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The Wrestler
.....
InConcert
Full 40-piece chamber orchestra

Saturday, May 4, 2019 • 5:00pm
The Church of St. John the Divine

David Danzmayr, *Conductor* • **Paul Jacobs**, *Organ*
Erberk Eryilmaz, *Composer*

Samuel Barber

arr. Mark Buller
Toccata Festiva, Op. 36
----14 minutes----

Erberk Eryilmaz (EHR-yuhl-mahz)

Wrestling Airs for Two Davuls and Chamber Orchestra,
in memory of the legendary Turkish wrestler,
Koca Yusuf (The Great Yusuf)

I. Cazgır (the announcer) • II. Peşrev (the instrumental ceremonial air)
III. Güreş (the wrestling match) • IV. Kırkpınar (the historic location for the oil wrestling).

ROCO WORLD PREMIERE COMMISSION

----15 minutes----

Jocelyn Morlock

Solace
----10 minutes----

Franz Schubert (SHOO-bert)

Reconstruction by Brian Newbould
Symphony No. 10 in D major, D. 936a
I. *Allegro Maestoso* • II. *Andante* • III. *Scherzo*
----27 minutes----

This evening's music will include the pieces above, not necessarily in this order, with a Take 5 (short intermission) and possible surprises.

Horn

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Beverly & Bill Coit
Chair

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Chair

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Kathy & Ed Segner
Chair

Brook Ferguson
Principal
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Russell Schulze II
Chair

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Rebecca Upchurch,
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Chair

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David Danzmayr,
Conductor
Consortium



Described by The Herald as “extremely good, concise, clear, incisive and expressive” David Danzmayr is widely regarded as one of the most talented and exciting European conductors of his generation.

David is currently in his fourth and final season as Music Director of the Illinois Philharmonic Orchestra in Chicago, where he was lauded regularly by both the Chicago Tribune and Chicago Classical Review for his programming of American composers as well as the quality of performances he and the orchestra achieved together.

Upon leaving his position at the IPO, he will assume the position of Chief Conductor of the Zagreb Philharmonic Orchestra beginning with the 2016/17 season. As Chief Conductor Designate he will lead numerous concerts with the ZPO this season, including a concert at the Salzburg Festspielhaus on New Year’s Day, as well as a tour to Italy.

Danzmayr is also in his third season as Music Director of the ProMusica Chamber Orchestra in Columbus as well as Artistic Advisor of the Breckenridge Music Festival.

David has won prizes at some of the world’s most prestigious conducting competitions including a 2nd prize at the International Gustav Mahler Conducting Competition and prizes at the International Malko Conducting Competition. For his extraordinary success he has been awarded the Bernhard Paumgartner Medal by the Internationale Stiftung Mozarteum.

Propelled by these early successes into a far reaching international career, Danzmayr has quickly become a sought after guest conductor for renowned orchestras around the globe, having worked with the City of Birmingham Symphony Orchestra, Bamberg Symphony, New Jersey Symphony Orchestra, Sinfonieorchester Basel, Mozarteum Orchester, Chicago Civic Orchestra, Louisiana Philharmonic, Iceland Symphony Orchestra, Odense Symphony Orchestra, Salzburg Chamber Philharmonic, Bruckner Orchester Linz, Radio Symphony Orchestra Vienna and the Stuttgart Radio Symphony Orchestra to name a few.

Besides numerous reinventions, future engagements will include debuts with the San Diego Symphony, Milwaukee Symphony, Pacific Symphony, Slovene Philharmonic Orchestra as well as the Detroit Symphony and the Indianapolis Symphony Orchestra.

David frequently appears in the major concert halls around the globe, such as the Musikverein and Konzerthaus in Vienna, Grosses Festspielhaus Salzburg, Usher Hall Edinburgh and the Symphony Hall in Chicago.

He has served as Assistant Conductor of the Royal Scottish National Orchestra, which he conducted in more than 70 concerts so far, performing in all the major Scottish concert halls and in the prestigious, Orkney based, St Magnus Festival. He has regularly been invited to the podium since then.

David Danzmayr received his musical training at the University Mozarteum in Salzburg where, after initially studying piano, he went on to study conducting in the class of Dennis Russell Davies. He finished his studies with the highest honours.

David was strongly influenced by Pierre Boulez and Claudio Abbado in his time as conducting stipendiate of the Gustav Mahler Youth Orchestra and by Leif Segerstam during his additional studies in the conducting class of the Sibelius Academy. Subsequently he gained significant experience as assistant to Neeme Järvi, Stephane Deneve, Carlos Kalmar, Sir Andrew Davies and Pierre Boulez.



In memory of our ROCO friend and advocate by her friends, family, and husband Chuck to support the Conductor’s travel.



Featured Artist

Erberk Eryilmaz, *Composer*

Turkish composer, pianist, and conductor **Erberk Eryilmaz** received his education at Samsun Municipality Conservatory, Ankara State Conservatory, the Hartt School (Bachelor of Music), Carnegie Mellon University (Master of Music and Artist Diploma), and is currently pursuing his doctoral studies at Rice University's the Shepherd School of Music.

He has collaborated with ensembles including the Presidential Symphony Orchestra of Turkey, River Oaks Chamber Orchestra, Pittsburgh Symphony Orchestra, Carnegie Mellon Philharmonic, Hartt Symphony,

Apollo Chamber Players, and Carpe Diem, Tesla and Del Sol String Quartets. His compositions, performances and recordings have received praise by Washington Post, Fanfare Magazine, Andante, CNN Turk, Cumhuriyet, Hürriyet, and have been featured on Turkish State Radio and American Public Media's Performance Today.

Eryilmaz has received numerous awards including BNY Mellon Award for Outstanding Artistic Achievement, the Diemente Prize and top prizes at the Van Rooy Competition for Musical Excellence, Silberman Chamber Music Competition, Carnegie Mellon University's Harry G. Archer Orchestra Composition Competition and String Quartet Composition Competition. He was also selected to participate in the Moon Arts Project which will include his work, "Was her face the moon or sunlight?", expected to be sent to the moon in 2019. This project will bring the first music to the moon.

In 2015, Erberk Eryilmaz and his wife Laura Krentzman established Hoppa Project with aims to promote music from Eastern Europe and the Middle East by performing the music of the region with a wide range of styles from folk to newly commissioned contemporary music. Hoppa Project has collaborated with varied artists such as Ismail Lumanovski, Apollo Chamber Players, Ayşe Göknur Şanal, Yiğit Kolat and Kamran İnce.



Featured Artist

Paul Jacobs, Organist

Heralded as "one of the major musicians of our time" by Alex Ross of The New Yorker and as "America's leading organ performer" by The Economist, the internationally celebrated organist Paul Jacobs combines a probing intellect and extraordinary technical mastery with an unusually large repertoire, both old and new. He has performed to great critical acclaim on five continents and in each of the fifty United States. The only organist ever to have won a Grammy Award—in 2011 for Messiaen's towering "Livre du Saint-Sacrement,"—Mr. Jacobs is an eloquent champion of his instrument both in the United States and abroad. No other organist is repeatedly invited as soloist to perform with prestigious orchestras, thus making him a pioneer in the movement for the revival of symphonic music featuring the organ.

Mr. Jacobs made musical history at age 23 when he played Bach's complete organ works in an 18-hour marathon performance on the 250th anniversary of the composer's death. Mr. Jacobs has premiered works by Samuel Adler, Mason Bates, Michael Daugherty, Wayne Oquin, Stephen Paulus, Christopher Theofanidis, and Christopher Rouse, among others.

Paul Jacobs *continued ...*

During the 2018-19 season, Mr. Jacobs will perform the world premiere of John Harbison's *What Do We Make of Bach?* for organ and orchestra with the Minnesota Orchestra under conductor Osmo Vänskä; with the Cleveland Orchestra he will give the American premiere of Austrian composer Bernd Richard Deutsch's *Okeanos* for organ and orchestra. Abroad he performs Barber's *Toccata Festiva* with the Lucerne Symphony Orchestra. Additional orchestral engagements include performances with the Phoenix Symphony and the River Oaks Chamber Orchestra. Mr. Jacobs will appear in recital under the auspices of the Los Angeles Philharmonic at Disney Hall and the American Guild of Organists at the Segerstrom Center in Costa Mesa, the Madison Symphony Orchestra, and the Bach Festival Society of Winter Park. Mr. Jacobs continues as Director of the Oregon Bach Festival Organ Institute, a position he assumed in the summer of 2014.

Mr. Jacobs studied at the Curtis Institute of Music, double-majoring with John Weaver for organ and Lionel Party for harpsichord, and at Yale University with Thomas Murray. He joined the faculty of The Juilliard School in 2003, and was named chairman of the organ department in 2004, one of the youngest faculty appointees in the school's history. He received Juilliard's prestigious William Schuman Scholar's Chair in 2007. In 2017 Mr. Jacobs received an honorary doctorate from Washington and Jefferson College.

For further information, please contact Hemsing Associates at
212-772-1132 or visit **www.hemsingpr.com**.



Buller *Points* by Mark Buller



The Wrestler



I. **Erberk Eryilmaz:** *Wrestling Airs for Two Davuls and Chamber Orchestra*

Quick Intro: Written for ROCO in memory of Koca Yusuf ("The Great Yusuf"), "who was perhaps the first famous Turk in the United States." (all quotes from the composer's program notes).

Movements: I. *Cazgır* (the announcer); II. *Peşrev* (the instrumental ceremonial air); III. *Güreş* (the wrestling match); IV. *Kırkpınar* (the historic location for the oil wrestling in Thrace/Northwest Turkey).

The Great Yusuf: Koca Yusuf's life evolved from being a legendary traditional Turkish oil wrestler to an internationally famous wrestler. Koca Yusuf lived in the second half of the 19th century and spent his last years in the United States. During those years, he went up against the best wrestlers of the United States, defeating all his opponents in over thirty matches, which gained him a reputation in the States as 'the Terrible Turk.' In a game which took place in 1898 at the Metropolitan Opera House he instigated a riot after he threw his opponent out of the ring, and that was the last wrestling game that Metropolitan Opera House witnessed. After this incident, he decided to return to his homeland; however, he tragically died when the boat he was travelling on crashed into another boat in the Atlantic Ocean just off the coast of New York City."

A Typical Oil-Wrestling Match begins with a recitation of folk poetry to announce the participants in the match. “As the match begins, a band consisting of davuls and zurnas (high-pitched outdoor double-reed instruments) begins playing on a grass field to accompany the wrestlers.” You’ll hear something similar in this piece!

The Davul You (Don’t) Know: The *davul* is a double-headed bass drum popular throughout the Middle East and neighboring regions. The drum is made from hard wood and, traditionally, goat skin, along with a rope which allows the drum to be tuned.

Meet the Composer: Eryilmaz was born in Turkey and is currently pursuing his doctorate at the Shepherd School of Music at Rice University. His music draws heavily from the folk traditions of Turkey, and often invites the audience into its whirling dance rhythms and colorful instrumental timbres.

Further Listening: Check out Eryilmaz’s other works, easily found online. Also worthy of attention is the Turkish composer/pianist Fazil Say, whose works similarly explore his cultural heritage.



II. Franz Schubert: *Symphony No. 10*

Quick Intro: Originally believed to have been written entirely during the final few weeks of Schubert’s life, in late 1828; recent analysis of the paper he used makes us suspect he’d begun writing in the summer and continued into November. Regardless, by this point Schubert knew he was dying from typhoid fever. Or so he thought; modern historians strongly suspect his malady

was syphilis, exacerbated by the treatment he likely underwent, the ingestion of mercury..

Unfinished: Schubert’s best-known “Unfinished Symphony” is his Eighth, from 1822. In fact, there are at least five others he did not complete, including the Seventh and the Tenth. Was he a perfectionist? Lost interest? Or maybe just wanted to give modern Schubert scholars fodder for papers and presentations? If the latter: what a thoughtful guy!

Bare Bones: Only three movements are extant, and these only exist in a two-staff sketch for piano; in other words, he never got around to orchestrating, though there are a few markings which indicate the direction he intended to head. The first movement is in sonata form (traditionally, where two contrasting themes battle it out). The second movement is also in sonata form and echoes some of his late art songs, such as those from *Winterreise*. The final movement is a scherzo (a “musical joke”); ordinarily such a movement would be the third of a four-movement symphony, but this seems a sort of hybrid scherzo/finale. Maybe Schubert, fearing his impending death, decided to end the piece early?

Counterpoint Lessons: Toward the end of his life Schubert found a heightened appreciation of counterpoint, the musical principle describing the complex interaction of disparate voices. Listen how he, on occasion, “shows off” by superimposing these different layers, and how this creates a pleasing texture. Nowhere is this more evident than the final movement. (Scavenger hunt for us nerds: listen for canons, invertible counterpoint, rhythmic augmentation, and some mini-fugues.)

Further Listening: For a completely different take on the symphony, listen to Luciano Berio’s 1989 *Rendering*, which fuses the sketches with Berio’s signature postmodernist style.



Photo courtesy of Vancouver Symphony

III. Jocelyn Morlock: *Solace*

Quick Intro: Written in 2001 for the Brandon Chamber Players; premiered in Brandon, Manitoba.

Stage Arrangements: Morlock specifies how the string players should be arranged onstage, much as Bartók does in *Music for strings, percussion & celesta*. She divides the players into three groups: the “early music strings,” in the center; the “harmonic violin” forming a curtain upstage; and the two solo strings in the front. She writes, “The ‘early music strings’ play music that is partially derived from the ‘Agnus Dei’ of [Renaissance composer] Josquin’s *L’homme Armé* Mass. The ‘harmonic violins’ play very long, slow harmonics. The violin and cello solo music is meant to be a response to the music that is played by the ‘early music strings.’”

Source Material: Josquin des Prez, Franco-Flemish, c1450/55-1521; one of his best-known works uses as its source material (specifically its *cantus firmus*, sort of the “sourdough starter” of polyphonic music) the popular Renaissance tune “L’homme armé,” whose lyrics translate “The armed man should be feared. / Everywhere it should be proclaimed/ That each man shall arm himself/ With a coat of iron mail./ The armed man should be feared.”

Layers: Listen to how Morlock writes differently for the members of the various groups. The ‘harmonic violins’ play in harmonics – high, ghostly tones; the ‘early music strings’ play with mutes, which dampen the sound and lessen the natural resonance of their instruments; furthermore, their music features some gentle counterpoint. The solo parts provide stark contrast; the solo violin part is marked “energetic, joyous, bird-like,” the solo cello part “solemn.”

Further Listening: Ralph Vaughan Williams’ *The Lark Ascending* for violin and orchestra; Henning Kraggerud’s 2017 *Topelius Variations* (and, while you’re at it, his orchestration of J.S. Bach’s *Goldberg Variations* for chamber string orchestra)

IV. Samuel Barber: *Toccata Festiva*

Quick Intro: Written in 1960; premiered by Paul Callaway and the Philadelphia Orchestra under Eugene Ormandy.

Concerto? Or Concert Piece? ROCO audiences will remember the Saint-Saëns cello concerto from last February: scored for solo instrument and orchestra, and cast in three contrasting movements, the piece was a true concerto. Dedicated

ROCO fans will remember the Mendelssohn *Konzertstück* from the beginning of the season: clarinet and bassoon with orchestra, and basically just one movement (albeit with contrasting parts). The *Toccata Festiva* more closely resembles the latter: it’s in a single movement, so it’s not really a concerto, per se.

The Themes: Listen for two different themes that pop up throughout the piece. The first is bold and opens the work; it consists of a dramatic scale that splits and fragments at the end. The other theme is modal – in other words, it’s neither major nor minor, and more closely resembles patterns from the Middle Ages (though the resemblance stops there). Listen too to how Barber adds or subtracts beats, keeping us on our toes the full fourteen minutes.



Van Vechten Collection at Library of Congress

ROCO Versions Galore: This work exists in two versions by the composer: one for organ and full orchestra, and one for organ and trumpet, timpani, and strings. Tonight's concert features the world premiere of my arrangement for organ and chamber orchestra, commissioned by ROCO. I worked to remain as close as possible to Barber's original scoring in hopes of maintaining the overwhelming power he achieves in his own orchestrations.

ROCO Fancy Footwork: Toward the end of the piece, Barber inserts a cadenza, which is common in such pieces and which features the soloist. Here, though, instead of exploring the full range of the King of Instruments, Barber writes only for the pedals – the keyboard played by the organist's feet.

ROCO About the Organ: Lovers of organ music are like die-hard baseball fans, always looking for stats. So: the Létourneau (op. 97) organ here at St. John the Divine features 143 ranks and 8,356 pipes. (For the uninitiated: that's a lot of air.)

ROCO Further Listening: Barber's Piano Concerto, a similarly bombastic midcentury concerto; Poulenc's Organ Concerto.



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ROCO's very own Mini Mural!



We are excited to present ROCO's very own **Mini Mural**, located in Highland Village at the corner of Westheimer and Drexel. The mural was created by **Jessica Padilla** through the **Mini Murals Project**, in association with **UP Art Studio**.

For more information, please visit:
<http://bit.ly/ROCOMiniMural>

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


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“Attitude of Gratitude”

Memories of rock dominoes, Crazy Eights, chess, ping pong, Candy Land...
and our family gathered and verbally jousting to throw each other off...
laughter and popcorn and time together.

Thank you, family, for endless inspiration. Every aspect of ROCO has your touch.

---The ROCO Team---

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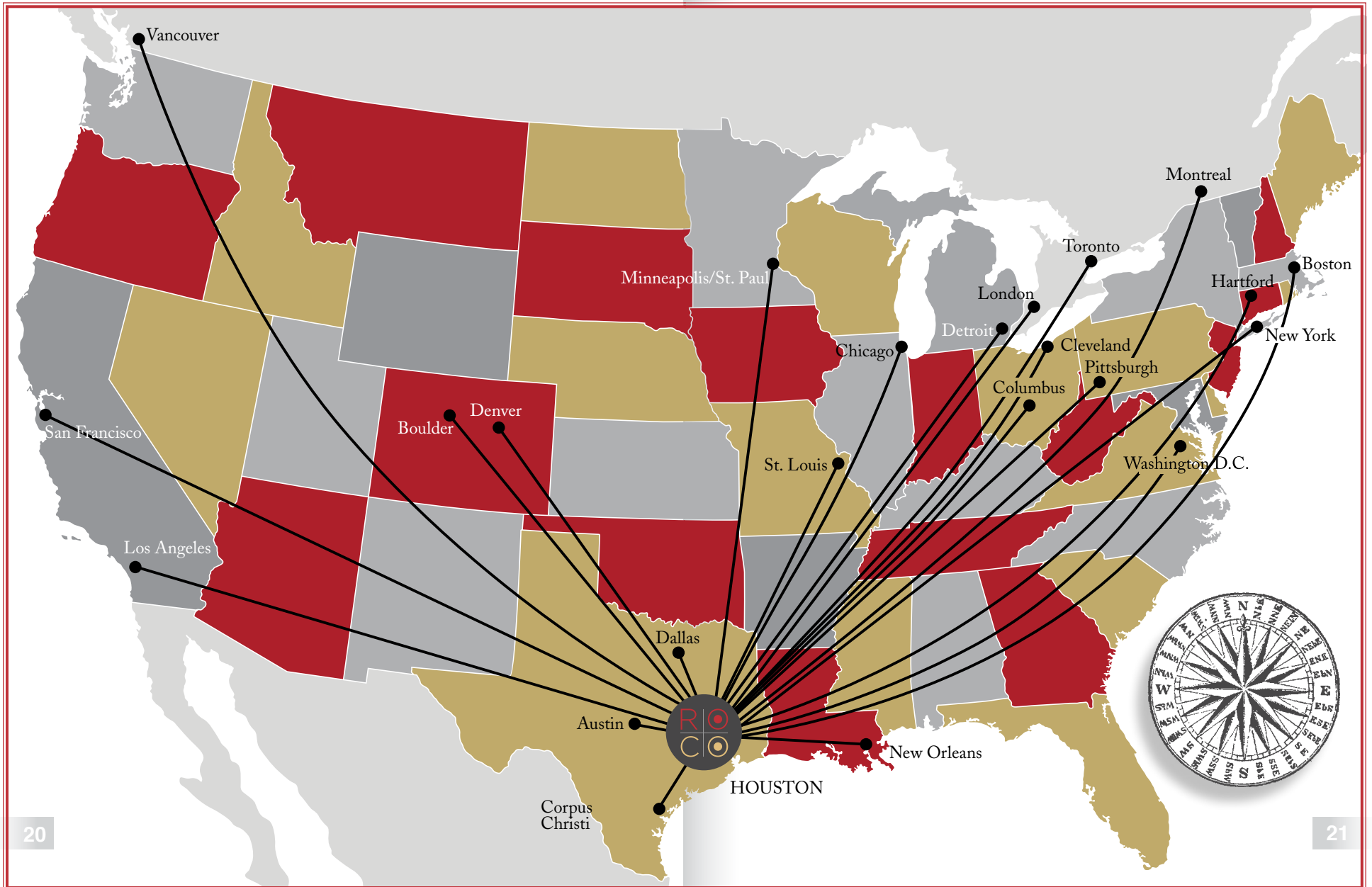
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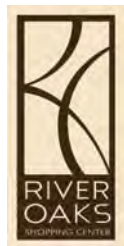
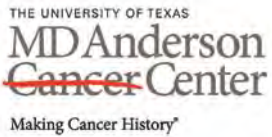
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The Coit Family

Beverly is a retired Physician Assistant and Bill is a retired Shell Oil Company executive. They just celebrated their 40th wedding anniversary this past March and have two wonderful children, Andrew & Liz, and a wonderful daughter-in-law, Jaena. Bill's Grandmother was a concert pianist, Bev's Mom was a singer in a quartet with her 3 sisters and their son, Andrew has a degree in opera performance from SMU and loves to sing. The musical performance gene, however, skipped Bev & Bill as neither of them are musically talented but, they both love and appreciate music and musical talent.

Bev and Bill have sponsored Gavin Reed's French Horn chair for many years and think ROCO is a wonderful, unique concept, thoroughly enjoying the quality, variation, educational aspects and intimacy of the performances and getting to know the musicians.

Both Bill and Bev have been very involved in their church, St Paul's United Methodist Church, since joining in 1979. Bill has held a number of lay leadership positions there over the years. Bev has also been very active as a past board member of the American Diabetes Association of Houston and was the Director of Camp Rainbow, a Summer camp for children with diabetes, for a number of years. More recently Bev has been very active as a board member at Holly Hall Retirement Community.

In retirement, Bill and Bev enjoy traveling, golf, cooking and entertaining, and of course, attending ROCO events. We are so grateful for their support!



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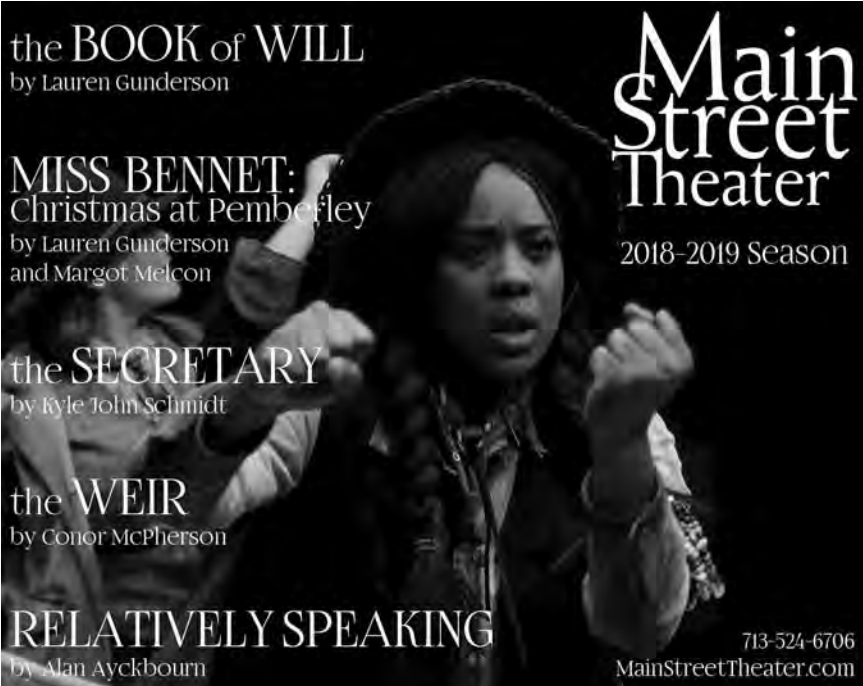
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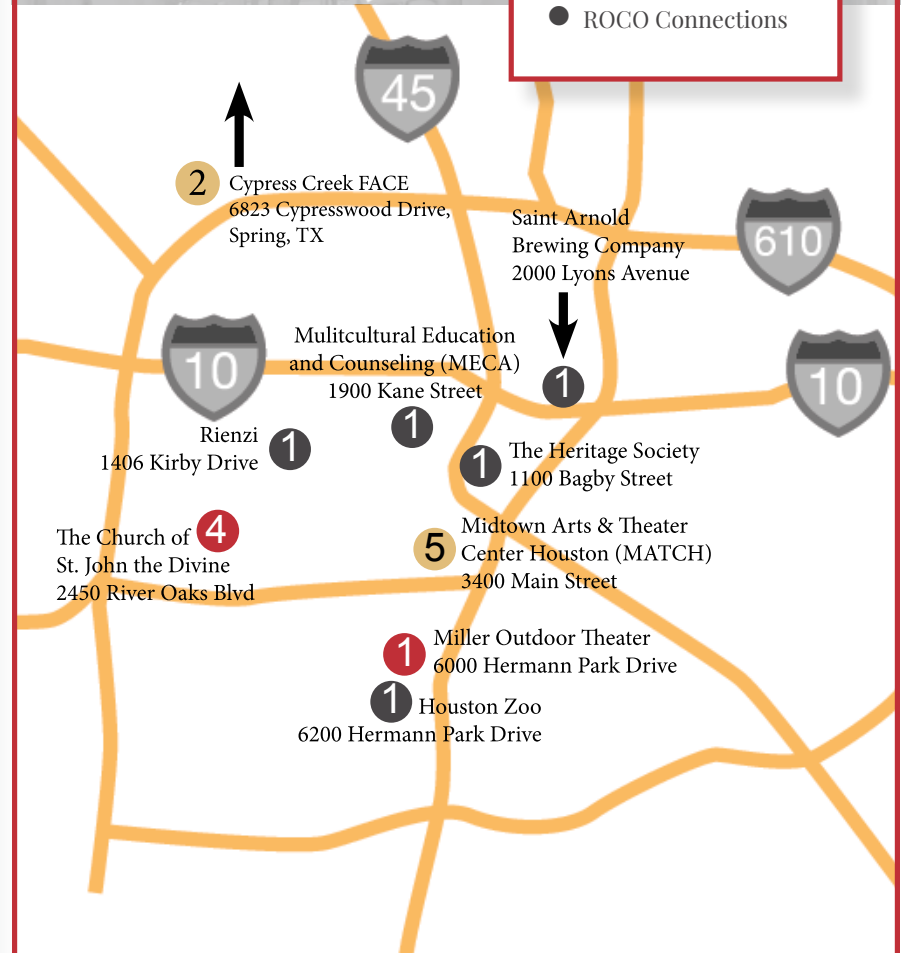
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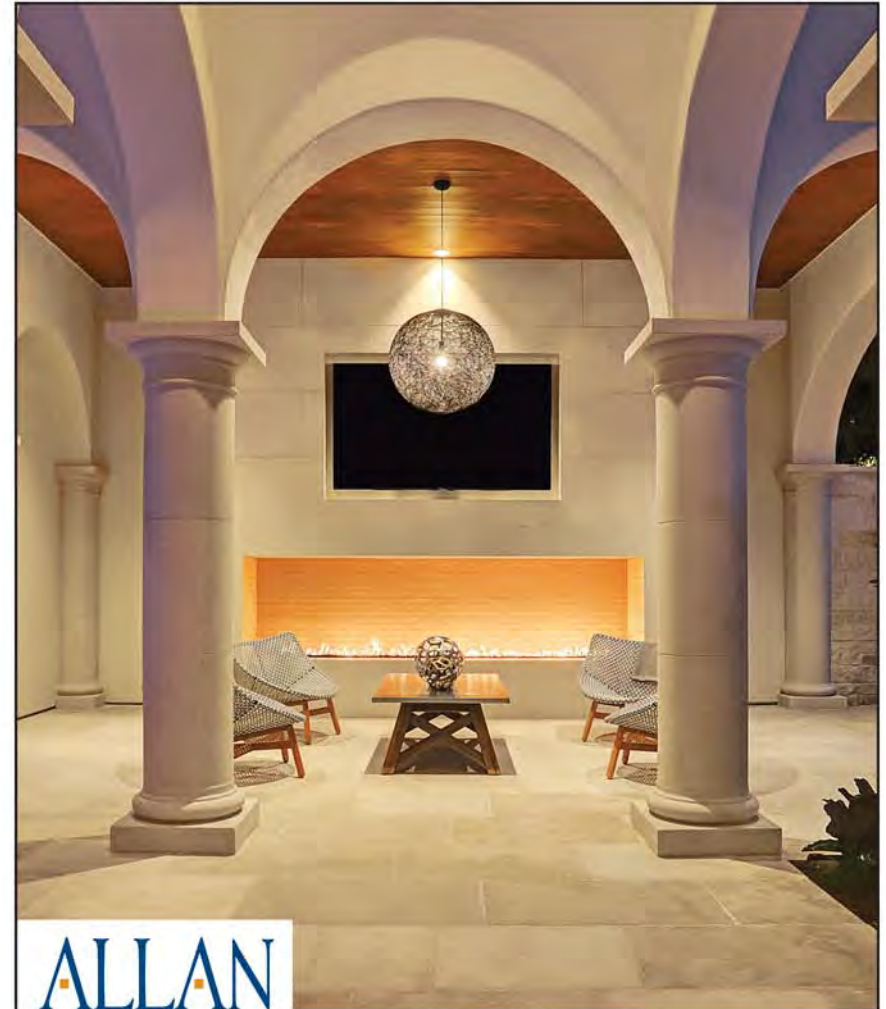


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