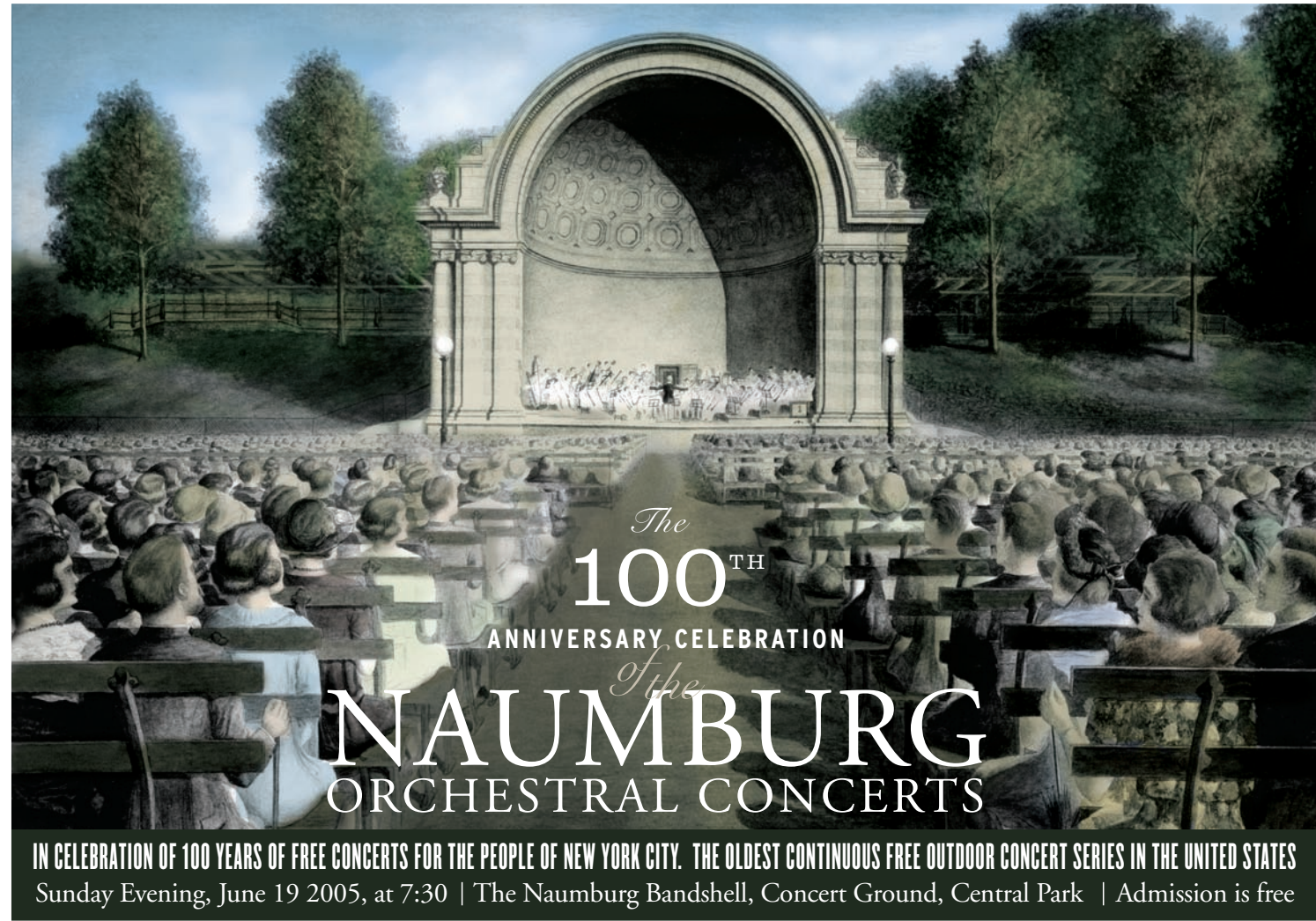


*John Lennon Memorial Service:  
Candlelight Vigil  
December 14, 1980*



*The*  
**100<sup>TH</sup>**  
ANNIVERSARY CELEBRATION  
*of the*  
**NAUMBURG**  
ORCHESTRAL CONCERTS

IN CELEBRATION OF 100 YEARS OF FREE CONCERTS FOR THE PEOPLE OF NEW YORK CITY. THE OLDEST CONTINUOUS FREE OUTDOOR CONCERT SERIES IN THE UNITED STATES  
Sunday Evening, June 19 2005, at 7:30 | The Naumburg Bandshell, Concert Ground, Central Park | Admission is free

**THE NAUMBURG ORCHESTRAL CONCERTS**

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*Our four concerts this summer are dedicated to several members of the Naumburg Family, in recognition of and gratitude for their very generous and thoughtful support of the series:*

*June 19, 2005*

to the memory of Philip H. Naumburg,  
dedicated by Mrs. Philip H. Naumburg

*July 12, 2005*

to Judith E. Naumburg

*July 26, 2005*

to the memory of George W. & Walter W. Naumburg,  
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*August 9, 2005*

to Dr. & Mrs. George W. Naumburg, Jr.

*The One Hundredth Anniversary Celebration of*

**THE NAUMBURG ORCHESTRAL CONCERTS**

SUNDAY EVENING, JUNE 19, 2005 AT 7:30PM | THE NAUMBURG BANDSHELL, CONCERT GROUND, CENTRAL PARK

ADMISSION: FREE

**FEATURING**

The Naumburg Orchestra • Christoph Campestrini *Conductor* • Charles Neidich *Clarinetist*  
*1985 Winner of the Walter W. Naumburg Foundation International Clarinet Competition*  
Vadim Gluzman *Violinist*

**PROGRAM**

DARIUS MILHAUD (1892-1974)  
*Le Creation du Monde*

AARON COPLAND (1900-1990)  
*Clarinet Concerto*  
Charles Neidich *Clarinet*

**INTERMISSION**

IGOR STRAVINSKY (1882-1971)  
*Ragtime*

LEONARD BERNSTEIN (1918-1990)  
*Serenade for Violin and Orchestra*  
Vadim Gluzman *Violin*

**THE NAUMBURG ORCHESTRAL CONCERTS HISTORY**

NAMED IN HONOR OF ELKAN NAUMBURG (JANUARY 1, 1835 - JULY 31, 1924)

**THE NAUMBURG ORCHESTRAL CONCERTS HISTORY**

ONE HUNDRED YEARS AGO

in 1905, Elkan Naumburg saw the need of presenting free symphonic concerts in Central Park. As a result, the concerts that bear his name have been performed there almost without interruption ever since. In 1924 *The New York Times* wrote:

Mr. Naumburg was the first, and for many years the only patron of music to give free concerts in the Parks to the people of New York, defraying all the expense and supervising all the details, including the selection of programs and soloists.

Originally the concerts did not have a board of trustees, Elkan just underwrote the costs. Initially, and for many years, concerts were principally provided on national holidays. By 1916, *The New York Times* began to describe the events as

Naumburg Concerts. In 1922, a board was formed to run the concerts. Tellingly, its name was the People’s Music Foundation. However, in 1958, the current title of Naumburg Orchestral Concerts was settled upon. Worries about its communist sounding name, generated by the concert’s legal counsel, long-standing board member and family friend Peter H. Weil, may have encouraged the change. Or, as a letter of January 1959 from Walter W. Naumburg states, it was merely the result of now having seven Naumburg family members on the Concerts board. In any case, after 1924, Elkan’s memory was always specifically honored in the concert program’s musical choices and notes. Each year’s series also marked his death date with a special concert. In more recent times

this custom has been abandoned, along with a change to mostly weekday concerts.

The Naumburg Concerts in Central Park were patterned after earlier musical performances, which date to the earliest days of Central Park. 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*. The concerts were transferred to the Mall in the summer of

1860, and *The New York Herald* reported 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.



Elkan Naumburg

The overwhelming popularity of the concerts prompted Central Park’s board to finance them and to build a permanent bandstand 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. By 1874, these immensely popular concerts were largely sponsored by the Parks department, later by various City administrative groups (Police, Fire, Street Cleaning), and finally in the 1920’s by the Goldman Band:

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.

—THE MALL, CENTRAL PARK-SATURDAY, MAY 23, 1874

An excerpt from Witold Rybczynski’s *A Clearing in the Distance*, 1999, pp.317–18 in which a letter, of Frederick Law Olmsted—a principal designer of Central Park, is quoted.



Concert at the Bandstand:  
Circa 1905–1915  
'Library of Congress'

For its first eighteen years, the Naumburg Concerts were performed in this bandstand, near the center of the Concert Ground, just slightly off to the west of the Mall’s main axis. The audience encircled the Bandstand. Programs featured gems from Italian opera, or Strauss

waltzes, selected symphonic movements, and short arias performed by talented young vocalists. This suited the musical taste of the time, when phonograph records of *the Rosary*, *Humoresque*, *Road to Mandalay* and *Melody in F* were found in every home.

Elkan Naumburg was born in Bavaria on January 1, 1835. He was already well grounded in his knowledge of music when he came to America on a clipper ship in 1850, age 15. After his arrival in Baltimore, Elkan worked in his brother-in-law's dry goods business. His natural taste and love for music compelled him to save his hard earned money so that he might buy tickets to hear artists like Henri Vieuxtemps and Sigismund Thalberg. Soon, he also became acquainted with musicians that exposed him to chamber music in America. Though he related sending money home to his mother during these early years of his life, in the 'September 29th 1923 Concert Program' for the opening of the Naumburg Bandshell, he also confessed that he still had a



*Elkan Naumburg, age 24.*

*by Anton Hohenstein (1830-1909)*

feeling of disappointment because he missed hearing Jenny Lind. He could not raise the \$7 needed for a ticket. Perhaps this impelled him to move on? For in 1853, age 18, Elkan left Baltimore for New York. There he established a clothing-manufacturing firm that was developed into one of the largest in the United States. Family lore has it that his firm's specialty was a ready-to-wear 'Sunday Best' suit, newly popular in nineteenth-century America. In New York, Elkan soon became warm friends of two rival conductors of the time, Theodore Thomas and Leopold Damrosch. Richard Arnold and Damrosch often played violin in string quartets at the Naumburg home. Elkan and Damrosch devised the Oratorio Society of New York in his 23rd Street home's 'back parlor'.



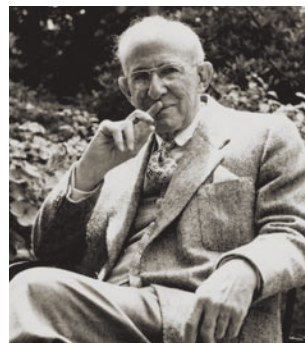
*Bertha Wehle Naumburg (1843-97)*

Elkan's wife, Bertha Wehle Naumburg, thought of the name, and the group still exists. The Naumburg home soon also became a meeting place for celebrities in the operatic and concert worlds. Edward (Ned) Naumburg Jr.—Elkan's nephew—especially remembered Elkan mentioning that he had entertained Mme. Marcella Sembrich, the renowned soprano of the time, and critics and musicologists like Henry T. Finck and Henry Krehbiel. With Andrew Carnegie, E. Francis Hyde and James Loeb, Naumburg also defrayed the expense of bringing several European conductors to New York for the Philharmonic concerts, among them Tiedler and Baumgartner, Vassily Ilich Safonof and Édouard Colonne, Walter Wood and Willem Mengelberg, none

of whom had ever previously appeared before American audiences. (See note p.36) The 'September 29th 1923 Concert Program' goes on to describe: Elkan was among the founders of the Institute of Musical Arts. He established the first scholarship in the Agnes Scott College, an institution whose endowed scholarship funds have been an enduring benefit to music. He was a subscriber to the Philharmonic since 1863, and is one of the few laymen elected to honorary membership, and thus associated with Rubinstein, Liszt, Vieuxtemps and Thalberg and other renowned artists... Mr. Naumburg's home has long been a music lovers' shrine. Weekly chamber music sessions have continued for about fifty years, and the late concert master of the Philharmonic, Mr. Richard Arnold, played the first violin there for over forty-five years. Mr. Leopold Damrosch, at Mr. Naumburg's house, played first violin in quartette music on Sunday evenings.

Elkan founded a music scholarship at Harvard to provide a year's study in Europe, and he was the largest contributor to the Bohemian Music Fund, which helped care for musicians in need. His early involvement with the nascent New York Philharmonic, also led him to found its first pension fund in 1890. That year Elkan also took a 'family box' at Carnegie Hall, which the family enjoyed at least until Walter died in 1959.

In 1890 Elkan's eldest son, Walter, joined his father's mercantile business. Walter had recently graduated from Harvard (1889 *cum laude*). But three years later, age 58, Elkan retired and Walter left the family's manufacturing business. Wealthy, and already serving as a director of the Citizens Central Bank, from 1879 to 1909, Elkan was then approached by various friends who sought to borrow money from him. So, in 1893, Elkan and Walter founded and



Walter Wehle Naumburg  
(1867–1959)



George Washington Naumburg  
(1876–1970)

became partners in E. Naumburg & Co., a Wall Street banking house. George W. Naumburg, Elkan's second and last child, Harvard (1898), soon followed in his elder brother's footsteps. The firm specialized in commercial paper and financial fields:

The name became one of the most admired in banking. 'It stood for absolute ability and integrity,' recalls one collateral relative. 'The Naumburg name could

open any door.' Such admiration brought success: in 1918 alone the firm sold some \$325,000,000 worth of commercial paper...Our chief rival was Goldman, Sachs. (*The New Yorker*, December 7, 1957 pp. 42–44)



Though 1918 may have been a particularly good year, it still provides an idea of the firm's business acumen and significance. One of the largest commercial paper firms of its day, E. Naumburg & Co. of 14 Wall Street closed at year's end 1931, when Shields & Co purchased it.

14 Wall Street, the last home of E. Naumburg & Co., The Bankers Trust and Hanover Bank Building 'Library of Congress'

In 1924, the year of Elkan's death, an elaborate orchestral concert was performed on September 14th, to honor his memory. Mayor John F. Hylan spoke and 30,000 people attended the service. The Mayor read and expanded upon his previously published eulogy:

When the eyes of Elkan Naumburg closed in final slumber the City of New York lost a philanthropic and a distinguished citizen. His death will be felt deeply by all who are interested in civic advancement, particularly the democratization of music. ... With the same intensity which characterized his business activities, he applied himself to the task of bringing the benedictions and blessings of music to the great masses of the people. He arranged and financed the system of free musical concerts which are a conspicuous feature of our municipal life. Continuing his benevolence, he paid for and had constructed a new bandstand at the Mall in Central Park, a structure which he

## THE NAUMBURG ORCHESTRAL CONCERTS HISTORY

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considered the supremely artistic achievement in this direction. Mr. Naumburg had both the capacity and resources to carry out his plans for the betterment of humanity. He applied himself to the task with generosity and diligence. His was the determination to build up the welfare of his less fortunate brethren. 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.

—*THE NEW YORK TIMES*, AUGUST 2, 1924

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Whereas, In the death of Elkan Naumburg this community sustains the loss of a public-spirited citizen whose beneficial activities were especially devoted to the development of the people's interest in art and the finer things, particularly the

art of music, and whose manifestations of this benevolence were so largely shown in connection with free concerts in the public parks and in the presentation of a stately and beautiful band stand in Central Park, therefore, be it

Resolved, That the Park Board of the City of New York respectfully extends to the family of the late Elkan Naumburg their sympathy and condolence

in the grief and bereavement that is shared by many thousands of their fellow citizens.

—**THE PARK BOARD OF THE CITY OF NEW YORK**

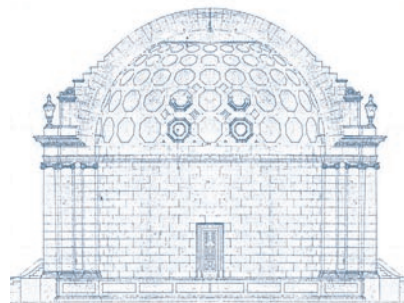
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*Site of Elkan Naumburg's last home. Now, east side of Hotel Wyndham on 58th St. (built 1925-26 by Schwartz & Gross)*

## THE NAUMBURG ORCHESTRAL CONCERTS HISTORY

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*Elevation drawing of the Naumburg Bandshell*

**D**esigned in 1916, the Naumburg Bandshell was not built and opened until September 29, 1923. The delay was caused by Elkan, who thought it inappropriate to commence construction of a structure devoted to pleasure during or just after the First World War. The present design followed an earlier 1912 proposal by Carrère & Hastings, which was rejected by city and park officials because it blocked views to the west, from the Concert Ground towards Sheep Meadow.

Art Commission records indicate that city officials then settled on the hillside location for new design proposals.

Elkan commissioned William G. Tachau, his nephew and an architect, to design a suitable structure. Tachau's bandshell design, a half-sphere shape, faced with cast and Indiana limestone features was an innovation of its day. His prototype combined classical shapes and historic ornamental park building functions with an acoustically live and responsive stage. The bandshell form has since become a frequently used archetypal design for music pavilions, supplanting the earlier bandstand form. Conceived as a veritable 'Temple of Music', it fits into the European park structures that both Tachau and F.L. Olmsted, Central Park's designer, would have studied. These date back to the late seventeenth and

Harvest Dance Contest,  
September 22, 1942



## THE NAUMBURG ORCHESTRAL CONCERTS HISTORY



Portrait of William Gabriel Tachau (1875-1969)

eighteenth centuries, when parks and gardens had ornamental temples, fountains and buildings devoted to a particular god, specific themes, subjects, or functions.

Though Central Park is largely composed of a series of informal landscape effects, the Mall, Concert Ground, and Bethesda Fountain precinct was originally conceived as a series of highly developed architectural, scenic, aural, and intellectual embellishments, many of which have since been lost and not reinstated. All were present when the Concerts began and Elkan's provision of the Bandshell was agreed upon by the city. These included:

an extraordinary vista from the Mall to the Belvedere Castle, to refresh the eye (now obscured by the Ramble's canopy of untrimmed trees), a Ladies Refreshment Stand, later the Casino, to refresh the body (demolished-the site is now Rumsey Field), sprayer pools at the north end of the Concert Ground, to refresh the air and aurally and visually separate the Concert Ground from the cross-drive (now lost), a Literary Walk, to refresh the intellect by gently evoking poetry, literature, and history in the minds of visitors strolling under the elm tree canopy of the Mall in this idealized landscape (incomplete today), soft surfaces of grass and crushed gravel for both the Mall and the Concert Ground, to refresh the spirit by promoting quiet use of these spaces (now lost), and of course, music on the Concert Ground, to refresh the soul and mind with some of the Art's greatest achievements (now severely curtailed in number by Parks policy and schedule restrictions).



The Naumburg Bandshell design has historic precedents for its shape in the Pantheon of Rome, or even more closely, in the Imperial Russian pleasure park's pavilion at Gatchina Palace by Vincenzo Brenna—his 'Eagle Pavilion' of the 1790's, and also in the later work of the architect F.G.P. Poccianti, particularly 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 the park-like gardens of British country houses such as Stourhead and Stowe.

The half-domed design was chosen for the beauty of its line and for its acoustical properties. Embodying the highest achievement in the science of acoustics at the time, the Bandshell was innovative through its use of a double shell construction technique. The larger outer half-domed shell, and

sixteen carved relief plaques visible from Rumsey Playfield and the wisteria pergola, is its weather shield. The smaller inner half-dome, consisting of a ceiling composed of interlocking coffered cast-stone panels, throws the sound out towards the audience.



Photo: Frederick Charles

*The half-domed design embodied the highest achievement in the science of acoustics at the time.*

Tachau, who graduated from both Columbia's School of Architecture (1896) and the Ecoles des Beaux-Arts (1900), won both Gold and Silver Medals at the latter university. He then returned to New York and first set up the firm of Pilcher & Tachau and then Tachau & Vought. He went on to design three individually landmarked NYC buildings, in addition to the Naumburg Bandshell. Tachau, who

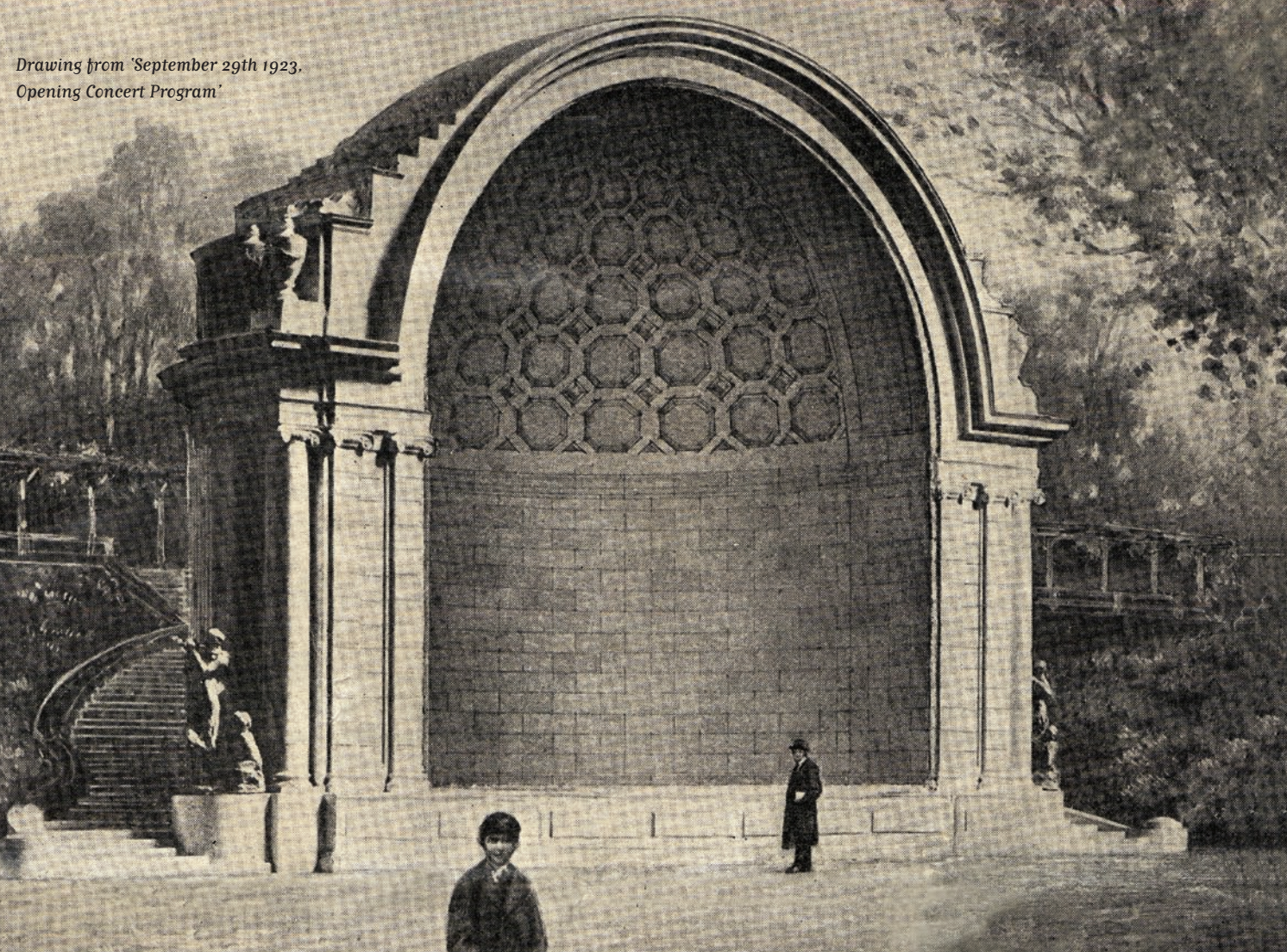


Photo: Frederick Charles

joined the Concerts board, also continued to serve as the family's architect, designing for them two family mausoleums, a triplex penthouse in the Hotel des Artistes (now transferred to the Fogg Art Museum, Harvard University), a country estate 'Apple Bee Farm' at Croton-on-Hudson, and other work.

The Naumburg Bandshell was completed at a cost \$125,000. Its engraved, and at one time gilded, inscription reads "Presented to the City of New York and its Music Lovers, Elkan Naumburg". In 1989 it was threatened with demolition. Two separate and distinct proposals for change were objected to and thwarted. The struggle lasted four years. Many strongly disagreed with both of the proposed changes. The proponents of demolition were unresponsive to strong community board, public, and family objections. In response, the 'Coalition to Save the Naumburg Bandshell' was formed to rescue the

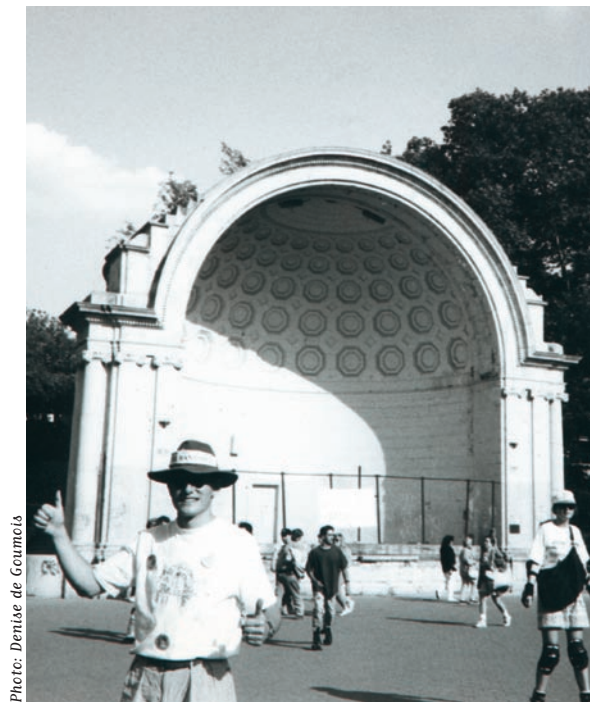
*Drawing from 'September 29th 1923,  
Opening Concert Program'*



## THE NAUMBURG ORCHESTRAL CONCERTS HISTORY

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building in 1991. Professionally an art and architectural historian, I led the effort. The Coalition fought a 'last ditch effort' with: radio ads and a WNYC interview, morning Channel 5 and New York One TV news appearances, widespread print and WPIX TV editorial support, 15,000 petition signatures, and a donated storefront office at 70th and Lexington Avenue. In 1992, a lawsuit filed against the Central Park Conservancy and the Parks Department rescued the Bandshell from imminent demolition. A decision on July 6, 1993 by New York's highest court ended both the litigation and its planned elimination. This precluded the building's removal and confounded the biased historic perspective of the Central Park Conservancy's 'vision' for this area. I am most grateful to the people who have aided this effort so far, yet there are still difficulties with the building's physical condition and use of this beautiful site, the Concert Ground, for music performances.



*Photo: Denise de Garmois*

*Save the Naumburg Bandshell Campaign: 1992*

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At the Naumburg Bandshell's opening ceremony, on September 29, 1923, 3 pm, Elkan was 88. Franz Kaltenborn led a 60-piece orchestra, with Katheryn Lynbrook of the Chicago Opera Company as the vocal soloist. 10,000 people attended the event:

The platform of the stand will accommodate seventy-five musicians, [with risers] and the shell, designed after consultations with specialists in acoustics, will distribute the music so that an audience of from 50,000 to 70,000 persons will be able to enjoy it, Mr. Goldman said.

—THE NEW YORK TIMES, SEPTEMBER 30, 1923

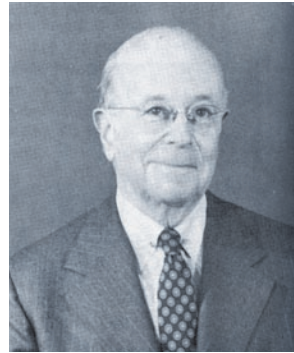
The opening concert consisted of selections from *Aida*, the Andante movement from Beethoven's *Fifth Symphony*, selections from *Carmen*, the *William Tell Overture*, the *Blue Danube Waltz*, and Tchaikovsky's *1812 Overture*. It ended with a now famous march, *On the Mall*, composed by Edwin Franko Goldman, who dedicated the piece to Elkan. In the summer of 1923 there were 959 free public concerts in Central Park, almost, and or more than double, those of the preceding two years. Some of this was attributed to the impending Silver Jubilee celebrations of the city. But today, there are far fewer concerts, and the bands and orchestras of New York have greater financial difficulty continuing their missions.

Elkan, the founder, first underwrote all costs for the Naumburg Concerts. When he died in 1924, his sons Walter and George continued the Concerts until



1959, the year of Walter's death. Walter's will established a fund for the perpetuation of these Concerts, as long as they serve a public need and purpose. The Concerts have carried on principally through the support generated by this money. Unfortunately, that income is quite inadequate today so since about 1996, the *Friends of the Naumburg Orchestral Concerts*, along with foundation and corporate support, have significantly supplemented our budgets and program offerings.

Walter, whose musical philanthropies were spread among numerous institutions, included provision for Professorships of Music at Harvard, Rutgers, Brandeis and the New England Conservatory of Music and scholarship funds at Princeton and Juilliard schools of music. His other great contribution to music was the creation of the Walter W. Naumburg Foundation, which, through yearly competitions,



launches the careers of young musicians with cash prizes and debut recitals. It also offers awards to chamber music groups and composers. Sometimes, the soloist performers the Concerts engage draw upon this considerable field of Walter W. Naumburg international competition prizewinners, a resource only begun and developed by Walter in 1926.

Two of Elkan's other descendants also made significant contributions to the classical music world. His grand-niece, Eleanor Naumburg Sanger (1900-2000), and her husband Elliott M. Sanger helped

co-found WQXR, now New York's only classical music station. Both Eleanor and her husband served on the Naumburg Concerts board for many decades with Eleanor's brother Ned. In addition, Elkan's grandson Philip H. Naumburg (1920-95), was instrumental in founding the Santa Fe Chamber Music Festival in New Mexico. Philip also served on the Naumburg Concerts board, for over three decades, and now he is one of the Concerts Distinguished Benefactors.



*Elliot M. Sanger (left), Eleanor Naumburg Sanger and Philip H. Naumburg at a Naumburg Concert in 1975*

The Naumburg Orchestral Concert programs of the 21st century encompass a broad range of baroque, classical, romantic, and modern works. They are musically demanding, and entire symphonies and concerti are performed. There is an attempt to honor a 1938 Concerts Board decision, which announced that one piece of American music should be on each program. There is often contemporary music also included within the summer's programs. They do not, as Walter often admonished, "play down" to the public. The Board of 1938 also wanted to "select soloists from the very large group of young talented native artists, whose opportunities to appear in public with an orchestra were limited." The current Board continues to adhere to this policy too, as we feature promising new talent and we promote the professional development of young composers and conductors.

At the end of this booklet there is a compiled record of soloists and conductors who have performed for the Concerts over the last 100 years. The list contains many illustrious and distinguished names. It shows the Concerts were pioneers in bringing opera performances to Central Park. The roster also indicates that the Naumburg Concerts were early groundbreakers in presenting classical music opportunities to both African American and female soloists and conductors. We hope these previous efforts to innovate, and our present efforts to reinvigorate our series, will enable us to continue to appeal to the musical sophistication of our Central Park audience. The Board's efforts and success with the Concerts were clearly still appreciated in the 1950's. In a letter dated September 14, 1959, the then serving Parks Commissioner, Robert Moses wrote to George and Walter Naumburg:

The Naumburg Symphony Concerts at the Mall in Central Park were again the major musical events of the outdoor concert season in New York City's Parks. The public is always assured of excellent musical entertainment when the Naumburg programs are scheduled. They continue to attract thousands of listeners each evening.

I wish once again, to thank you and your brother for contributing these concerts. Your generosity is sincerely appreciated.

Since then, the most recent written acknowledgement from a sitting Parks Commissioner was August 19, 1977 from Joseph P. Davidson:

The value of the gift your family has so generously given to the City for so many years cannot be overestimated. These concerts have significantly enriched the quality of life in New York...

As we approach our eleventh decade, I hope that we can successfully continue Elkan Naumburg's wish to provide the very best in free symphonic music

to the public. Our audiences are certainly diverse, including serious music lovers who come from considerable distances; others hearing classical music for the first time; the typically "New York" mixture of various ethnic groups; as well as the bicyclists, joggers roller-bladers and dog-walkers who pause during their exercise to listen to Bartok, Beethoven, Bernstein, Dvorak, Haydn, Ives or Piazzola. But, I think anyone who attends our concerts must be amply rewarded when they see the rapt expressions of



children hearing classical music for the first time; or an adult suddenly surprised by the immortal splendor of Mozart or Copland. All these things make our efforts worthwhile.

*Stephen Naumburg (1947–97)  
A Distinguished Benefactor  
to our series*

I want here to express my sincere gratitude to both the Naumburg Orchestral Concerts board and the *Friends of the Naumburg Orchestral Concerts*. Their generosity, coupled with the ongoing support of my family, has sustained and developed this enterprise over the last century. That combined and extraordinary devotion to this project, now for four generations of the Naumburg family, is what has kept Elkan's vision alive. I also want to express my gratitude to the musicians, soloists and conductors, who over the years have endured; the sun in their eyes, the wind blowing the music off the stands, or the heat almost melting their precious instruments. The music union, Local 802 AFM has also generously supported us for many years with their Music Performance Trust Fund grants, helping us offset some of the costs of our series.

The Naumburg family's love of music and their desire to share it with others has now been extended to many thousands of people over several generations. Elkan Naumburg's foresight and Walter, Philip and Stephen Naumburg's generosity have helped ensure this tradition continues for New York's music lovers of the future.

— **CHRISTOPHER WALTER LONDON**  
*President, Naumburg Orchestral Concerts*



*Christopher W. London,  
a great-grandchild of  
Elkan Naumburg, President  
of the Naumburg Orchestral  
Concerts since 1994.*

## BIRTHDAY MESSAGES RECEIVED

FOR OUR ONE HUNDREDTH ANNIVERSARY:

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### MAYOR MICHAEL R. BLOOMBERG

Proclamation

Whereas: For 100 years, the music of the Naumburg Orchestral Concerts has wafted through Central Park, providing New Yorkers with the chance to simultaneously enjoy the best that humankind and mother nature have to offer. It is the oldest continuous free concert series in the United States, and a cherished tradition for generations of New Yorkers.

Whereas: Elkan Naumburg was not the first person to present free musical programs in Central Park, but his dedication to this worthy cause is unmatched. Confronted with the need to encourage and stimulate the public's interest in symphonic and semi-classical music, Naumburg recruited his equally talented friends and colleagues and created one of the city's great musical traditions. His legacy lives on not only

with the ephemeral music performed annually in the concert series bearing his name, but also at the famous Bandshell he donated to the city in 1923, and with the continuing involvement of his ancestors with the series.

Whereas: Reflecting on a hot summer night spent enjoying a Naumburg Concert, E.B. White said, "It is a magical occasion, and it's all free." We take this opportunity to honor the memory of Elkan Naumburg, whose eponymous concert series and Bandshell continue to delight New York City's music lovers.

Now therefore, I, Michael R. Bloomberg, Mayor of the City of New York, in recognition of this most important anniversary, do hereby proclaim Sunday, June 19, 2005 in the City of New York as "Naumburg Orchestral Concerts Day"

## BIRTHDAY MESSAGES RECEIVED

### JOSEPH W. POLISI

PRESIDENT-THE JUILLIARD SCHOOL

"It gives me great pleasure to congratulate the members of Naumburg Orchestral Concerts on the occasion of your 100th anniversary. The great contribution your organization has made to the artistic life of New York City in offering free concerts of classical music to the public cannot be overestimated. In addition, it has fostered the growth of young performers, composers, and conductors, thereby enriching the careers' of numerous professional musicians.

Please accept my enthusiastic gratitude to the Naumburg family and the Naumburg Orchestral Concerts for giving—in a uniquely beautiful Central Park setting—the invaluable gift of music to all New Yorkers and visitors for an entire century."

### MARC NEIKRUG

DIRECTOR-SANTA FE CHAMBER MUSIC FESTIVAL

"A city's cultural institutions are as much a legacy as its skyline. The Naumburg name is as much a part of New York's cultural history as the Empire State building. My own Naumburg history began twenty years before my birth, when my mother won the Award. Congratulations on your first century. Best wishes for your second."

### ROLF SMEDVIG—EMPIRE BRASS QUINTET

"This note is to congratulate the Naumburg Orchestral Concerts on your 100th anniversary year. Celebrating 100 years is something very few organizations ever achieve, and I along with my group Empire Brass are so pleased to have been a small part of your huge history. Classical music is certainly one of the truly great achievements of mankind and the fact that Naumburg has and continues to produce them Free to all people is truly remarkable. The Naumburg Orchestral Concerts is something that many organizations around the world can aspire to and hopefully emulate. One last word to all involved - BRAVO !!

## BIRTHDAY MESSAGES RECEIVED

FOR OUR SEVENTY-FIFTH ANNIVERSARY:

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### LEONARD BERNSTEIN—COMPOSER AND CONDUCTOR

“How wonderful to be able to commemorate seventy-five continuous years of free concerts—and fine ones. Let my bravo be added to the many acclamations to come, and which are so highly merited.”

### AARON COPLAND—COMPOSER

“Seventy-five years of free symphonic concerts in Central Park—what a record that is! New Yorkers owe a great debt to the Naumburg Family for the continued sponsorship of good music in the summer, available for all to enjoy. Bless them! ”

### AVERY FISHER—DONOR OF AVERY FISHER HALL, LINCOLN CENTER AND BUSINESSMAN

“When one thinks of the musical ambiance of New York, the first name that comes to mind is Naumburg—whether it be the Naumburg summer concerts at the Naumburg Bandshell in Central Park, or the unending procession of outstanding musicians who have won Naumburg awards and enrich the stages of our concert halls. All hail to Naumburg on its seventy-fifth birthday!”

### PETER MENNIN—COMPOSER AND PAST PRESIDENT OF THE JUILLIARD SCHOOL OF MUSIC

“The Naumburg Concerts are unique in New York’s musical life. These symphonic evenings have made it possible for anyone and everyone to hear great music performed by dedicated artists in a most congenial outdoor setting. They are as much a part of New York as Summer itself.”

## BIRTHDAY MESSAGES RECEIVED

### WILLIAM SCHUMAN—COMPOSER AND PAST PRESIDENT OF THE JUILLIARD SCHOOL OF MUSIC

“The Naumburg name is one of the most revered among distinguished families who support the art of music in the City of New York. The fame of the Naumburg Foundation in support of young artists, who receive the benefactions of its coveted awards, is world-wide. But, in the City of New York itself, it is the Naumburg Orchestral Concerts which have the visibility and supply the most immediate pleasure for the public at large. All who cherish the particular values of music in a democratic society should give a special nod to this pioneering organization whose free concerts have brought such pleasure to so many throughout seventy-five years.”

### RUDOLF SERKIN—PIANIST, PAST DIRECTOR OF BOTH THE CURTIS INSTITUTE, PHILA.. PA. & THE MARLBORO FESTIVAL

“I know that these concerts have brought joy to so many people and will continue to do so. Congratulations and all best wishes.”

### ISAAC STERN—VIOLINIST AND SAVIOR OF CARNEGIE HALL

“The Naumburg Concerts, established in 1905 when it was truly a pioneering effort, has added lustre to New York’s world-famous primacy in the Arts for seventy-five years. The concerts have been an example of positive action by those who believe in bringing the Arts to the greatest possible number of people, thereby enriching the lives of all in this city. All involved should be congratulated and cherished for their continued efforts for these many decades.”

## ACKNOWLEDGEMENTS:

I have very freely utilized, amended and supplemented Edward Naumburg Jr.'s 75th Anniversary Concerts program and his subsequent records. Eleanor N. Sanger provided me with additional information from clipping files she had kept over the years. I would also like to thank David L. Hutchinson, Richard A. Berman and Marc Stager who read this document and made editing suggestions. The librarians and curators of the following institutions were enormously helpful in providing statistics and photographs for either Ned's program or my history: Library of the Performing Arts, Lincoln Center • Museum of the City of New York • Municipal Archives of the City of New York • New York Historical Society • Christopher Gray & the Office for Metropolitan History

### NEXT NAUMBURG ORCHESTRAL CONCERTS

*July 12, 2005*

Carlos Miguel Prieto *conductor* Susanna Phillips *soprano soloist*  
Barber, Bernstein, Copland, Ginastera, Ives, Revueltas

*July 26, 2005*

Gregory Vajda *conductor* Hsin-Yun Huang *viola soloist*  
Bartok, Hindemith, Stravinsky

*August 9, 2005*

Charles Olivieri-Munroe *conductor* John Edward Kelly *saxophone soloist*  
Dvorak, Husa, Ibert, Glass

FOR MORE INFORMATION, PHOTOGRAPHS OF PERFORMERS AND DETAILS SEE [WWW.NAUMBURGCONCERTS.ORG](http://WWW.NAUMBURGCONCERTS.ORG)





## FEATURED PERFORMERS

IN THE NAUMBURG CONCERTS:

### CONDUCTORS

Henry Aaron (1952)

Samuel Antek (1948)

Alfredo Antonini (1975)

Simon Asen (1951)

Emanuel Balaban (1945)

Richard Horner Bales (1942-46,  
1954, 1959)

Carl Bamberger (1963)

John Barnett (1942)

Michael Barrett (1988)

Leon Barzin (1934-37, 1951)

Victor Bay (1941-42)

Robert Russell Bennett (1960)

John Bitter (1959)

Emil Borsody (1950)

Rosario Bourdon (1936, 1938)

Randy Brion (1995-97)

Frank Brieff (1964,  
1969-71, 1973)

Harry John Brown (1955)

Emerson Buckley (1943, 1951,  
1954, 1957, 1961, 1964-73)

Richard Burgin (1963-68)

Christoph Campestrini (2005)

Salvatore dell'Isola (1944)

Henry Denecke (1957)

Dean Dixon (1947)

Rudolf Doblin (1947)

Walter Ducloux (1950, 1952)

Thomas Dunn (1966)

Zoltan Fekete (1951)

Yascha Fishberg (1949)

Lukas Foss (1994)

Eugene Fuerst (1938-40)

Benjamin Grosbayne (1949)

Julius Grossman (1956)

William Haaker (1959)

Howard Hanson (1955)

Jaffrey Harris (1933-41)

Sidney Harth (1975)\*

Joseph Hawthorne (1953)

Malcolm H. Holmes (1945)

Sarah Ioannides (2003)

Derrick Inouye (2002)

Robert Irving (1960, 1963)

Philip James (1939)

Newell Jenkins (1962)

Thor Johnson (1955)

Samuel Jones (1970)

Franz Kaltenborn (1905-23,  
1926, 1927, 1931)\*\*

Abraham Kaplan (1971-72)

Samuel Krachmalnick (1966-68,  
1971, 1974)

Yuri Krasnopolsky (1964)

Mark Lakirovich (2001-03)

Siegfried Landau (1948)

Elliott Lawrence (1959)

Robert Lawrence (1960, 1963)

## FEATURED PERFORMERS

Everett Lee (1950, 1954)

Alexander Leslie (1952)

Joseph Littau (1938)

Fritz Mahler (1939)

Robert Mann (1999-2001)\*

David Mannes (1933)

Macklin Marrow (1941)

William Mount-Burke (1976-78)

Boyd Neel (1956, 1962, 1965,  
1967-72, 1973-74)

Victor Norman (1950)

Jens Nygaard (1979-88,  
1990-93)

Charles Olivieri-Munroe (2004-05)

Imre Pallo (1979)

Leonardo Pavone (1947)

Maurice Peress (1965)

Michel Piastro (1957)

Maximilian Pilzer (1926,  
1948-49, 1958)

Eugene Plotnikoff (1943-44)

Carlos Miguel Prieto (2005)

Otto Radl (1956, 1958)

Hugo Riesenfeld (1924, 1926)

Nicholas Rescigno (1944-48,  
1953)

Martin Rich (1969)

Ariel Rubstein (1956)

Julius Rudel (1953)

Max Rudolf (1942)

Daniel Saidenberg (1961)\*

Judith Salmoggi (1975)

Thomas Scherman (1961)

Tibor Serly (1940, 1949,  
1955, 1958)

Robert L. Shaw (1946)

Lajos Shuk (1934-37)

Joseph Silverstein (1973)\*

Jacques Singer (1974-79)

Russell Stanger (1961)

Jonathan Sternberg (1972, 1974)

Joseph Stopak (1944)

Ignace Strasfogel (1940-41, 1962)

Paul Strauss (1946)

Guy Taylor (1954)

Rudolph Thomas (1933-34)

Werner Torkanowsky (1961-62)\*

Remus Tzincoca (1953)

Gregory Vajda (2003-05)

Christos Vrionides (1952)

Richard Westerfield (2002)

Richard Weitach (1976-78)

### INSTRUMENTALISTS

#### VIOLIN

Anahid Ajemian (1947)\*

Shmuel Ashkenasi (1974)

Dorothy Averell (1945)

George Bennett (1951)

Charles Castleman (1968)

FEATURED PERFORMERS

Nancy Cirillo (1960)\*  
 John Corigliano (1935)  
 John Dembeck (1939)  
 Arnold Eidus (1937) *appears age 15–7,500 attend concert*  
 Harry Farbman (1936, 1940)  
 Joan Field (1959)  
 Eric Friedman (1957)  
 Erick Friedmass (1983)  
 Rodney Friend (1979)  
 Joseph Fuchs (1979)  
 Hamao Fujiwara (1977)  
 Marjorie Fulton (1942)  
 Robert Gerle (1965)  
 Vadim Gluzman (2005) *played a 1690 ex-Leopold Auer Stradivari violin*  
 Carroll Glenn (1939)\*  
 Nathan Goldstein (1950)  
 Sidney Harth (1973, 1975)\*  
 Daniel Heifetz (1990)

Benny Kim (1984, 2004) *played a Stradivari violin, dated 1732*  
 David Kim (1987)  
 Yong Uck Kim (1976)  
 Jaime Laredo (1976)  
 Nicholas Mann (1985, 1994)  
 Robert Mann (1985, 1994)\*  
 Dorothy Minty (1941)  
 Gilda Muhlbauer (1954)\*  
 David Nadien (1986)  
 Robert Notkoff (1956)  
 George Ockner (1946)  
 Tomohiro Okumura (1996, 2001-02)\*  
 Elmar Oliviera (1981)\*  
 Ruth Posselt (1963, 1967)  
 Eugen Plotnikoff (1943)  
 Stanley Plummer (1970)  
 Paul Rosenthal (1992)  
 Alvin Rudnitsky (1952)

Nadja Salerno-Sonnenberg (1982)\*  
 Frances Shapiro (1938)  
 Joseph Silverstein (1973)\*  
 Laura Smith (1988)  
 Axel Strauss (1999)\*  
 Antal Szalai (2003) *played a Guarneri violin*  
 Roman Totenberg (1943) *played the Longworth Stradivari violin presented to him by Alice Roosevelt Longworth*  
 Michael Tree (1962)  
 Bela Urban (1949)  
 Masako Yanagita (1971)  
 Zvi Zeitlin (1961, 1964, 1969)

VIOLA

Hsin-Yun Haung (2005)  
 Sol Greitzer (1979)  
 Emanuel Vardi (1955)

FEATURED PERFORMERS

**CELLO**  
 Emil Borsody (1938, 1946)  
 Seymour Benstock (1951, 1958)  
 Maurice Bialkin (1949)\*  
 Andrés Díaz (2002)\*  
 Marcel Hubert (1962)  
 Joel Krosnick (1982)  
 Lisa Lancaster (1987)  
 Lorne Munroe (1965, 1968, 1971, 1973)\*  
 Hai-Ye Ni (2001)\*  
 Paul Olefsky (1964)\*  
 Aldo Parisot (1966)  
 Leslie Parnas (1967, 1970, 1972, 1973, 1975, 1978, 1993)  
 Joan Radley (1953)  
 George Ricci (1957)  
 Nathaniel Rosen (1980)\*  
 Joseph Saunders (1948)  
 Lajos Shuk (1934)

Robert Sylvester (1974)  
 Paul Tobias (1984)  
 Daniel Vandersall (1959-60)  
 David Wells (1950, 1954)  
  
**BASS VIOL**  
 Murray Shapinsky (1952)  
  
**BRASS ENSEMBLES**  
 The Empire Brass (1977-78, 2001-03)\*  
 New York Chamber Symphony presents the New Amsterdam Brass (1999)  
 New York Chamber Symphony Players (1999)  
 Central Park Brass (2004)

**PIANO**  
 Mitchell Andrews (1966)  
 Dickran Atamian (1980, 1987)\*  
 Chester Barris (1936)  
 Alice de Cevee (1937)  
 Stephen Hough (1985)\*  
 Jeffrey Kahane (1983)  
 Ruth Laredo (1982, 1986)  
 Eunmi Lee Moon (2000)  
 Linda Osborn-Blaschke (2001)  
 Steven Osborne (2000)\*  
 Lois Phelps (1935)  
 Ann Schein (1991)  
 Hana Vered (1984)  
 William Wolfram (1988)\*  
  
**HARPSICHORD**  
 Igor Kipnis (1969)  
 Mary Alderdice (1984)

FEATURED PERFORMERS

**HARP**

Asunta Dell' Aquila (1960)  
Mario de Stefano (1956)

**GUITAR**

Jorge Caballero (2000)\*

**FLUTE**

Julius Baker (1963, 1981)  
Frances Blaisdell (1953)  
Katherine Fink (1983)  
Lisa Hansen (1988)  
Laura Gilbert (1984)  
Sato Moughalian (1988)

**CLARINET**

David Glazer (1961)  
Benny Goodman (1972)  
Stanley Drucker (1981)  
Charles Neidich (2003, 2005)\*

**OBOE**

Robert Ingliss (1988)

**FRENCH HORN**

Joseph Eger (1960)  
David Jolley (1983)  
Philip Myers (1990)  
Robert Routch (1984)

**SAXOPHONE**

John Edward Kelly (2005)

**TRUMPET**

Melvin Broiles (1963)  
Philip Smith (1980)  
Raymond Mase (1981, 1984)  
Michael Mossman (1986)

**TROMBONE**

Sy Shaffer (1935?, 1955)

**TUBA**

Fritz Geib (1939)

**NARRATOR**

Zero Mostel (1964)  
Aaron Copland pieces  
Robert Sherman (1985)  
Prokofiev's *Peter & the Wolf*

**PIPE MUSIC**

Rumillajta—Music of the Americas-

**FLAMENCO**

Duquende w/ Andrés Peña  
Morón, dancer  
Juan Diego Mateos Reina,  
guitar (2000)  
Flamenco Mystico w/Sandra  
Rivera, dancer; Alfonso Cid,  
cantaor; Arturo Martinez &

FEATURED PERFORMERS

Carlos Revollar, guitar (2002)  
La Pasion w/Sandra Rivera,  
dancer; Domingo Alvarado,  
cantaor; Arturo Martinez &  
Jose Ramos, guitar; Barbara  
Martinez, cantaora; Tony de  
Vivo, percussion (2004)

**VOCALISTS**

**FEMALE**

Atsuka Azuma (1975)  
Susan Belling (1969)  
Adriana Bernini (1948)  
Elaine Bonazzi (1970, 1972)  
Jean Bryan (1942)  
Joanna Bruno (1971)  
Jane Bryden (1979)  
Germaine Bruyere (1938-39)  
Shirley Close (1981)  
Ethel Barrymore Colt (1954-55)

Kay Creed (1969)  
Sandra Darling (1969)  
Ella Belle Davis (1940)  
*NY premiere*  
Ina De Martino (1943)  
Rose Dirman (1936)  
Helen Greco (1947)  
Hazel Hayes (1937)  
Winifred Heidt (1951)  
Elvira Helal (1944)  
Mary Henderson (1957, 1959)  
Hope Herne (1938)  
Beale Hober (1949-50)  
Laurel Hurley (1960, 1965,  
1967, 1968)\*  
Beatrice Krebs (1953, 1958)  
Meline Kulhanjian (1956)  
Katheryn Lynbrook (1923)  
Gloria La Vey Lora (1941)  
Julia Mahoney (1938)

Jean Maretta (1947)  
Lois Marshall (1961)\*  
Cleonive Montvare (1942)  
Rachel Morton (1935)  
Devora Nadworney (1943)  
Nan Nall (1984)  
Marni Nixon (1983)  
Maria Noelte (1944-45)  
Jeanne Palmer (1940)  
Jean Parrilli (1946)  
Susanna Phillips (2005)  
Judith Raskin (1977)  
Margaret Roberts (1948)  
Rebecca Roberts (1973)  
Theresa Santiago (1995, 2000)\*  
Joanna Simon (1971)  
Joy Simpson (1979)\*  
Christine Sokolowska (1952)  
Benita Valente (1969, 1976, 1978)  
Adelaide Van Wey (1937)

FEATURED PERFORMERS

Frances Yeend (1945, 1963)

Doris Yarick (1961)

MALE

William Beck (1969)

McHenry Boatwright (1961,  
1962, 1966)

Eugene Brice (1956)

Harry John Brown (1955)

Albert Da Costa (1954, 1962)

Benjamin De Loache (1941)\*

J. Alden Edkins (1937)

Allison Fennell (1959)

Samuel Gallu (1950)

Harold Hansen (1939)

William Horne (1942-43)\*

Ivan Ivantzoff (1936)

Edward Kane (1940)

Paul King (1949, 1952)

John Langstaff (1964)

Phillip Maero (1947)

Eugene Morgan (1944)

Peter Nicolaeff (1938)

Charles O'Neill (1958)

Val Patacchi (1945)

Kenneth Reigel (1969, 1971, 1974)

Robert Rounseville (1949)

William Ryan (1951)

Stephen Salters (2001)\*

Lee Schwartz (1980)

Louis Sgarro (1953, 1955)

Malcolm Smith (1969)

Ivan Velikanoff (1938)

Jess Walters (1941)

William Warfield (1975)

Lawrence Whisonant (1942)

Willard Young (1944)

OPERAS AND OPERETTAS PERFORMED

*Béatrice et Bénédicte* (1972)

*Count Ory* (1974)

*Don Pasquale* (1964)

*L'Elisir d'Amore* (1965)

*H.M.S. Pinafore* (1976)

*Herodiade* (1971)

*The Italian Girl in Algiers* (1966)

*Faust & Mefistofele*—selected  
arias- (1970)

*The Merry Widow* (1978)

*Mignon* (1963)

*The Pearl Fishers* (1967)

*The Pirates of Penzance* (1977)

*Werther* (1969)

The Metropolitan Opera  
performances in Central Park  
only began in 1966.

FEATURED PERFORMERS

\*Walter W. Naumburg International Competition Prize Winner

\*\* The earliest historical records for the concerts seem to be poorly documented. Yet, this conductor appears to have formed an early and lasting relationship with Elkan Naumburg. *The New York Times* sketchily documents that connection for the earlier Naumburg dates, but in later years Kaltenborn clearly performed for Naumburg, citing the relationship.

(From p. 6) Wood and Colonne established concert series in Britain and France that promoted contemporary national composers and developed new audiences for orchestral music as Naumburg started in Central Park. Those series live on today as the Proms or Promenade Concerts in London (founded 1895) and the Concerts Colonne (founded 1873) in Paris. In turn, Mengelberg conducted the Concertgebouw Orchestra for 50 years (1895-1945) and led it to international prominence. Perhaps Naumburg's contact with these conductors encouraged his creation of the Central Park series. More significantly it establishes a tie, at the turn of the twentieth century, to an international movement and the Naumburg Concerts, which sought to introduce new audiences to classical symphonic music.

A Random Sampling of Attendance Data from the 1920's through the 1960's—selected from newspaper reports, archived at the Library of the Performing Arts, Lincoln Center—when the concerts were regularly reviewed several times a season.

**1923**—10,000 attend the opening concert for the building (*NYT*)

**1929**—20,000 attend opening concert (*NYT*)

**1931**—15,000 attend (*NYT*)

**1935**—the introduction of soloists for the concerts

**1937**—7,500 attend

**1938**—4,500 attend

**1940**—10,000 attend

**1949**—8,000 attend July 4th concert

**1952**—2,500 attend

**1954**—10,000 (*NYT*) and 5,000 attend another concert

**1955**—4,000 attend

**1960**—10,000 attend (*Herald Tribune*)

**1965**—4,000 attend (*NYT*)

**1966**—8,000 attend (*NY Post*) *The Italian Girl in Algiers* (1966) not presented in 50 years in U.S.