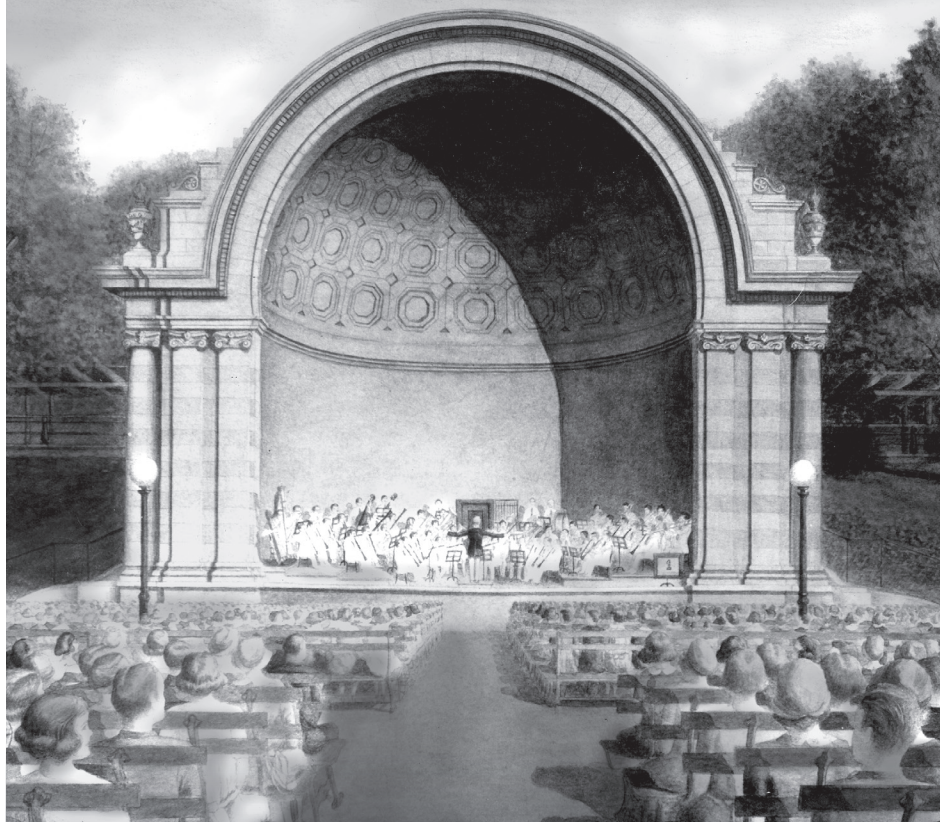


OUR 116TH SEASON OF FREE CLASSICAL MUSIC
CONCERTS FOR THE PEOPLE OF NEW YORK



NAUMBURG ORCHESTRAL CONCERTS

PRESENTS

THE ULYSSES & EMERSON STRING QUARTETS

TUESDAY, JUNE 29, 2021 • 7:30PM

The Historic Naumburg Bandshell on the Concert Ground of Central Park

Our next concerts are on July 6 & 20 and August 3

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

TUESDAY, JUNE 29, 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 Terrance McKnight

NAUMBURG ORCHESTRAL CONCERTS PRESENTS
THE ULYSSES & EMERSON
STRING QUARTETS

RICHARD STRAUSS, (1864-1949)

Sextet from Capriccio, Op. 85, (1942)

(performed by the Ulysses Quartet with Lawrence Dutton, viola and Paul Watkins, cello)

ANTON BRUCKNER, (1824-1896)

String Quintet in F major, WAB 112., (1878-79)

Performed by the Emerson String Quartet with Colin Brookes, viola

III. Adagio, G-flat major, common time

- INTERMISSION -

DMITRI SHOSTAKOVICH, (1906-1975)

Two Pieces for String Octet, Op. 11, (1924-25)

Performed with the Ulysses Quartet playing the first parts

1. Adagio
2. Allegro molto

FELIX MENDELSSOHN, (1809-1847)

Octet in E-flat major, Op. 20, (1825)

1. Allegro moderato ma con fuoco (E-flat major)
2. Andante (C minor)
3. Scherzo: Allegro leggierissimo (G minor)
4. Presto (E-flat major)

The performance of The Ulysses and Emerson String Quartets has been made possible by a generous grant from **The Arthur Loeb Foundation**

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

PROGRAM NOTES

The Ulysses Quartet

Christina Bouey and Rhiannon Banerdt – violins
Colin Brookes – viola and Grace Ho – cello

The Ulysses String Quartet has been praised for their “textural versatility,” “grave beauty” and “the kind of chemistry many quartets long for, but rarely achieve” (The Strad), as well as their “avid enthusiasm ... [with] chops to back up their passion” (San Diego Story), “delivered with a blend of exuberance and polished artistry” (The Buffalo News).

Founded in the summer of 2015, the group won the grand prize and gold medal in the senior string division of the 2016 Fischhoff National Chamber Music Competition and first prize in the 2018 Schoenfeld International String Competition. In 2017, the quartet finished first in the American Prize and won second prize at the Osaka International Chamber Music Competition. They were winners of the Vietnam International Music Competition in 2019. From 2016 to 2019, Ulysses was in residence at the Louis Moreau Institute in New Orleans, working with composer Morris Rosenzweig. In fall 2019, the Ulysses Quartet were named as Lisa Arnholt Fellows of the Juilliard School, an appointment that has been extended through May 2022.

Consisting of Christina Bouey and Rhiannon Banerdt on violin, Colin Brookes on viola and Grace Ho on cello, the quartet’s members hail from Canada, the United States and Taiwan. They have performed in prestigious halls such as Alice Tully Hall, Jordan Hall, and the Taiwan National Recital Hall. Performance highlights have included appearances at the Chamber Music Society of Lincoln Center, the Harbin Grand Theatre, Premiere Performances of Hong Kong, and Naumburg Orchestral Concerts. Other notable engagements have included the Buffalo Chamber Music Society; Cecilia Concerts (Halifax); South Orange Performing Arts Center (New Jersey); Sprague Hall at Yale University; Mostly Music (New Jersey); Rhode Island Chamber Music Center; Chamber Music Society of Bethlehem (Pennsylvania); National Arts Centre (Ottawa); Bargemusic; Eastman School of Music; and Vietnam Connection Music Festival.

As live music begins to return, the quartet’s upcoming schedule will include an appearance with the acclaimed Emerson Quartet as part of the Naumburg Orchestral Concerts, as well as performances for Virtuosi Concerts and Death by Classical in New York City, Westchester Chamber Music Society, Syracuse Friends of Chamber Music, Dumbarton Concerts, Kelowna Community Concert Association, Elon University, Chamber Music Wilmington, and the American Music Festival. In December 2021, Ulysses will embark on a tour of Spain, including performances in Bilbao, Salamanca, and at the Picasso Museum in Málaga.

Ulysses has recently completed work on their debut album, to be released later this year, and four more albums are forthcoming in the near future, including collaborations with flutist Ransom Wilson and guitarist Ben Verdery, as well as albums of quartet works. As a special project, the group will record the quartets of composer Joseph Summer at Mechanics Hall in Worcester, Massachusetts, over the next several years.

The group’s name pays homage to Homer’s hero Odysseus and his 10-year voyage home. Additionally, the quartet’s members live in close proximity to the resting place of former U.S. President Ulysses S. Grant in Upper Manhattan. The Ulysses String Quartet believes intensely in the power of music to inspire, enlighten and bring people together. The quartet is committed to sharing this passion by increasing access to and appreciation for classical music while enhancing audience engagement. To this end, the quartet offers interactive programs and workshops for all ages that serve to demystify the traditional repertoire while introducing audiences to exciting new works. Their programs frequently enable participants to learn about the inner workings of a string quartet and to explore the connections between classical music and our world today.

The members of Ulysses hold degrees from the Juilliard School, Manhattan School of Music, New England Conservatory and Yale University. The musicians perform on instruments and bows graciously on loan from the Juilliard School, the Canada Council for the Arts’ Musical Instrument Bank and the Maestro Foundation. Ulysses is grateful for the support of Shar Music and Connolly Music.

The Emerson String Quartet

Eugene Drucker and Philip Setzer – violins
Lawrence Dutton – viola Paul Watkins - cello

The Emerson String Quartet has maintained its status as one of the world's premier chamber music ensembles for more than four decades. "With musicians like this," wrote a reviewer for *The Times (London)*, "there must be some hope for humanity." The Quartet has made more than 30 acclaimed recordings, and has been honored with nine GRAMMYS® (including two for Best Classical Album), three Gramophone Awards, the Avery Fisher Prize, and Musical America's "Ensemble of the Year" award. The Quartet collaborates with some of today's most esteemed composers to premiere new works, keeping the string quartet form alive and relevant. The group has partnered in performance with such stellar soloists as René Fleming, Barbara Hannigan, Evgeny Kissin, Emanuel Ax, and Yefim Bronfman, to name a few.

The Emerson String Quartet's 2019-2020 season, which began with a seven-city tour of Australia, included a number of high-profile projects. The Quartet made appearances at the Park Avenue Armory in New York, Friends of Chamber Music in Vancouver, Wharton Center for Performing Arts in East Lansing, MI, South Mountain Concerts, Wooster Chamber Music, Chamber Music Cincinnati, Chamber Music Louisville and Friends of Music Concerts in Millwood, NY. Overseas, the Quartet embarked on two European tours, with stops in Serbia, Austria, Switzerland, Italy, Germany, and Denmark.

The Quartet's extensive discography includes the complete string quartets of Beethoven, Mendelssohn, Brahms, Bartok, Webern, and Shostakovich, as well as multi-CD sets of the major works of Haydn, Mozart, Schubert, and Dvorak. In October 2020, the group releases a recording of Schumann's three string quartets for the PENTATONE label. The ensemble also has recorded music by Tchaikovsky, Smetana, Debussy, Ravel, Barber, and Ives. In April of 2019, the Quartet joined forces with GRAMMY®-winning pianist Evgeny Kissin to release their debut collaborative album for Deutsche Grammophon, recorded live at a sold-out Carnegie Hall concert in 2018.

Formed in 1976 and based in New York City, the Emerson String Quartet was one of the first quartets to have its violinists alternate in the first chair position. The Quartet, which takes its name from the American poet and philosopher Ralph Waldo Emerson, balances busy performing careers with a commitment to teaching, and serves as Quartet-in-Residence at Stony Brook University. In 2013, cellist Paul Watkins—a distinguished soloist, award-winning conductor, and devoted chamber musician—joined the original members of the Quartet to form today's group. In the spring of 2016, the State University of New York awarded full-time Stony Brook faculty members Philip Setzer and Lawrence Dutton the status of Distinguished Professor, and conferred the title of Honorary Distinguished Professor on part-time faculty members Eugene Drucker and Paul Watkins. The Quartet's members previously had received honorary doctorates from Middlebury College, the College of Wooster, Bard College, and the University of Hartford. In January of 2015, the Quartet received the Richard J. Bogomolny National Service Award, Chamber Music America's highest honor, in recognition of its significant and lasting contribution to the chamber music field.

The Emerson String Quartet won the Walter W. Naumburg International Competition in 1978. The Emerson String Quartet enthusiastically endorses Thomastik strings.

"The Emerson performances represented an extraordinary fusion of experience and authority with audacity and freshness." — *The Boston Globe*

"... with musicians like this there must be some hope for humanity." — *The Times (London)*

For a downloadable program of tonight's performance go to our website naumburgconcerts.org

Naumburg Orchestral Concerts

Thanks Pati Dynes our Production Stage Manager, and WQXR's Ed Yim, Eileen Delahunty, Christine Hershkovits, 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.

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 21 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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