Sopp, flute Michael Atkinson, horn

INTERMISSION

FELIX MENDELSSOHN (1809-47)

String Octet, Op. 20 (1825)

I. Allegro moderato ma con fuoco (E-flat major)

II. Andante (C minor)

III. Scherzo: Allegro leggierissimo (G minor)

IV. Presto (E-flat major)

*The performance of The Knights has been made possible by a generous grant
from the MacDonald-Peterson Foundation*

PROGRAM NOTES

What is it then between us?

What is the count of the scores or hundreds of years between us?

— Walt Whitman, *Crossing Brooklyn Ferry*

Every year we look forward to the summer season, where music can live and breathe in open air and be shared freely with New Yorkers ranging from the lifelong classical music aficionado to those who just happen to be passing by. They hear the strains of Beethoven mingling with birds at dusk, blaring sirens and the general hum of the city, are drawn in and stop to experience a moment of unexpected contemplation amidst the swirl of it all... We thank Naumburg Orchestral Concerts for providing this “Whitmanic” service to New York since 1905, with The Knights participating 11 years running now. Though the ambience of Central Park will be missed we are thrilled to make music in another NY landmark for the first time, Temple Emanu-El.

Today we are celebrating two birthdays in which voices from the past reach across time and continue to resonate with us. One is a human being - Walt Whitman - the American bard whose 200th birthday is being observed this year. The other is an instrument - an Amati viola, 400 years old - owned by our friend Richard Prins and generously loaned to Nicholas Cords, whose performance of Benjamin Britten's *Lachrymae* will give this viola's unique voice a special platform to sing for this occasion. We also are honored to perform the world premiere of long-standing Knights friend and collaborator Lisa Bielawa's *Fictional Migrations* in its orchestral form. To round out the program, we present Mendelssohn's ebullient Octet for Strings, which hits the sweet spot for The Knights' vision of an orchestral experience that can be intimate and immediate, and chamber music that can achieve orchestral sweep and grandeur.

Lisa Bielawa

Composer-vocalist Lisa Bielawa is a 2009 Rome Prize winner in Musical Composition, whose music has been described The New York Times as, “ruminative, pointillistic and harmonically slightly tart.” She is the recipient of the 2017 Music Award from the American Academy of Arts & Letters, and a 2018 Los Angeles Area Emmy nomination for her unprecedented, TV/online opera *Vireo: The Spiritual Biography of a Witch's Accuser*. In 2019, Bielawa became the inaugural Composer-in-Residence and Chief Curator at the new Philip Glass Institute (PGI) at The New School's Center of the Performing Arts. She co-founded the MATA Festival in 1997, served as Artistic Director of the San Francisco Girls Chorus from 2013-2018, and recently completed her residency at Grand Central Art Center in Santa Ana, CA. Her discography includes albums on the Tzadik, TROY, Innova, BMOP/sound, Orange Mountain Music and Sono Luminus labels.

Kristina Nicole Miller is a native of Akron, Ohio, and has lived in NYC since 2004. She has been performing since she was three years old, and attended performing arts schools from sixth grade and beyond, where she received classical and musical theatre training. She has performed in many productions both nationally and internationally. She'd like to thank her amazing boyfriend Chuck for being her sanity, and all of you here today for supporting live performance and making this work possible.

For more than two decades, violist *Nicholas Cords* has been a performer, educator, and cultural advocate. Nicholas currently serves as violist, Programming Chair, and Co-Artistic Director of the musical collective Silkroad, founded by Yo-Yo Ma in 2000 with the belief that listening across

cultures leads to a more hopeful world. Nicholas is also a founding member of the intrepid quartet Brooklyn Rider, which NPR credits with “recreating the 300-year-old form of the string quartet as a vital and creative 21st-century ensemble.” A committed teacher, Nicholas joined the viola and chamber music faculty at New England Conservatory this past fall after teaching at Stony Brook University for the past seven years.

Alex Soppa is a musician and artist living in Brooklyn. As the flutist of yMusic, The Knights, and NOW Ensemble, the New York Times has praised her playing as “exquisite” and “beautifully nuanced.” Most recently she has been a member of Paul Simon’s band for his Homeward Bound Tour, both singing and playing on stages worldwide. Comfortable in many genres, Alex has commissioned, premiered, and recorded with some of the most exciting composers and song writers of our time. She has appeared as a soloist with the NY Philharmonic and her paintings grace the covers of many records. Alex grew up in St. Croix, Virgin Islands, and trained at the Juilliard School.

Michael P. Atkinson is a NYC-based hornist, arranger/orchestrator and composer. In addition to performing as Solo hornist of The Knights, his credits as a performer include the New York Philharmonic, International Contemporary Ensemble, St. Paul Chamber Orchestra, American Symphony Orchestra, Orchestra of St. Luke’s, and Chamber Music Society of Lincoln Center. His orchestrations and arrangements have been performed in venues around the world by a wide range of ensembles including The Knights, A Far Cry, NYC Ballet, Orlando Philharmonic, Australian Chamber Orchestra, Vienna Opera Ballet, Dutch National Ballet, APM’s Live from Here with Chris Thile, and folk/Americana trio I’m With Her. In 2019, Michael’s piece “Ligeti Split” (after G. Ligeti’s Hungarian Rock) was premiered by The Knights in NYC at Zankel Hall.

The Knights

The Grammy-nominated Knights are an orchestral collective, flexible in size and repertoire, dedicated to transforming the concert experience. Engaging listeners and defying boundaries with programs that showcase the players’ roots in the classical tradition and passion for artistic discovery, The Knights have “become one of Brooklyn’s sterling cultural products... known far beyond the borough for their relaxed virtuosity and expansive repertoire” (*New Yorker*). Learn more at www.theknightsnyc.com

THE KNIGHTS

CONDUCTOR

Eric Jacobsen

VIOLIN

Colin Jacobsen

Christina Courtin

Nanae Iwata

Ariana Kim

Yaira Matyakubova

Emily Daggett Smith

VIOLA

Kyle Armbrust

Nicholas Cords

Mario Gotoh

CELLO

Karen Ouzounian

Caitlin Sullivan

DOUBLE BASS

Shawn Conley

FLUTE

Alex Sopp

HORN

Michael Atkinson

NAUMBURG ORCHESTRAL CONCERTS

Thanks Pati Dynes our Production Stage Manager

It also thanks our volunteers: Susan Angermeier, Diane De Fazio, Amy Friedner, David Hutchinson & Danish Kinariwala.

WQXR PRODUCTION STAFF

Host: Elliott Forrest **Senior Vice President and General Manager, Music:** Shannon Connolly
Vice President, Programming: Matt Abramovitz **Technical Director:** Edward Haber
Recording Engineers: Edward Haber, George Wellington, David Hurtgen, Noriko Okabe
Senior Producer: Eileen Delahunty **Senior Project Manager:** Christine Herskovits
Digital team: Max Fine and Greta Rainbow **Stage Manager:** Zev Kane

ELLIOTT FORREST is the weekday afternoon host on WQXR. On top of providing the soundtrack to your afternoon and evening commute and The Score at Four, he's also the national host of the weekly concerts from the Chamber Music Society of Lincoln Center and hosted more than 60 concerts on stage at Carnegie Hall. For 6 years he directed the annual NY Public Radio productions of A CHRISTMAS CAROL.

Elliott regularly produces live events around the country, including at Lincoln Center, Carnegie Hall, the Hollywood Bowl, Boston's Symphony Hall and The Jerome L. Greene Space. He's hosted, produced and directed specials for PBS Television, including the oratorio, Considering Matthew Shepard and The Classical Comedy Contest from Carolines. He is currently the producer of the tour, An Evening With Itzhak Perlman.

For 12 years he was the host of A&E Television's Breakfast with the Arts. As a narrator, he's performed Saint-Saens' Carnival of the Animals, Peter and the Wolf, Stravinsky's Soldier's Tale and Britten's Young Person's Guide. He is the Executive and Artistic Director of ArtsRock in Rockland County, NY.

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**

DONORS LIST

We gratefully acknowledge the following gifts that were most generously donated to the Naumburg Orchestral Concerts.

DISTINGUISHED BENEFACTOR

The Estate of Philip H. Naumburg
The Estate of Stephen Naumburg
The Estate of Walter W. Naumburg

BENEFACTOR (\$1,000 & above)

The Achelis and Bodman Foundation
J. Dinsmore Adams, Jr.*
Jody & John Arnhold
Elyse Arnow Brill & Joshua I. Arnow
The Bay & Paul Foundations
Tom Bernhard & Deborah Goldberg*
William L. Bernhard
Bessemer Trust
Stuart M. Bluestone
Robin Lynn & Lawrence Blumberg
Joan & David Bright
Robin Cohn
Andrea & Guillaume Cuvelier
The Gladys Kriebel Delmas Foundation
David & Pam Fleischaker
The Horace W. Goldsmith Foundation
David L. Hutchinson*
Jephson Educational Trusts
Stephen H. Judson
Hess and Helyn Kline Foundation
The Arthur Loeb Foundation
Christopher W. London*
MacDonald-Peterson Foundation
Betsy Naumburg & Carl Hoffman
Gordon Naumburg
Judith E. Naumburg
Mrs. George W. Naumburg, Jr.
The Newburgh Institute
The Fan Fox and Leslie R. Samuels Foundation
Susan S. Shine
Jack Taylor
Tirschwell Loewy & Friedner Investments / Beacon Trust
Alma H. Tuchman

DONOR (\$500 - \$999)

Andrews-Summers Fund
Brian, Emily, Elsa, Jacob Chojnowski
Ira Katalin Bencsath & Mihaly Mezei
Hiram C. Butler & Andrew Spindler-Roesle*
Sally & Thomas J. Healy, Jr.
Abbe A. Heller
Joan & Andrew Landorf
Mandakini Puri
Susan & Barry Secular
Cynthia C. Wainwright
Beth & Dustin Wees

SUPPORTER (\$250 - \$499)

Caryl H. Baron
Mary J. Bartos
Charlotte G. Bluestone
Françoise Bollack & Tom Killian
Robert Gravitz
Philip & Ellen Heidelberg
Bruce Mekul
Mary Ogorzaly – in memory of
Jewel & Hank Ogorzaly
Caroline Schimmel
Peter & Marcy Schuck
Connie Steensma & Rick Prins
Anthony & Mary Smith
Nora & John O. Toolan
Virginia Wilson & Michael Crabbe

CONTRIBUTOR (\$100 - \$249)

Mark J. Altschuler
Anonymous
Kevin J. Avery
Penelope Bureau
Ilana Benson
Richard A. Berman
Mary Ellen Biscardi*
Norman W. Boyd, Jr.
Ellen & Harold Bruck
Alice D. Burley
Richard & Susan Butt
George L. Calderaro
William Cassarini
Alice & G. Peter Clark
Sally & Joseph D. Cooper
John M. Fritz & George Michell
Charlotte & Stanley Garrell
Martina & Federico De Giorgis
George B Grammer
Carol Headley – In memory of
Richard J. Headley
Diane & Ralph Heiman
Gloria Herman*
Malcolm & Anne Holderness
Frank Hosticka
IBM Corporation
Kenneth L. Johnson
Linda C. Jones
Drs. Nadine & Leo Keegan
Barbara L. Klett
Mark Leibold, MD*
Richard A. Lipsey & Carrie H. Cohen
Robert & Laura London
Marilyn & Ross Lowell
Alison Marx – In memory of
Herbert L. Marx, Jr.
Katrina Maxtone-Graham
William McCauley
Don Meris & Hal Bromm
Denise Mourges – in honor of
A.A. Athenson
Elizabeth W. Milner
John T. Moran
Kevin Murphy
Marjorie Naughton
Morton Needelman
Janet Nelson
Jeanne Pape
Myrna K. Payne
Stanley H. Perlman
Judy Potash
Ronald & Rose Salyk – In memory of
Meroslow Salyk
Stephen Salyk & Family
Mr. & Mrs. Kenneth E. Sanger
Andrea & Kenneth Taber*
Judith Waksberg & Philip Genty
Miryam R. Wasserman
Anthony C. Wood
Gloria Zeche
Barbara Zucker-Pinchoff, MD

FRIEND (\$40 - \$99)

Abrams Family
Nan Ahern
Renee Albert
Bill & Marilyn Alper
Billie Andersson
Susan Angermeier
Elizabeth Ashby
Eric Bandiero
Susan M. Barrow
Pamela Bayless
Elizabeth A. Brewer
Leonard & Joanne Brumberg
Anita Bushell
Eleonore Caracciolo
Delores Cepeda
Berton M. Chernizer
Mark & Lauren Curato
Diane C. Dunne
Joyce & Klaus Eppler
Elaine R. Fenton, PhD.
Joyce Friedland
Ruth French
Glenn & Zella Goldfinger
Fletcher Hodges III
Terrell Holmes
Carolyn Jacobs
Edmund AG Johnson
Willys & Stephen Kals
Marilyn & Julian Korn
Charlotte Kreutz
Clifford M. Krinsky
Barbara Kushner
George Labalme, Jr.
Thomas S. Larson
Shelah G. Leader
Marie-Helene Lecour
Beth Lobel
Jean E. Luminello
Steven Mahlan
John & Mary McAuliffe
Marion Ockens
Aron Portnoy
Frank Rutella
Sarajane Sacks
Elizabeth Sanger
Erwin S. Schaub
E. Schiff & R. Schwartz
Barbara J. Schnoor
Lynne & Harry Schwartz
Mary & Steven Schwartz
Lilian Sicular
Beverly Moss Spatt
Astrid Spector
Robert Stevenson
Judith Stevens
Alex G. Webster
Anastasia White
Janet & Peter White
Paul & Maureen Wycisk
Wanda Zebroski

** A donation in memory and honor of
Ellin N. London*

****updated 4 June 2019 – 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

cut along the dotted line

YES! I want to support the Naumburg Orchestral Concerts in Central Park.
Enclosed is my tax-deductible contribution:

Friend \$40 - \$99 Contributor \$100 - \$249 Supporter \$250 - \$499
 Donor \$500 - \$999 Benefactor \$1,000 & above

NAME

ADDRESS

ADDRESS CONTINUED

Please make checks payable to Naumburg Orchestral Concerts, Inc. and mail to: Naumburg Orchestral Concerts c/o C.W. London, 300 Central Park West, #18H, New York, NY 10024-1513

The Naumburg Orchestral Concerts is a non-profit corporation. To obtain a copy of its most recent financial report, please write to: New York State Department of Law, Charities Bureau, 120 Broadway, 3rd Floor, New York, NY 10271.

BOARD OF TRUSTEES

Judith E. Naumburg, *Chair & Treasurer* • Christopher W. London, *President* • Thomas J. Healy, Jr., *Vice President* • Gordon Naumburg, *Secretary* • William L. Bernhard • Stuart M. Bluestone • Joan H. Bright
Elizabeth M. Bryden • Robin Cohn • Tahlia Naumburg Sayers • Susan Shine • Carol Wincenc

EMERITUS BOARD MEMBERS

Elizabeth C. Minnigh • Susan Morgenthau • Mrs. George W. Naumburg Jr.

Funding derives partially from the Walter W. Naumburg Memorial Fund, from our own endowment, and grants from several foundations. But, we could not present our quality of programs without generous contributions from the Donors and our board.

WQXR :|| 105.9 fm
wqxr.org