

CELEBRATING

The Naumburg Bandshell Centenary

A Constant Amidst Change – 1923-2023

The 118th Season of Free Concerts in Central Park

NAUMBURG
ORCHESTRAL CONCERTS



Dear Friends,

Welcome to the 2023 Naumburg Orchestral
Concerts free classical music concert series,
our 118th consecutive season in Central Park.
I hope you enjoy all five of the performances
planned for this special anniversary season, as
well as this keepsake booklet.

Dr. Christopher W. London, President
Naumburg Orchestral Concerts

This year marks the 100th anniversary of the Naumburg Bandshell. To commemorate this historic milestone, each of this year's concerts will feature a commissioned world premiere fanfare performed by select brass ensembles. These fanfares are an homage to the musical work *On the Mall*, composed by Edwin Franko Goldman and premiered at the Bandshell's inaugural concert in September 1923.





*Elkan Naumburg, age 24
by Anton Hohenstein (1830-1909)*



William Gabriel Tachau (1875-1969)



Bandshell in early 1920's

The Bandshell has a rich heritage

In 1905, the music-lover and philanthropist Elkan Naumburg established our free-to-all classical music concert series—the Naumburg Orchestral Concerts—on Central Park’s Concert Ground. Subsequently, he commissioned the construction of a new home for the concerts—the Naumburg Bandshell. Opened in 1923, to an audience of 10,000 people, the Bandshell bears the inscription, “Presented to the City of New York and its Music Lovers by Elkan Naumburg.”

The final design for the Bandshell proved to be groundbreaking and influential. Elkan engaged his nephew, the Columbia University and École des Beaux-Arts educated architect, William G. Tachau. Tachau borrowed from examples of classical architecture such as the double domed Pantheon of Rome for the design. His “Temple of Music” became an archetypal neo-classical form replicated conceptually in many cities across the United States and elsewhere.



*The crowd on the Mall, Sunday afternoon, listening to a Bandstand concert, July 25, 1908. New York Public Library
*Note Beethoven sculpture (center, now moved to west side of Concert Ground) above crowd's heads, and diners at Casino behind Wisteria Pergola**

On July 31, 1924, only a year after the Bandshell's opening, Elkan died following a "lingering illness" at the age of 90. That September 14, 30,000 people attended an elaborate memorial concert at the Bandshell. Mayor John F. Hylan read from his earlier published remarks, noting:

"His death will be felt deeply by all who are interested in civic advancement, particularly the democratization of music. ... He arranged and financed the system of free musical concerts which are a conspicuous feature of our municipal life The fields of free musical entertainment and philanthropic endeavor in the City of New York will ever be identified with the name of Elkan Naumburg. Civic progress bows in respect to the memory of the citizen whose tireless activity and unstinted generosity have left their impress for good upon the material and spiritual phases of metropolitan life." I.

Over the past century, the concerts have flourished and the Bandshell continues to look and function as Elkan Naumburg intended. This remarkable achievement acknowledges with deep gratitude the Naumburg Orchestral Concert's foundation funders, public supporters, board members, family engagement, endowment resources and enthusiastic concert attendees.



Elkan Naumburg



A proud legacy

Enchantingly, in 1923, the Concert Ground benefited from a variety of landscape elements designed to enhance parkgoer's five senses—hearing, taste, sight, touch and smell. Not surprisingly, with the passing of time, many of these features have been altered. An overview of the evolution of the Park, especially as it pertains to the Naumburg Bandshell, follows.

To begin, the Parks Department established the first permanent site of live music in 1862. Known as the Music Pavilion, Bandstand or the Music Stand, and located on the west side of the Mall's Concert Ground, it was designed by Jacob Wrey Mould. In 1912, Parks deemed the Bandstand to be in disrepair and invited new designs. Subsequently, Elkan became involved. In 1916, his commission for Tachau's design received approval. However, Elkan delayed construction to avoid any appearance of insensitivity to the hardships of the First World War. Only in 1923 was the Naumburg Bandshell completed, opened and ready for use. In the summer of 1924, Parks presented nearly 1,000 concerts at sites throughout the five boroughs, including the Bandshell, indicating the popularity of outdoor music at the time. **II.**



Crowds at the Music Pavilion/Bandstand, circa 1905. Library of Congress



Crowds at the Music Pavilion/Bandstand, 1912. New York Public Library



Music Pavilion/Bandstand, 1870. New York Public Library



Harvest Dance Contest, September 22, 1942. NYC Municipal Archives



Ladies Refreshment Stand/The Casino, 1876.
New York Public Library



The Casino. *The New York Times*



Belvedere Castle/The Observatory, 1905.
New York Public Library



The Casino. NYC Parks Photo Archive

Second, the cottage-like 1864 Ladies Refreshment Stand, that soon after opening was called The Casino, grew to serve both cocktails and full meals to all sexes. Then in 1929, the distinguished architect and Metropolitan Opera’s theatrical designer Joseph Urban supervised a hugely popular evolution of the spot. He executed superb alterations, elegantly expanding the building spaces for dining, dancing and an “evening out” for 600 guests. By 1936, however, Robert Moses, the first commissioner of the Parks Department, prevailed in demolishing the Casino despite a court case that sought to save the structure. In May 1937, the Rumsey Playground opened on the site, and today it is the home of the Rumsey Playfield and SummerStage. **III.**

Third and notably, the “eye-catching” vista from the Concert Ground has disappeared. Architects Frederick Law Olmsted, Calvert Vaux and Mould originally scaled and sited the Belvedere Castle, aptly named from the Italian belvedere or “beautiful view,” to be visible from the formal promenade of the Concert Ground. Over time, this vista vanished through unmanaged tree canopy growth and vegetation. Today, this central and deliberate design intent—to provide a direct view from the Mall to the architectural folly and emulate European park planning—is no longer intact. **IV.**

Lastly, Parks' managers removed sprayer pools and discontinued areas of fragrant annual plantings from the original 1860s design concept of the Mall and Concert Ground. Many decades later, SummerStage (developed in the Bandshell and "temporarily" relocated to Rumsey Playfield in 1989) further diminished the role of the Concert Ground by limiting the open and visually obvious access to the handsomely shaded wisteria pergola seating area, and its appealing scenic overlook to the Concert Ground, as well.

1993 proved to be another significant year. A landmark court ruling secured the future of the Bandshell. This occurred after the Central Park Conservancy published and began to enact its Master Plan of 1987, *Rebuilding Central Park: A Management and Restoration Plan*. The Conservancy and Parks called for the demolition of the Bandshell in two subsequent proposals. The plans proved unpopular. Opposition was led by the publicly supported advocacy group, the Coalition to Save the Naumburg Bandshell, which ultimately filed a lawsuit. The Coalition was formed and managed by Dr. Christopher W. London, an art and architectural historian. The Coalition prevailed and saved the Bandshell. *V.*

2021 marked another milestone. After a two year hiatus in other locations, the concerts returned to a beautifully renovated Bandshell. A very generous portion of this work was defrayed by Judith E. Naumburg.



*Sprayer Pools, north end of Mall/Concert Ground.
New York Public Library*



*Naumburg Bandshell renovated, 2022.
Ron Chau*



Save the Bandshell efforts, 1991



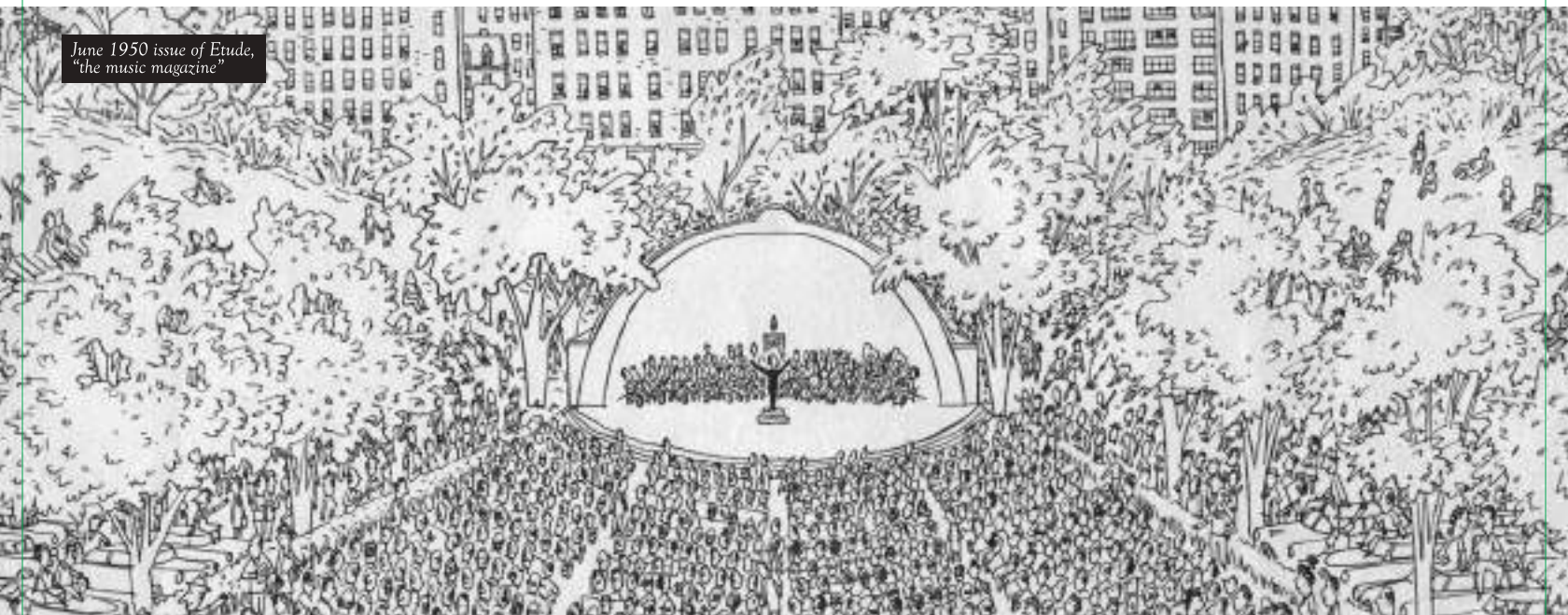
Save the Bandshell efforts, 1991

Naumburg Bandshell, 2022. Elizabeth Shane



Bandshell, 1973.
Paul McDonough

June 1950 issue of *Etude*,
"the music magazine"



Naumburg Bandshell, 2022.
J. Bright



Typical Crowd, 1978



The Bandshell Endures

Despite the evolution of the Concert Ground, the graceful Naumburg Bandshell retains its significance. The Bandshell's acoustically live, sound centering, double domed, limestone architecture still provides an excellent looking and sounding venue for concerts and other programming. Importantly, its presence and provision for musical events is in keeping with the original Olmsted Master Plan for this area of Central Park.

In contrast to the densely wooded elm tree grove of the Mall, the adjacent Bandshell area presents an open, congenial character with a slightly elevated stage. The Bandshell's built form welcomes listeners and intimately connects performers with their audience.

Additionally, the Bandshell's functional neo-classical structure provides an ideal enclosed backdrop for musical performances. Its noble, 'City Beautiful' Beaux-Arts architecture establishes a sense of dignity, calm and formal beauty for the spot it occupies, inset equidistantly between the wisteria pergola's viewing points and the Bethesda Fountain just beyond the north end of the Mall, the elegant termination of this formal design set piece.

Musically, the Bandshell has hosted concerts varying in scope from the Naumburg Orchestral Concerts, John Philip Sousa and the Goldman Band to Benny Goodman, the Grateful Dead, B.B. King and Jefferson Airplane. A long list of other famous and popular performers of various genres, politicians and cultural festivals also used the Bandshell, including Duke Ellington, Irving Berlin, Leonard Bernstein, Martin Luther King, Jr., The Puerto Rican Folkloric Festival's Feast of St. John the Baptist, John Lennon's memorial and the U.S. postal stamp launch honoring Lennon's memory. Many films have also used the Bandshell from *Breakfast at Tiffany's* (1961), *Kramer vs. Kramer* (1979), to *Mighty Aphrodite* (1995) up to the present day. VI.



John Lennon Memorial



Jefferson Airplane



B.B. King



EllaBelle Davis



Lara St. John and Ensemble LPR, 2017



Jeff Spurgeon, WQXR

Historically, the Naumburg Orchestral Concert’s presentation of diverse talent was also groundbreaking. For example, the New York premiere of EllaBelle Davis, in her 1940 performance for our series, launched her notable career as a solo vocalist and Decca recording artist. The concerts also showcased refugee conductors, composers and soloists in the 1940s, such as the Polish born émigré composer and conductor Ignace Strasfogel, who performed in 1940, 1941 and 1962. Our performances, similarly, produced the trendsetting first offering of a complete opera in Central Park, Donizetti’s Don Pasquale, in 1964.

Today, the Naumburg Orchestral Concerts remains dedicated to exploring and expanding its programming and audiences. Our summer evening performances present both established and up-and-coming artists; welcome familiar and newly composed works; and showcase an array of classical music genres, e.g., early Baroque music nowadays. All the while, the concerts routinely attract park audiences of 1,500-2,000 people and each season reaches approximately 3 million listeners through our collaboration with WQXR, whose dedicated team broadcast live and record each concert for online streaming.

As we all enjoy this summer’s concerts, it is my hope that you will also admire the Bandshell and embrace its very distinguished history. Elkan Naumburg’s vision and commitment to make available free world-class classical music to all who find themselves strolling down the Mall to the Concert Ground lives on.

Sincerely yours,

Dr. Christopher W. London, President
Naumburg Orchestral Concerts
Summer 2023

The Knights & Eric Jacobsen conducting, 2010. K. Lew



2023 Concerts





Acronym

Tuesday, June 13

7:30pm



In celebration of 118 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. WQXR Host: Paul Cavalcante

Anonymous, (Biber?/Schmelzer?), *Sonata Jucunda a5 in D minor*

Samuel Capricornus, (1628-1665), *Sonata a8 in A minor*

Francesco Cavalli, (1602-1676), *Canzona a8 in C major*

Andreas Kirchhoff, (fl.1700), *Sonata a6 in G minor*

Alessandro Scarlatti, (1660-1725), *Sinfonia a4, (from Agar et Ismaele esiliati)*

Clemens Thieme, (1631-1668), *Sonata a8 in C major*

INTERMISSION

Johann Pezel, (1639-1694), *Ciacona a6 in B-flat major*

Giovanni Valentini, (1582-1649), *Sonata Enharmonisch a8 in G minor*

Antonio Bertali, (1605-1669), *Sonata a6 in D minor*

Johann Philipp Krieger, (1649-1725), *Sonata a4 in F major*

Heinrich Ignaz Franz Biber (1644-1704), *Battalia a10 in D major*

Opening Fanfare: **Times Square Brass**, *World Premiere Work*, (2023),
Composer, Martin Kennedy

Manami Mizumoto, *violin*
Johanna Novom, *violin*
Beth Wenstrom, *violin*
Adriane Post, *violin & viola*

Kyle Miller, *viola*
Loren Ludwig, *viola da gamba*
Kivie Cahn-Lipman,
viola da gamba & lirone

Paul Dwyer, *violoncello*
Doug Balliett, *violone*
Elliot Figg, *harpsichord & organ*
Daniel Swenberg, *theorbo & guitar*

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

Acronym Program Notes

ACRONYM's native habitat is the raucous, tuneful, virtuoso international repertoire for string ensemble that developed in central Europe during the second half of the 17th century. This musical ferment, a result of the transformation of courtly and religious institutions and the migration of musicians caused by the chaos of the Thirty Years War (which ended with the Peace of Westphalia in 1648), would eventually lead to the familiar forms and styles of the later Baroque music of Bach, Vivaldi, and Handel. But before that, European chamber music was a "wild west" of different styles, forms, and approaches. This experimental and chaotic moment in the history of European culture has left us some wonderful compositions that can sound bracingly avant garde to modern audiences more familiar with the elegant, balanced compositions of the High Baroque with its claims to order and reason. Our program today features some of our favorite works from composers with newfound access to courtly budgets (and the comparatively large ensembles they could support) and the eclectic musical styles and approaches of a displaced international community of musicians from across the continent.

Programmatic battle music has long been popular, from Renaissance polyphony by composers such as Clement Janequin—in which singers imitate gunfire and cries—to instrumental works like Tchaikovsky's *1812 Overture* and Beethoven's *Wellington's Victory*, each of which features an actual battery of cannons in the percussion section. We open and close this concert with two such compositions. Our first piece, *Sonata Jucunda* (Joyous Sonata), has no composer's name attached to it. Based on its quality and a borrowed melody, scholars generally agree that its likeliest composer was **Johann Heinrich Schmelzer** (c.1620-1680), who rose through the musical ranks of Vienna to become *Hofkapellmeister*. This work features prominent battle motifs and a distinctive modal melody—played in unison by the whole ensemble—that may have Ottoman origins. *Sonata Jucunda's* place and date of composition (Austria

or Bohemia in the latter half of the seventeenth century) therefore imply it might have been a joyous commemoration of one of the Holy Roman Empire's military victories over the Ottoman Empire.

Samuel Friedrich Capricornus (1628–1665) was born Samuel Friedrich Bockshorn in Žerčice, now part of the Czech Republic. He studied philosophy, theology, and languages before focusing on music. This brought him in 1649 to Vienna, where he might have studied with *Hofkapellmeister* Antonio Bertali. At a young age he was appointed *Kapellmeister* in Stuttgart, where he became embroiled in a lengthy public feud with the local organist, Philipp Böddecker, who coveted Capricornus's new position. The two sniped in published letters about each other's counterpoint, and Böddecker's brother—a local cornettist—was caught up in the kerfuffle when Capricornus publicly declared that he played his instrument like it was a "cow horn."

Francesco Cavalli (1602-1676) is best remembered today for his dramatic works; he composed more than forty operas throughout a brilliant career in Venice. Cavalli's *Musiche Sacre*, a 1656 publication of masses and motets, includes a few scattered instrumental pieces including the *Canzona a8* of tonight's program. Cavalli composed this piece in the Venetian polychoral style popularized by Giovanni Gabrieli.

Almost no information survives about **Andreas Kirchoff** (fl. 1670), an organist and composer based in Copenhagen who might be related to a number of town musicians from that era who share his family name. Kirchoff's extant compositional output is scarce and comprises little more than three sonatas found in the Düben Collection, a manuscript archive accumulated by several generations of the Düben family, court composers to Queen Christina of Sweden. Queen Christina helped shape the sounds of seventeenth-century music by supporting various composers during her travels and residencies in Stockholm, Innsbruck, Paris, Rome and elsewhere. Christina helped launch the

career of **Alessandro Scarlatti** (1660-1725), one of the most successful and influential composers of the seventeenth century, after she heard the 1679 production of the young composer's opera *Gli equivoci nel sembiante*. She was impressed enough that she made Scarlatti the *maestro di cappella* of her household in Rome, a position he held for a few years before moving to Naples, where he would spend much of his career. The overture ("sinfonia") to Scarlatti's oratorio *Agar et Ismaele esiliati* features lush, virtuoso writing for strings reminiscent of the style of Scarlatti's teacher in Rome, Giacomo Carissimi.

Court and church composers wrote most of our program, but the next two composers held a job that was relatively new in the Baroque era: that of a municipal musician hired for the enjoyment of a city's citizenry. **Clemens Thieme** (1631–1668) was a protegee of Heinrich Schütz, and he studied in Copenhagen and Dresden. He was hired as an instrumentalist in Zeitz and eventually appointed *Konzertmeister*. His polychoral Sonata a8 offers an intriguing alternate orchestration of trumpets and trombones instead of strings. **Johann Pezel** (1639–1694) enjoyed a successful career as a municipal trumpeter in Leipzig. After failing to win Leipzig's Thomaskantor post (held by J. S. Bach a few generations later), Pezel took a position as director of instrumental music in Bautzen. His *Ciaccona* serves as the conclusion to a lengthy collection of alphabetically-titled sonatas named after characters and places from antiquity.

Giovanni Valentini (c.1582–1649) served as *Hofkapellmeister* at the Hapsburg Court in Vienna at the end of the Thirty Years War. Valentini's wild instrumental works were mostly unpublished and have therefore been largely forgotten today, but they demonstrate numerous innovations, including the surprising harmonic shifts found in his "Enharmonic" Sonata, in which two choirs of instruments alternate the same music in the distant keys of G Minor and B Major. Valentini's countryman, student, and eventual

successor in Vienna was the violinist **Antonio Bertali** (1605–1669), who led and expanded musical activities in the Imperial City during the decades following the war. Bertali is represented here by a sonata which survives in the *Partiturbuch Ludwig*—named for its copyist, Jakob Ludwig—a manuscript of over a hundred sonatas from this era, most of them *unica*.

Johann Philipp Krieger (1649–1725) studied in Venice with Johann Rosenmüller, and he later traveled to Vienna, where Holy Roman Emperor Leopold I ennobled him on the basis of his fine organ playing. Krieger won posts in Bayreuth and Halle and was eventually appointed *Kapellmeister* of Wiessenfels, where he remained until his death 45 years later. Although Krieger is of a later generation than most of the other composers on this program, his Sonata a4—featuring a lengthy fugue, extensive solos for each instrument, and a particularly beautiful *ciaccona* section—is an early composition from prior to 1680.

The most famous surviving work of baroque battle music is the concluding piece on our program, composed by Schmelzer's pupil, **Heinrich Ignaz Franz von Biber** (1644–1704). Biber worked in Graz and Kroměříž before settling in Salzburg. His *Battalia* is in eight continuous movements. A brief untitled introduction is followed by *Die liederliche gesellschaft von allerley Humor* (the lusty society of all types of humor), in which several contemporaneous folk songs are heard in eight keys simultaneously, and a note in the manuscript reads: "*hic dissonat ubique nam ebrii sic diversis Cantilenis clamare solent*" (here it is dissonant everywhere, for thus are the drunks accustomed to bellow with different songs). This cacophony is followed by two untitled *presto* movements, with *Der Mars* (the god of war) between them. A gentle aria is a respite but segues directly into *Die Schlacht* (the battle). *Battalia* ends with an *Adagio: Lamento der verwundten Musquetir* (lament of the wounded musketeer). —Loren Ludwig

The Knights & Masumi Per Rostad, viola

Tuesday, June 27

7:30pm



Colin & Eric Jacobsen, *Artistic Directors*

Eric Jacobsen, *Conductor*

Masumi Per Rostad, *Viola*

*In celebration of 118 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. WQXR Host: Elliott Forrest*

Colin Jacobsen, (b. 1978), *Bethesda Bliss/Celebratory Fanfare, World Premiere Work*, (2023)
Jessie Montgomery, (b. 1981), *L.E.S. Characters*, (2021), featuring Masumi Per Rostad, viola

NYC Premiere

1. The Can Man
2. The Poet
3. Mosaic Man
4. Garbage Art
5. The Can Man (Reprise)

*Commissioned by the Grant Park Music Festival, Orlando Philharmonic Orchestra,
CityMusic Cleveland, Interlochen Center for the Arts, the Los Angeles Chamber Orchestra
and the Naumburg Orchestral Concerts, in partnership with The Knights*

INTERMISSION

Béla Bartók, (1881-1945), arr. Alex Fortes, *Romanian Folk Dances*, (1915-17)

Jessie Montgomery, (b. 1981), *Source Code for string orchestra*, (2013)

George Enescu, (1881-1955), arr. Ljova, *Romanian Rhapsody no. 1 in A major, Op.11*, (1901)

The performance of The Knights has been made possible by a generous grant from
The Arthur Loeb Foundation

The Knights Program Notes

The Knights are honored to perform in this 100th anniversary season of the Naumburg Orchestral Concerts at Central Park's Naumburg Bandshell, which has been a New York summer home for us since 2009, fourteen seasons now. With each performance at the Bandshell, we find ourselves wishing it possible to bottle and forever preserve the energy of these concerts, held in the heart of our pulsing city, with the unique mix of planned concertgoers and curious passersby who get drawn in by the music, coming from all ages and backgrounds.

To celebrate with you, we have three premieres by three New York-based composers - Jessie Montgomery, Ljova and myself - in a program featuring music that traces back to the rich wellspring of oral traditions and folk music from different cultures. With *Source Code*, Jessie Montgomery brings us along on her creative journey to examine the work of prominent African-American artists of the Civil Rights era, then brings us even further back in time to the Black spiritual, the DNA of this stunningly beautiful, hypnotic work. *Source Code* sits next to Enescu, as arranged by Ljova, and Bartok, three composers whose own deep dives into the folk music of Romania (particularly the Transylvania region) form the root of much of their work. Today marks the world premiere of Ljova's arrangement of Enescu's beloved Romanian Rhapsody No. 1. Jessie's *L.E.S Characters*, a viola concerto written for Masumi Per Rostad, takes the colorful and artistic atmosphere of the Lower East Side of the 80's and 90's, where she and Masumi grew up, as inspiration for a series of vignettes depicting some of the street performance artists and other memorable characters from their childhoods. And at the top of the concert, as a salute to the resilience of the Bandshell, I've written a celebratory fanfare. Here's to another 100 years of great music to be shared with New Yorkers at the Naumburg Bandshell!

- Colin Jacobsen

The Knights

The Knights are a collective of adventurous musicians dedicated to transforming the orchestral experience and eliminating barriers between audiences and music. Driven by an open-minded spirit of camaraderie and exploration, they inspire listeners with vibrant programs rooted in the classical tradition and passion for artistic discovery. The Knights evolved from late-night chamber music reading parties with friends at the home of violinist Colin Jacobsen and cellist Eric Jacobsen. The Jacobsen brothers together serve as artistic directors of The Knights, with Eric Jacobsen as conductor.

Proud to be known as "one of Brooklyn's sterling cultural products... known far beyond the borough for their relaxed virtuosity and expansive repertory" (*The New Yorker*), the orchestra has toured extensively across the United States and Europe since their founding in 2007. The Knights are celebrated globally, appearing across the world's most prestigious stages, including those at Tanglewood Music Center, Ravinia Music Festival, the Kennedy Center, the Vienna Musikverein, and Hamburg's Elbphilharmonie. The orchestra has collaborated with many renowned soloists including Yo-Yo Ma, Dawn Upshaw, Béla Fleck, and Gil Shaham.

After a whirlwind eleven-stop European tour with violinist Ray Chen, The Knights look forward to making music closer to home this summer. Artistic collaborators in the 2022-23 season include 2022 GRAMMY-winning countertenor Anthony Roth Costanzo, violinist Ray Chen, and genre-shattering pianist/composer Aaron Diehl, with whom The Knights will release an album of Mary Lou Williams' Zodiac Suite in 2023. For the latest on our season and a complete list of artistic partners and collaborative projects, please visit our website: www.theknightsnyc.com.

The Knights are proud to share a three-concert series presented by Carnegie Hall for the upcoming 2023-24 season. Programs include new works commissioned as part of the *Rhapsody* project, a multi-year initiative inspired by the 2024 centennial of George Gershwin's *Rhapsody in Blue*. The Knights' Carnegie Hall concerts in 2023-24 will feature Chris Thile, Wu Man, Magos Herrera, and Jeffrey Kahane, among other esteemed collaborators.



Eric Jacobsen *Artistic Director and Conductor*
jacobseneric.com

Conductor and cellist Eric Jacobsen has built a reputation for engaging audiences with innovative and collaborative projects. As conductor of The Knights, he has led the ensemble at New York venues ranging from Carnegie Hall to Central Park, and at such renowned international halls as the Vienna Musikverein, Cologne Philharmonie, and Hamburg Elbphilharmonie. Jacobsen, who also serves as the Music Director for the Orlando Philharmonic Orchestra, is the newly-named Music Director of the Virginia Symphony, and is much in demand as a guest conductor, recently leading the Camerata Bern, Detroit Symphony, Alabama Symphony, ProMusica Chamber Orchestra, Deutsche Philharmonie Merck, and the Silkroad Ensemble, founded by Yo-Yo Ma.



Colin Jacobsen *Artistic Director*
colinjacobsen.com

Violinist and composer Colin Jacobsen is “one of the most interesting figures on the classical music scene” (The Washington Post). An eclectic composer who draws on a range of influences, he was named one of the top 100 Composers Under 40 by NPR listeners. He is also active as an Avery Fisher Career Grant winning soloist and has toured with the Silkroad Ensemble since its inception in 2000. For his work as a founding member of two game changing, audience-expanding ensembles – The Knights and the string quartet Brooklyn Rider – Jacobsen was selected from among the nation’s top visual, performing, media, and literary artists to receive a prestigious and substantial United States Artists Fellowship.



Masumi Per Rostad, *viola*; masumirostad.com

Grammy Award-winning Japanese-Norwegian violist Masumi Rostad is in demand as a soloist, chamber musician, and teacher. In 2017 he was appointed to the faculty of the Eastman School of Music.

2023-4 highlights include concerto appearances with the Virginia Symphony, The Knights, Grant Park Symphony Orchestra and numerous festivals including La Jolla Summerfest, Bridgehampton Festival, Music In The Vineyards (Napa), SpoletoUSA, and Beare’s Premiere Music Festival (Hong Kong).

As a former member of the Pacifica Quartet 2001-2017 Masumi recorded prolifically and concertized extensively. He studied with legendary violist and pedagogue Karen Tuttle at The Juilliard School and was her teaching assistant. While a student, he performed the world premiere of Michael White’s Viola Concerto in Lincoln Center’s Avery Fisher Hall and also gave the New York premiere of Paul Schoenfield’s Viola Concerto.

Masumi actively maintains a YouTube channel and produces videos about music and musicians. His Amati viola was crafted in Cremona, Italy in 1619.

The Knights

Eric Jacobsen

Artistic Director & Conductor

Colin Jacobsen, *Artistic Director*

Masumi Per Rostad, *viola*

Violin

Rebecca Anderson*

Monica Davis

Abi Fayette*

Alex Fortes

Laura Frautschi*

Kristi Helberg*

Nanae Iwata*

Ariana Kim

Yaira Matyakubova

Amie Weiss

Viola

Kyle Armbrust

Colin Brookes

William Frampton

Mario Gotoh

**concertmaster*

Cello

Gabriel Cabezas

Alex Greenbaum

Karen Ouzounian

Bass

Lizzie Burns

Shawn Conley

Flute

Alex Sopp

Anna Urrey

Oboe

Erin Gustafson

Gustav Highstein

Clarinet

Sam Boutris

Paul Cho

Bassoon

Martin Garcia

Erik Höltje

Horn

David Byrd-Marrow

Priscilla Rinehart

Trumpet

C.J. Camerieri

Jonathan Heim

Trombone

Nate Mayland

Tuba

Deandre Desir

Saxophone

Todd Groves

Percussion

Samuel Budish

Sean Ritenaur

David Stevens

Ian Sullivan

Harp

Megan Conley



The Knights, 2022. Michael Russ



A Far Cry

Tuesday, July 11
7:30pm



In celebration of 118 years of Free Concerts for the people of New York City
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Oswaldo Golijov, (b. 1960), *Un día Bom*, (2021)

III. *Arum dem Fayer*, arr. Alex Fortes (2023)

Jessie Montgomery, (b. 1981), *Banner*, (2014)

Juantio Becenti, (b. 1983), *The Glittering World*, (2023)

INTERMISSION

Antonín Dvořák, (1841-1904), *String Quartet no.12, Op.96, "American"*, (1893),
arr. by Sarah Darling (2017)

I. Allegro ma non troppo, II. Lento, III. Molto vivace, IV. Finale: Vivace ma non troppo

Opening Fanfare: **eGALitarian Brass**, *World Premiere Work*, (2023),
Composer, Anthony Davis

Becenti Solo Violin
Miki Cloud

Violin

Alex Fortes
Annie Rabbat
Gabriela Díaz
Jae Cosmos Lee
Jesse Irons
Megumi Stohs Lewis
Miki Cloud
Zenas Hsu

Viola

Caitlin Lynch
Celia Hatton
Jason Fisher
Sarah Darling

Cello

Michael Unterman
Rafael Popper-Keizer
Francesca McNeeley

Bass

Lizzie Burns
Karl Doty

The performance of A Far Cry has been made possible by a generous grant from
The Hess and Helyn Kline Foundation

A Far Cry Program Notes

Oswaldo Golijov (b. 1960) :: *Um Día Bom*, III. *Arum dem Fayer* (Around the Fire), transc. Alex Fortes

Arum dem Fayer or “Around the Fire” is a traditional Yiddish song that also talks about the bliss of being together around a small fire. In my version, the song appears and disappears, as a ghost, in the midst of a slow processional and restrained tears. Schubert’s motif of the slow movement of *Death and the Maiden* is in the background throughout that first section. A different manifestation of *Death* interrupts the processional in a short and furiously baroque appearance that opens the door to three funny and mischievous dance variations on the B section of the Yiddish song. The movement closes with the reemergence of the opening processional. I wrote this movement in memory of Guillermo Limonic, who loved singing in Yiddish, and died of Covid in the early days of the pandemic.

–*Oswaldo Golijov*

Jessie Montgomery (b. 1981) :: *Banner*

Banner is a tribute to the 200th anniversary of “The Star Spangled Banner,” [the lyrics of which were written by Francis Scott Key in 1814]. *Banner* is a rhapsody on the theme of “The Star Spangled Banner.” Drawing on musical and historical sources from various world anthems and patriotic songs, I’ve made an attempt to answer the question: “What does an anthem for the 21st century sound like in today’s multicultural environment?”

In 2009, I was commissioned by the Providence String Quartet and Community MusicWorks to write *Anthem*, a tribute to the historical election of Barack Obama. In that piece, I wove together the theme from “The Star Spangled Banner” with the commonly named Black National Anthem, “Lift Every Voice and Sing” by James Weldon Johnson (which coincidentally share the exact same phrase structure). *Banner* picks up where *Anthem* left off by using a similar backbone source in

its middle section, but expands further both in the amount of references and also in the role played by the string quartet as the individual voice working both with and against the larger community of the orchestra behind them. The structure is loosely based on traditional marching band form, where there are several strains or contrasting sections, preceded by an introduction, and I have drawn on the drum line chorus as a source for the rhythmic underpinning in the finale. Within the same tradition, I have attempted to evoke the breathing of a large brass choir as it approaches the climax of the “trio” section. A variety of other cultural anthems and American folk songs and popular idioms interact to form various textures in the finale section, contributing to a multi-layered fanfare. “The Star Spangled Banner” is an ideal subject for exploration in contradictions. For most Americans, the song represents a paradigm of liberty and solidarity against fierce odds, and for others it implies a contradiction between the ideals of freedom and the realities of injustice and oppression. As a culture, it is my opinion that we Americans are perpetually in search of ways to express and celebrate our ideals of freedom — a way to proclaim, “we’ve made it!” as if the very action of saying it aloud makes it so. And for many of our nation’s people, that was the case: through work songs and spirituals, enslaved Africans promised themselves a way out and built up the nerve to endure the most abominable treatment for the promise of a free life. Immigrants from Europe, Central America, and the Pacific have sought out a safe haven here and though met with the trials of building a multi-cultured democracy, continue to find rooting in our nation and make significant contributions to our cultural landscape. In 2014, a tribute to the U.S. National Anthem means acknowledging the contradictions, leaps and bounds, and milestones that allow us to celebrate and maintain the tradition of our ideals.

–*Jessie Montgomery*

Juantio Becenti (b. 1983) ::

The Glittering World

“It’s really strange. I just had that desire, almost since I can remember,” Juantio Becenti recalled in an interview for the Navajo Times. Of Diné (Navajo) descent, Becenti grew up in Aneth, Utah, near the Four Corners, Navajo Nation. As a child he would stay late at school to practice on the piano there and took lessons from a teacher who traveled to give him instruction. Driven to absorb all he could, he would order CDs and scores for study, eventually moving toward composing around age twelve. By age fifteen, Becenti received his first commission from the Moab Music Festival. Since then, he has been commissioned by artists Dawn Avery (North American Indian Cello Project), Raven Chacon (Native American Composers Apprenticeship Program), Michael Barrett (New York Festival of Song), amongst others, and had his works performed by the St. Petersburg String Quartet, Chatter, the Claremont Trio at the Isabella Stewart Gardner Museum.

“The Glittering World is a piece for string orchestra based on the mythological narrative of how the Navajo People came to be. According to the Navajo origin story, proto-humans emerged from a genesislike void (described as little more than mist) and ascended from various mono-colored underworlds. With each migration these beings became increasingly more complex and “more human,” forced to deal with their own nature as they moved from one world to the next. Each world is represented by a single color until these proto-humans, now demi-gods with their accumulated knowledge, emerge into the Glittering World or “The World of Many Colors.” These precursors of the “Surface Dwelling People” (Navajo People) were tasked with laying the ceremonial groundwork with which to guide the Navajo People in their pursuit of harmony and beauty in all things in this current world.

A major theme in the story of the glittering world is the ascension from one world into the next where the previous world, though initially harmonious, ultimately falls into chaos and is destroyed. I tried stating that concept most explicitly in part A. The row I used to build tension etc. is stated “properly” initially but then “wrong” notes begin to creep in here and there until it breaks down completely at the end. In Navajo thought, especially in weaving, there is a concept of a “spirit line”. Navajo weaving is geometrical and there is an intentional “error” of an unfinished empty line in the geometrical pattern which allows the spirit to move in and out. Otherwise, they say, it would be essentially dead.

I opted to use musical quotations from some of my favorite composers’ works as a means of representing the concept of a glittering world. In Navajo religious thought colors are used symbolically to represent the cosmos, deities, time, etc. Instead of trying to exemplify those ideas I decided to use musical quotations and moments as examples of bursts of light and joy in an internal world (not necessarily a cosmic one as the concept of the glittering world is in Navajo thought). For example, my first exposure to dissonance on a large scale was the Shostakovich string quartets when I was 17; immediately before I wrote my piece “Hane”. I acquired the Emerson Quartets recording of Shostakovich: Complete String Quartets and I was completely floored. Listening to those quartets brought me so much joy and that feeling is what I tried to highlight here. In terms of the cosmos I used the 12-tone row both as a nod to Schoenberg but again to Shostakovich who used it differently than Schoenberg.

I chose to quote Debussy’s “The Sunken Cathedral” to close *The Glittering World* because of the story behind that piece. It depicts the rising of the cathedral (world) through the haze and mist into a “glittering” statement of joy. Learning about music has been a difficult yet rewarding journey for me as I am self-taught.

When I first began writing I was 11 or so and I eagerly copied the composers I was listening to at the time, unsure if I'd ever be able to write anything comparable. The realization that I am able to appreciate the inherent beauty in music and in fact can write something along those lines (as I did with "Hane") is a world realized. It's like the joyous bells ringing in the sunken cathedral. At its core this music is about celebration, and I hope the few musical lines I quoted will propel that idea forward."

-*Juantio Becenti*

**Antonín Dvořák (1841-1904) ::
String Quartet No. 12 in F major,
arr. Sarah Darling**

In 1891 Antonín Dvořák received an offer he couldn't refuse from Jeanette Thurber, a visionary philanthropist who had recently founded the National Conservatory of Music of America. Her goal was to create a place where all were welcome under a nondiscrimination policy to foster the growth of musical arts at home in the United States—a deliberate effort to keep waves of talented youngsters from going off to Europe to study, live, and work. She also hoped, in an era in which the preoccupation of many European composers was exploring "national" sounds, to discover the answer to the question "What is American music?" Thurber recognized that Dvořák's distinctive style came from integrating the sonorities of his native Czech folk music with the broader European concert music tradition and invited him to take an appointment as Artistic Director and Professor of Composition for what equates to roughly half a million dollars today. Dvořák, along with his wife and two children, set sail and arrived in New York City on September 26, 1892.

In his quest to find the American spirit in music, Dvořák collaborated with Black students at the conservatory, including Henry Thacker Burleigh, who introduced him to the spirituals and plantation songs of enslaved peoples, and with *New York Tribune* music critic Henry Krehbiel, who provided transcriptions of Indigenous North American melodies. Dvořák

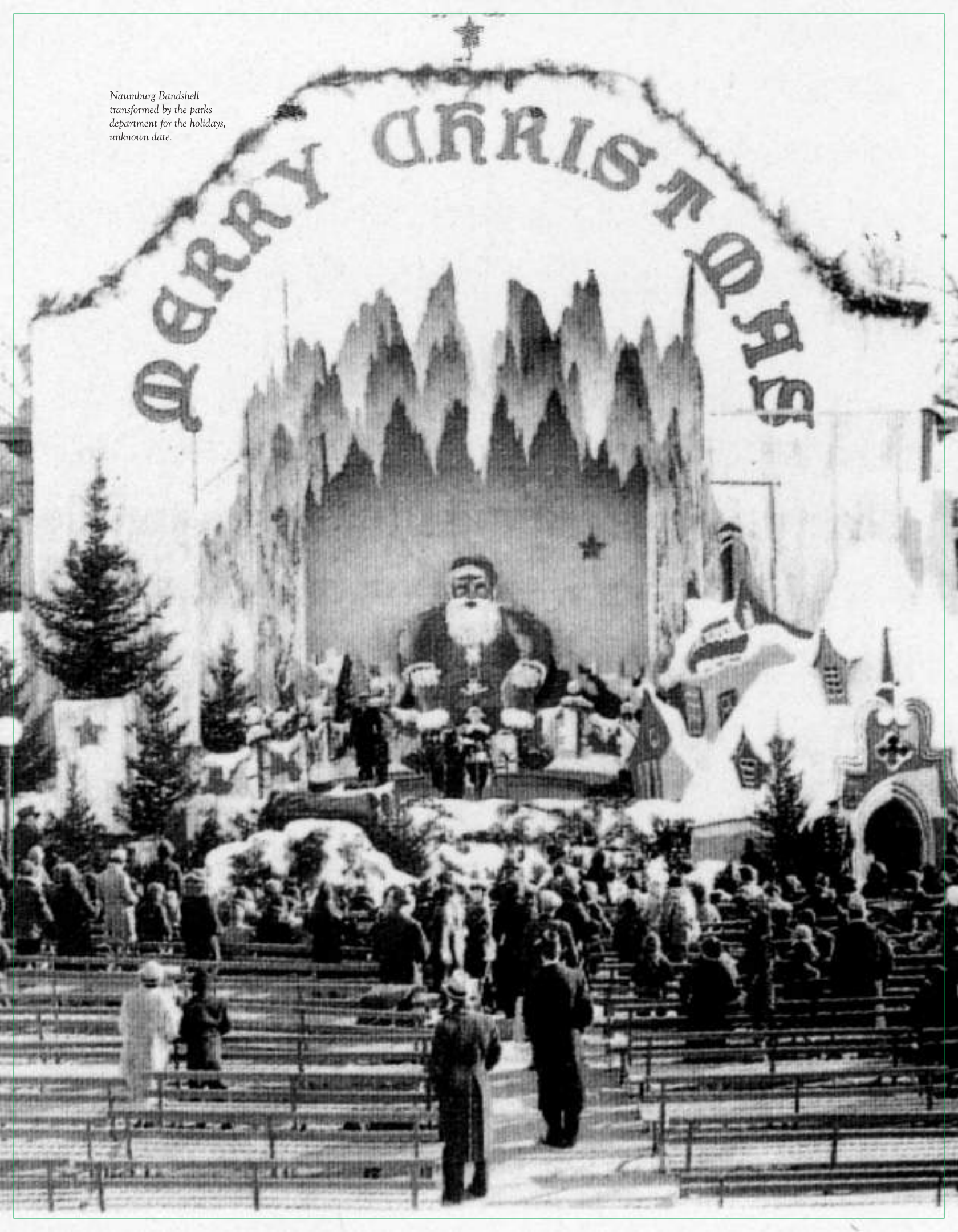
asserted that the elements found in these traditions were the sounds that would form the foundation of a uniquely American music, including, as his biographer Klaus Döge recorded, "...pentatonism in the melodic line, a flattened leading note, plagal cadences, drone accompaniment, rhythmic ostinato, and strongly syncopated rhythms." Fast-forward to American music in the 20th century and beyond, and Dvořák was right.

While Dvořák's time in the United States was musically fruitful, it was in certain ways personally unfulfilling. He was never at ease in New York City, and his generously compensated position became untenable by 1895, when Thurber found she could not pay his full salary due to economic difficulties. However, there was one place the composer called an "ideal spot" during his tenure in this country: a small town in Iowa called Spillville with a large Czech immigrant population, where he spent the summer of 1893. There he wrote two chamber pieces that would become among his most beloved, the String Quartet in F major and the String Quintet in E-flat major, both known by the nickname "American."

The starring role, presenting the memorable opening melody of the quartet, was given to the viola, the instrument Dvořák won one of his first jobs (in a dance band) with after completing music school. If the opening movement captures Dvořák's impression of the vastness of the American midwestern landscape with its optimism of opportunity, the melancholic second movement is perhaps a song of homesickness felt by the composer, dovetailed with an immigrant's nostalgia for a life left behind. In the third movement, consensus suggests that we hear a local birdsong in the repeated high pitched warble played by the first violin. A largely high spirited and energetic finale brings the work to a rousing conclusion.

-*Kathryn Bacasmot, program note annotator*

Naumburg Bandshell transformed by the parks department for the holidays, unknown date.



Nosky's Baroque Band

Tuesday, July 25

7:30pm



Aislinn Nosky, *Director and violin soloist*

In celebration of 118 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. WQXR

Francesco Geminiani, (1687-1762), *Concerto Grosso no. 10 in F major*, (after Corelli Op. 5), (1726)

1. Preludio, 2. Allemanda, 3. Sarabanda, 4. Gavotta, 5. Giga

Antonio Vivaldi, (1678-1741), *Concerto for two violins in A minor*, RV 522, (1711)

1. Allegro, 2. Larghetto e spritoso, 3. Allegro

George Frideric Handel, (1685-1759), *Concerto Grosso Op. 6, no. 1 in G major*, (1739)

1. Tempo Giusto, 2. Allegro, 3. Adagio, 4. Allegro, 5. Allegro

Antonio Vivaldi, (1678-1741), *Concerto for cello in D minor*, RV 405,

1. Allegro, 2. Adagio, 3. Allegro

INTERMISSION

Arcangelo Corelli, (1653-1713), *Concerto Grosso Op. 6, no. 8*, (1714)

1. Vivace, 2. Grave, 3. Allegro, 4. Adagio, 5. Vivace, 6. Allegro, 7. Pastorale

Henry Purcell, (1659-1695), *Suite from Fairy Queen*, (1692)

1. Preludio, 2. Hornpipe, 3. Rondeau, 4. Jigg, 5. Chaconne

Johann Sebastian Bach, (1685-1750), *Concerto for violin in A minor*, BWV 1041, (1730)

1. Allegro, 2. Andante, 3. Allegro Assai

Ms. Nosky was the soloist and featured performer last summer in our Naumburg Concert of

June 28th 2022 with the Haydn & Handel Society.

Opening Fanfare: **TBD**, *World Premiere Work* (2023), Composer, Brian Raphael Nabors

Nosky's Baroque Band Program Notes

Violinist Aisslinn Nosky captivates audiences around the world with her innovative interpretations and impeccable technique. Her fierce passion for early music and skill as a soloist, director, and conductor has generated robust appreciation by press and audiences alike. Hailed as “superb” by The New York Times and “a fearsomely powerful musician” by The Toronto Star, widespread demand for Aisslinn continues to grow.

In 2011 Aisslinn was appointed Concertmaster of the Handel and Haydn Society of Boston. She is also Concertmaster of Bach Akademie Charlotte and has been Guest Artist-in-Residence with the Manitoba Chamber Orchestra since 2018. Aisslinn has also collaborated with the Orchestra of the Age of Enlightenment, the New Zealand Symphony Orchestra, Holland Baroque, and the Charlotte Symphony. She was a dedicated member of Tafelmusik Baroque Orchestra from 2005 to 2016 and served as Principal Guest Conductor of the Niagara Symphony from 2016 to 2019.

Aisslinn is a founding member of the Eybler Quartet, who explore repertoire from the early quartet literature on period instruments. Their most recent recording features Beethoven's Op. 18 string quartets and was released in 2018 (CORO). Gramophone Magazine mused, “they make no bones about treating Beethoven as a radical. ...This set might delight you or it might infuriate you: either way, I suspect, Beethoven would have been more than happy.” With the Eybler Quartet, Aisslinn serves on the faculty of EQ: Evolution of the String Quartet at the Banff Centre for Arts and Creativity. EQ is an intensive summer course for emerging artists which celebrates the lineage of the string quartet, both as a historical genre and as a freshly invigorated practice in the 21st century.

Born in Canada, Aisslinn began playing violin at age three and made her solo debut with the CBC Vancouver Orchestra at age eight.

Violin 1

Aisslinn Nosky
Natalie Kress
Francis Liu

Violin 2

Maureen Murchie
Renée Hemsing

Viola

Nicole Divall

Cello

Guy Fishman
Sarah Stone

Bass

Heather Miller Lardin

Theorbo/Baroque guitar

Joshua Stauffer

Harpsichord

Ian Watson



ECCO: East Coast Chamber Orchestra

Tuesday, August 1

7:30pm



*In celebration of 118 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. WQXR*

Wolfgang Amadeus Mozart, (1756-91), *Divertimento for String Orchestra in D major*, K.136,
"Salzburg Symphony No. 1", (1772)
I. Allegro, II. Andante, III. Presto

William Grant Still, (1895-1978), *Danzas de Panama*, (1948)
I. Tamborito,
II. Mejorana y Socavón,
III. Punto - Allegretto con grazia,
IV. Cumbia y Congo

INTERMISSION

Eleanor Alberga, (b. 1949), *Remember*, (2000) arranged by ECCO for string orchestra

Josef Suk, (1874-1935), *Serenade for Strings in E flat major*, Op. 6, (1892)
I. Andante con moto,
II. Allegro ma non troppo e grazioso,
III. Adagio,
IV. Allegro giocoso, ma non troppo presto

Opening Fanfare: **The Westerlies**, *World Premiere Work*, (2023), Composer, Milica Paranosic

ECCO Program Notes

The critically acclaimed East Coast Chamber Orchestra (ECCO), a collective of dynamic, like-minded artists, convenes for select periods each year to explore musical works and perform concerts of the highest artistic quality. Drawing from some of the world's finest orchestras, chamber groups, and young soloists, ECCO strives for vitality and musical integrity; a self-governing organization, each member is equal and has a voice in every step of the artistic process, from programming to performance.

ECCO combines the strength and power of a great orchestral ensemble with the personal involvement and sensitivity of superb chamber music. Cooking, eating, enjoying close friendships, and now sharing tips for raising the next generation of ECCO are important aspects of their gatherings.

Among recent and forthcoming highlights are residencies with the Indianapolis Violin Competition, UT Austin/Texas Performing Arts, and Chamber Music Northwest. Their regular visits to the Philadelphia Chamber Music Society and outdoor performances in Central Park for the Naumburg Orchestral Concerts with live broadcasts on WQXR are also treasured experiences.

Known for innovative programming with works old and new, they have premiered or championed numerous new works such as Christopher Theofanidis's *1000 Cranes*, Pierre Jalbert's *String Theory*, Kenji Bunch's *Supermaximum*, Derek Bermel's *Murmurations*, and Christopher Cerrone's *The Air Suspended* with pianist Shai Wosner. A commission consortium for a new work by Vijay Iyer written specifically for ECCO and Wosner is currently in formation.

ECCO celebrated its first decade of friendship and discovery with the 2012 release of its first commercial recording on eOne. It includes Tchaikovsky's *Serenade for Strings in C Major Op. 48*, and the exuberant and surprising "La Follia" Variations for String Orchestra, arranged by ECCO's own Michi Wiancko after Francesco Geminiani's *Concerto Grosso No. 12 in D minor*.

ECCO believes that the best musical experience can speak to all audiences regardless of age or socioeconomic background and performs accordingly across a wide range of venues. ECCO is also firmly committed to sharing educational experiences with the communities it visits. Through interactive children's concerts, small group masterclasses, one-on-one lessons, and backstage meet-and-greets, ECCO continually seeks out opportunities to connect with young people. Doing so creates a much more engaging concert experience, illustrating through living example the ways in which classical music can be accessible to the modern listener. Performance opportunities also allow the members of ECCO to share the musical knowledge gained during their individual and unique lifetimes of music. The same energy that is contagious in ECCO's performances is presented and shared without the boundaries of the stage to those interested in learning.



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.

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 Bandstand, circa 1900. New York Public Library

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



Naumburg Bandshell and Mall, 2022. CWL

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. They are likely patterned upon conversations Elkan Naumburg had when he hosted and funded the visit of British conductor Sir Henry Joseph Wood CH, founder of the London Prom concerts in (1895) on Wood's (1903-04) visit to NYC to conduct NY Philharmonic concerts.

Yet, Elkan was particularly focused upon the democratization of access to music, whereas access to all Prom concerts require ticket purchases.

The Naumburg Orchestral Concert 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.



Pencil Drawing
©Phil Rossetto, 1993

Naumburg Orchestral Concerts

Thanks Pati Dynes our Production Stage Manager, and WQXR's Ed Yim, Eileen Delahunty, Christine Herskovits, Matt Abramovitz & colleagues and Ed Haber, George Wellington & their sound and audio team.

It also thanks our volunteers: Susan Angermeier, Amy Friedner, David Hutchinson, Danish Kinariwala, William McCauley, Richard Berman.

We can't do it without you!

We remain thankful to our generous donors and dedicated audience members for sustaining Naumburg's mission of providing FREE world-class classical music concerts each summer in Central Park.

Kindly renew or, if possible, increase your contribution this centennial year. And if you are not yet a contributor, please consider celebrating the Naumburg Orchestral Concerts and the Bandshell's 100th Anniversary by participating in "\$100 for Another 100 Years of Concerts in the Bandshell".

All donations are appreciated and speak volumes to your support of our mission and programming.

Donations can be made by check payable to the Naumburg Orchestral Concerts and mailed in the enclosed envelope or online at www.naumburgconcerts.org see **Support**.

Contributions are applied directly to the cost of the concerts performed in Central Park's Naumburg Bandshell and are fully tax-deductible.



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Endnotes

- I. "Eulogizes Naumburg: Mayor Hylan Says New York Has Lost a Philanthropic Citizen," *The New York Times*, August 2, 1924, p.9 & "Mayor Hylan's Speech Applauded by 30,000 at Concert in Elkan Naumburg's Memory," *The New York Times*, September 15, 1924, p.20), ("Elkan Naumburg dies in 90th year", *The New York Times*, August 1, 1924, p.11) Elkan Naumburg, news article of his death and legacy
- II. "Goldman Concerts in Central Park A Free Gift to New York City", *The New York Times*, June 1, 1924, p.5) Discusses Mr. & Mrs. Daniel and Mr. & Mrs. Murry Guggenheim's support for the 60 Goldman Band Concerts, some at "a new and splendid bandstand...provided by Elkan Naumburg" with "audiences of from 10,000 to 25,000 people every night." See also: "Philharmonic and Oratorio Society Ninth Symphony at Stadium, July 18", (*The New York Times*, July 13, 1924, p.5) on the Lewisohn Stadium at CCNY & the history of Goldman Band / Naumburg Bandshell Concert performances, "60,000 at Goldman Farewell Concert", *The New York Times*, August 25, 1924, p. 16, "Adolph Lewisohn dies at Age of 89", (*The New York Times*, August 18, 1938, pp.1,19)
- III. "Playground Opens on Site of Casino," *The New York Times*, May 20, 1937, p.3)
- IV. Lisa W. Foderaro, "The Parks That Made the Man Who Made Central Park," *The New York Times*, November 3, 2019, p.TR1)
- V. "Court Blocks Plan to Raze Band Shell", *The New York Times*, July 9, 1993, Section B, p.3). At the time of the Bandshell's closure in 1989, the building had the most requests for use of any building managed by NYC Parks in all 5 boroughs. See also <https://naumburgconcerts.org/>, History + Archives, The Naumburg Bandshell, News + Media, for a series of interviews regarding this struggle to save the building.
- VI. See: News, Featured in Film and TV, at <https://naumburgconcerts.org/> for a more complete list of the Naumburg Bandshell's use in film and tv.

Selected Bibliography

- 1] ("Wants Better Park Music", *The New York Times*, May 14, 1905, p.8) A letter observing that "there is no excuse for the very poor quality of the bands which furnish music in the more obscure parks" and wishing that "music lovers should demand that more care be exercised in the awarding of contracts to private unknown bands..." Maybe Elkan Naumburg felt similarly.
- 2] ("Nahan Franko dies; Noted Conductor", *The New York Times*, June 8, 1930, p. 26) on Nahan Franko, Obituary, a regular conductor of concerts in NYC, including Central Park for around 50 years.
- 3] ("Activities of Musicians here and Afield: Reiner Ends Visit & Coates Arrives -Goldman Band's Last", *The New York Times*, August 9, 1931, p.98) See the Goldman Band & other series & music offered that year listed. This byline title "Musicians here and Afield" enables a searchable record for many years of musical activities in the Parks.
- 4] ("Elkan Naumburg's Gift Plays On", *The New York Times*, May 27, 1977, p. 62) The Wollman Skating Rink Concerts and musical scheduling issues.

NAUMBURG
ORCHESTRAL CONCERTS

Aug. 6, 1927

Price 15 cents

THE NEW YORKER

