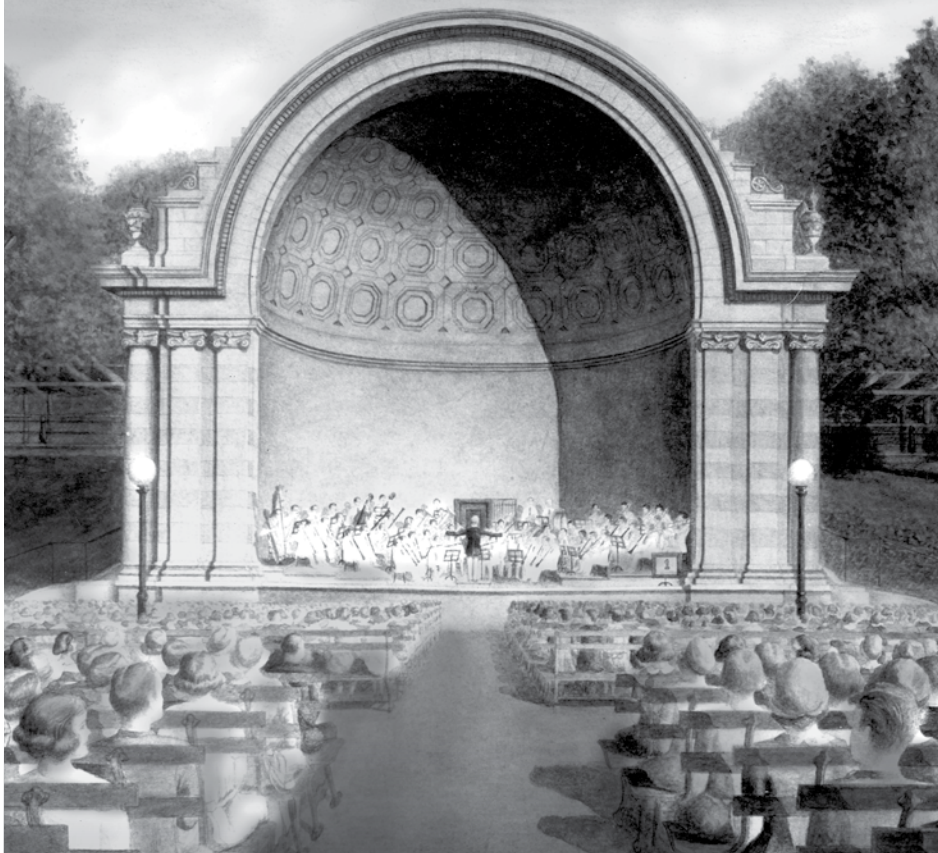


OUR 113TH SEASON OF FREE CLASSICAL MUSIC
CONCERTS FOR THE PEOPLE OF NEW YORK



NAUMBURG ORCHESTRAL CONCERTS

PRESENTS

ORPHEUS CHAMBER ORCHESTRA

TUESDAY, JUNE 26, 2018 • 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 July 10, 17 and 31, 2018

TUESDAY, JUNE 26, 2018 ▪ 7:30PM

In celebration of 113 years of Free Concerts for the people of
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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
ORPHEUS CHAMBER ORCHESTRA

FELIX MENDELSSOHN (1809-1847)

A Midsummer Night's Dream, Op. 21/61 (1826-43), (arr. Andreas Tarkmann)

Ouverture
Scherzo
Elfenmarsch
Elfenlied
Intermezzo
Notturmo
Hochzeitsmarsch
Trauermarsch
Tanz der Rüpel (Clowns)
Finale

INTERMISSION

OTHMAR SCHOECK (1886-1957)

Summer Night, Pastoral Intermezzo for Strings, Op. 58 (1945) New York Premiere

LUDWIG VAN BEETHOVEN (1770-1827)

String Quartet in F Minor, Op. 95 "Serioso" (1810), (arr. Gustav Mahler)

I. Allegro con brio
II. Allegretto ma non troppo
III. Allegro assai vivace ma serioso
IV. Larghetto espressivo

PROGRAM NOTES BY AARON GRAD

A Midsummer Night's Dream, Opp. 21 and 61 [1826–43]

FELIX MENDELSSOHN (1809–1847)

In the prosperous Mendelssohn household, support for young Felix went beyond just nurturing his musical ambitions. The family socialized with the likes of Goethe and Hegel, and the bookshelves were stacked with the world's finest literature, including a new German translation of Shakespeare's plays published in 1825. At age 17, Mendelssohn used *A Midsummer Night's Dream* as inspiration for a concert overture, making reference in the music to the comedy's magical elements and bawdy humor.

The movements for orchestra alone—the Scherzo, Intermezzo, Nocturne and Wedding March—originally served as *entr'actes* interspersed among the plays five acts. They have all joined the Overture as concert hall staples, while the Wedding March has earned a special recognition as the recessional of choice in many wedding ceremonies.

This suite for chamber orchestra, created in 2014 by the German composer Andreas Tarkmann, features those beloved orchestral interludes, as well as instrumental versions of some of the lesser-known excerpts.

Sommernacht, Op. 58 [1945]

OTHMAR SCHOECK (1886–1957)

The Swiss composer Othmar Schoeck formed his worldview in a picturesque village on Lake Lucerne, where his father was a landscape painter. After his own brief stint in art school, Schoeck studied music in Zürich, and he matured into a respected composer of songs and operas. When composing this “pastoral intermezzo” for strings in 1945, Schoeck took his title and inspiration from the famous poem *Sommernacht* (*Summer Night*) by the Swiss poet Gottfried Keller (1819–1890). The poem describes a custom in which young men spend their night working by starlight, graciously harvesting the grain for widows and orphans, until the new day dawns and they head off to their own labors. Schoeck's tone poem evokes the languid calm of the summer night, the gallant efforts of the men, and the merriment of their singing and dancing.

String Quartet in F Minor, Op. 95 (“*Serioso*”) [1810]

Arranged for string orchestra by Gustav Mahler

LUDWIG VAN BEETHOVEN (1770–1827)

When the young Ludwig van Beethoven published his first six string quartets in 1800, he was still working under the long shadow of Joseph Haydn—known as the “Father of the String Quartet” for good reason. After those early years spent mastering the established style, Beethoven attained a new level of refinement and independence with the works from his “middle period,” including Opus 95 from 1810.

The arrangement for string orchestra heard here, created by Gustav Mahler during his first season as conductor of the Vienna Philharmonic in 1899, amplifies and exaggerates the sharp contrasts of the quartet, an endeavor that Mahler knew would be a magnet for criticism, given Beethoven's godlike stature in the German-speaking world. The quartet's nickname comes from the tempo marking for the scherzo, which translates as “Fast and rather lively, but serious.” Mahler even felt the need to explain his rationale in an open letter to the local newspaper. “In a large space the four voices are lost and do not speak to the listener with the power that the composer wanted to give them,” Mahler wrote. “I give them this power by strengthening the voices. I unravel the expansion that is dormant in the voices and give the sounds wings.”

ABOUT ORPHEUS CHAMBER ORCHESTRA

Orpheus Chamber Orchestra creates extraordinary musical experiences that enrich lives and empower individuals through collaboration, innovation, education, and a passion for artistic excellence. Orpheus strives to be the world's premier chamber orchestra by performing music at the highest level without a conductor, challenging artistic boundaries, inspiring the public to think and work with new perspectives, and building a broad and active audience in New York City and around the world.

Committed to innovation and artistic excellence, Orpheus was founded in 1972 by a group of like-minded young musicians determined to combine the intimacy and warmth of a chamber ensemble with the richness of an orchestra. Orpheus performs without a conductor, rotating musical leadership roles for each work, with a focus on presenting diverse repertoire through collaboration and open dialogue. The ensemble has commissioned and premiered 48 original works. Orpheus's recordings include the Grammy Award-winning *Shadow Dances: Stravinsky Miniatures* for Deutsche Grammophon, and over 70 other recordings for DG, Sony Classical, EMI Classics, BMG/RCA Red Seal, Decca, and others, including its own label, Orpheus Chamber Orchestra Records.

Orpheus presents an annual concert series in New York City featuring performances at Carnegie Hall and the 92nd Street Y, as well as an intimate *Twilight* chamber series in the elegant instrument showroom at Taxisio Fine Instruments and Bows in midtown Manhattan. The orchestra also tours extensively to major national and international venues. The 2018-19 season features five new-to-Orpheus artists and *Now Hear This!*, a new initiative dedicated to reimagining musical gems of the past with new arrangements by top-notch composers. Beloved Japanese pianist Nobuyuki Tsujii opens the Carnegie Hall series with Chopin's Second Piano Concerto. In November, Orpheus welcomes vibrant mandolin & accordion duo Avi Avital and Ksenija Sidorova, who will treat audiences to a reinvention of their time-honored instruments in a novel rearrangement of Bach. Spanish pianist Javier Perianes joins Orpheus for Mozart's last Piano Concerto No. 27. Orpheus' American Notes initiative welcomes Golden Globe[®]-, GRAMMY[®]- and Emmy[®]-nominated composer Benjamin Wallfisch and New York favorite James Matheson for two new works commissioned by Orpheus. British cellist Steven Isserlis opens Orpheus' new 92Y series to explore the thrilling emotions of C.P.E. Bach's Concerto in A Major. The season ends with a flourish: Richard Strauss' rendering of a fabled trickster, played in a lively arrangement for chamber ensemble. Iranian harpsichord virtuoso Mahan Esfahani juggles tradition and disruption in a chamber symphony reworking of Mozart's Quintet for Piano and Winds (K. 452) by Jean Françaix.

ORPHEUS CHAMBER ORCHESTRA

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NAUMBURG ORCHESTRAL CONCERTS

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JEFF SPURGEON is the morning host on WQXR, New York's classical music radio station, where he has been a staff announcer since 1999.

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 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**

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updated 18 June 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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