



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

NAUMBURG ORCHESTRAL CONCERTS

PRESENTS

ORPHEUS CHAMBER ORCHESTRA

TUESDAY, AUGUST 6, 2019 • 7:00PM

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

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

TUESDAY, AUGUST 6, 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
www.emanuelnyc.org/broadcast with WQXR host Terrance McKnight*

Naumburg Orchestral Concerts Presents
ORPHEUS CHAMBER ORCHESTRA

PASIÓN

A concert of Spanish & South American Music

JOAQUIN TURINA, (1882-1949)

La Oración del torero, for string orchestra, Op. 34, (1925)

JOAQUIN RODRIGO, (1901-99)

Zarabanda lejana y villancico, (1930)

JUAN PABLO JOFRE, (1983)

Tangodromo 1 for bandoneon and strings, (2016)

ASTOR PIAZZOLLA, (1921-92)

Adiós Nonino, for bandoneon and strings, (1959)

INTERMISSION

HEITOR VILLA-LOBOS, (1887-1959)

Bachianas Brasileiras No. 9 for string orchestra, (1945)

GABRIELA LENA FRANK, (1972-)

Chasqui and Coqueteos from Leyendas: An Andean Walkabout, (2001)

MANUEL PONCE, (1882-1948)

Estampas Nocturnas, (1923)

La Noche

En tiempos del rey sol

Arrulladora

Scherzo de Puck

Soloist: JP Jofre, bandoneon

PROGRAM NOTES

“One afternoon of bullfighting in the Madrid arena...I saw my work. I was in the court of horses. Behind a small door, there was a chapel, filled with incense, where toreadors went right before facing death. It was then there appeared, in front of my eyes, in all its plenitude, this subjectively musical and expressive contrast between the hubbub of the arena, the public that awaited the fiesta, and the devotion of those who, in front of this poor altar, filled with touching poetry, prayed to God to protect their lives.” – *Joaquín Turina*

Orpheus Chamber Orchestra

A standard-bearer of innovation and artistic excellence, Orpheus Chamber Orchestra is one of the world's foremost chamber orchestras. Julian Fifer and a group of like-minded young musicians determined to combine the intimacy and warmth of a chamber ensemble to the richness of an orchestra founded Orpheus in 1972. Performing without a conductor, Orpheus presents an annual series at Carnegie Hall and tours extensively to major national and international venues.

Orpheus believes in empowering the unique voices of all people to make a valuable contribution. Working together as a collective of leaders, members explore each other's musical ideas using their signature collaborative method, the Orpheus Process®, and give flight to vibrant, unconventional interpretations. Orpheus performances unfold dynamically, moment-by-moment, creating an energy shared by musicians and audiences alike.

Now in its 46th year, the Grammy Award-winning ensemble was founded 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 and has performed without the use of a conductor since its inception. Musicians rotate leadership roles for all rehearsals and performances as well as organizational capacities such as programming and governance.

Orpheus has recorded over 70 albums on all major classical labels, including a February 2019 release on Deutsche Grammophon of Mendelssohn concertos with pianist Jan Lisiecki. The group has commissioned and premiered 49 new works for chamber orchestra. Orpheus presents an annual performance series in New York City featuring collaborations with world-class guest soloists. A touring ensemble, Orpheus has performed in major international venues across 167 cities in 46 countries across four continents and has appeared regularly in Japan for 30 years.

Orpheus is committed to sharing its collaborative Process® with communities worldwide through engagement programs that promote equity and access to classical music for all ages and demographics. These include underwritten concert tickets and in-class visits from musicians for K-12 NYC students, development programs for emerging professionals in the arts, and Orpheus Reflections, a music and wellness program for people living with Alzheimer's Disease and dementia and their caregivers.

ORPHEUS CHAMBER ORCHESTRA

VIOLIN

Francesca dePasquale • Karla Donehew Perez • Anna Elashvili
Bryan Hernandez-Luch • Renée Jolles • Kobi Malkin
Avi Nagin • Miho Saegusa • Keiko Tokunaga

VIOLA

Christof Huebner • Dana Kelley • Dov Scheindlin

CELLO

Eric Bartlett • Thomas Mesa • James Wilson

DOUBLE BASS

Anthony Manzo

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 George Wellington & Alex Hayes our sound and audio team.

It also thanks our volunteers:

Susan Angermeier, Amy Friedner, David Hutchinson, Danish Kinariwala, William McCauley

Terrance McKnight is the weekday evening host for WQXR 105.9 FM, New York's only all-classical music station. He's also the host, writer and producer of the station's audio documentaries on Harry Belafonte, Langston Hughes, Dr. Martin Luther King, Jr., Hazel Scott, Coleridge-Taylor Perkinson and Florence Beatrice Price. In 2010, his program All Ears with Terrance McKnight, a show about musical discovery, was honored with an ASCAP Deems Taylor Radio Broadcast Award. Terrance serves as the Artistic Director and host of The Dream Unfinished Orchestra, an activist orchestra which supports NYC-based civil rights and community organizations through concerts and presentations. As a writer or host, McKnight has worked with the Atlanta Symphony Orchestra, The Orchestra of St. Luke's, Philadelphia Orchestra, and New York Philharmonic. He has served on panels for Chamber Music America, the Mellon Foundation, American Opera Projects, the Schomburg Center for Research in Black Culture, and the Museum of Modern Art, among others. He has also curated musical programs for the Studio Museum in Harlem, the Museum of Modern Art, Look and Listen Festival, and the Brooklyn Academy of Music. In addition, McKnight has served on the music faculty at Morehouse College, where he taught Music Appreciation, Music Theory and Applied Piano for ten years. He received his B.A. in Music from Morehouse College and his M.M. from Georgia State University.

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 –
in memory of Joan 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 Krieble Delmas
Foundation
David & Pam Fleischaker
Amy & Howard Friedner
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
Ira Katalin Bencsath & Mihaly Mezei
Hiram C. Butler & Andrew
Spindler-Roesle *
Brian, Emily, Elsa, Jacob Chojnowski
Sally & Thomas J. Healy, Jr. *
Abbe A. Heller *
Joan & Andrew Landorf * &
Judy Naumburg
Dr. & Mrs. Roger D. London MD *
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 Gravit *
Philip & Ellen Heidelberger *
Bruce Mekul
Mary Ogorzalzy – in memory of
Jewel & Hank Ogorzalzy
Susan & Peter Restler *
Tahlia Naumburg Sayers *

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 Bareau
Ilana Benson
Richard A. Bernman *
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
Joyce & Klaus Eppler
Paul Frankel
John M. Fritz & George Michell
Charlotte & Stanley Garrell
Huntley Gill & Juan Carlos Merlo *
Martina & Federico De Giorgis
George B Grammer
Carol Headley – In memory of
Richard J. Headley
Diane & Ralph Heiman
Gloria Herman *
Ann E. Hohenhaus
Malcolm & Anne Holderness
Frank Hosticka
IBM Corporation
John Jacoby
Kenneth L. Johnson
Linda C. Jones
Drs. Nadine & Leo Keegan
Barbara L. Klett
Mark Lebowhl, 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
Rayna Rapp
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
Daniel & Vaira Wellner

Wilson's Showtime Services
Mary E. Wolinski
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
Mary Kay Baldwin
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
Elaine R. Fenton, PhD.
Joyce Friedland
Ruth French
Glenn & Zella Goldfinger
Fletcher Hodges III
Terrell Kent Holmes
Carolyn Jacobs
Edmund AG Johnson
Willys & Stephen Kals
Marilyn & Julian Korn
Charlotte Kreutz
Clifford M. Krinsky
Barbara Kushner
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
Jacqueline Sheirr
Lilian Sicular
Beverly Moss Spatt
Astrid Spector
Robert Stevenson
Judith Wands
Alex G. Webster
Anastasia White
Janet & Peter White
Paul & Maureen Wycisk
Wanda Zebroski

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

*updated 27 July 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.