



# Wind Symphony

**Donald J. McKinney, conductor**

With Erika Eckert, viola

7:30 p.m., Thursday, Nov. 15, 2018  
Macky Auditorium



**CU** ★ **PRESENTS**

# Program

**Fanfare for the Uncommon Woman, No. 1** (1986)

Joan Tower  
(b. 1938)

**Love Among the Ruins** (2016)

James Syler  
(b. 1961)

*Erika Eckert, Viola*

**Symphonies of Wind Instruments** (1920/1947)

Igor Stravinsky  
(1882–1971)

## Intermission

**Concerto for Wind Symphony: Ancient Echoes** (2017)

- I. Dong Huang Tai Yi (“The Almighty Lord of the East”)
- II. Yun Zhong Jun (“To The God of Cloud”)
- III. Xiang Jun (“To the Lord of River Xiang”)
- IV. Shan Gui (“The Goddess of the Mountain”)
- V. Guo Shang (“For Those Fallen for the Country”)
- VI. Li Hun (“The Last Sacrifice”)

Zhou Long  
(b. 1953)

# Program notes

## Fanfare for the Uncommon Woman, No. 1

*Fanfare for the Uncommon Woman, No. 1*, was inspired by Copland's *Fanfare for the Common Man* and employs, in fact, the same instrumentation. In addition, the original theme resembles the first theme in the Copland. It is dedicated to women who take risks and who are adventurous. Written under the Fanfare Project and commissioned by the Houston Symphony, the premiere performance was on Jan. 10, 1987, with the Houston Symphony, Hans Vonk, conductor. This work is dedicated to the conductor Marin Alsop.

—Note by the composer

## Love Among the Ruins

In recent works, I've become interested in music that creates a space for contemplation and a journey between two points. The subject in this work is love as a timeless force—its continuation in our lives beyond the grave, throughout time and space and amidst the personal loss, difficulties or ruins of our lives. The title is from the poem *Love Among the Ruins* by Robert Browning. This is not a concerto in the traditional sense, but rather a work that features the viola for its color, expressivity and voice within a narrative; that narrative is left to the listener. I use a transformational technique where music that appears in the beginning is gradually transformed into new ideas, which are then transformed into even newer ideas. It is always evolving as a metaphor for love as a transforming force. It also borrows from a previous work titled *Fields* that I've always felt there was more to say before and after it. The phrase by the Roman poet Virgil seems to have become appropriate for this work—*Amor Vincit Omnia* ("Love Conquers All").

—Note by the composer

Where the quiet-coloured end of evening smiles,  
Miles and miles  
On the solitary pastures where our sheep

Half-asleep  
Tinkle homeward thro' the twilight, stray or stop  
As they crop—  
Was the site once of a city great and gay,  
(So they say)  
Of our country's very capital, its prince  
Ages since  
Held his court in, gathered councils, wielding far  
Peace or war.

Now the country does not even boast a tree,  
As you see,  
To distinguish slopes of verdure, certain rills  
From the hills  
Intersect and give a name to, (else they run  
Into one)

Where the domed and daring palace shot its  
spires  
Up like fires  
O'er the hundred-gated circuit of a wall  
Bounding all  
Made of marble, men might march on nor be  
prest  
Twelve abreast.

And such plenty and perfection, see, of grass  
Never was!  
Such a carpet as, this summer-time, o'er-spreads  
And embeds  
Every vestige of the city, guessed alone,  
Stock or stone—  
Where a multitude of men breathed joy and woe  
Long ago;  
Lust of glory pricked their hearts up, dread of  
shame  
Struck them tame;  
And that glory and that shame alike, the gold  
Bought and sold.

Now—the single little turret that remains  
On the plains,  
By the caper overrooted, by the gourd  
Overscored,  
While the patching houseleek's head of blossom  
winks

Through the chinks—  
Marks the basement whence a tower in ancient  
time  
Sprang sublime,  
And a burning ring, all round, the chariots traced  
As they raced,  
And the monarch and his minions and his dames  
Viewed the games.

And I know, while thus the quiet-coloured eve  
Smiles to leave  
To their folding, all our many-tinkling fleece  
In such peace,  
And the slopes and rills in undistinguished grey  
Melt away—  
That a girl with eager eyes and yellow hair  
Waits me there  
In the turret whence the charioteers caught soul  
For the goal,  
When the king looked, where she looks now,  
breathless, dumb  
Till I come.

But he looked upon the city, every side,  
Far and wide,  
All the mountains topped with temples, all the  
glades'  
Colonnades,  
All the causeys, bridges, aqueducts,—and then  
All the men!  
When I do come, she will speak not, she will  
stand,  
Either hand  
On my shoulder, give her eyes the first embrace  
Of my face,  
Ere we rush, ere we extinguish sight and speech  
Each on each.

In one year they sent a million fighters forth  
South and North,  
And they built their gods a brazen pillar high  
As the sky  
Yet reserved a thousand chariots in full force—  
Gold, of course.  
O heart! oh blood that freezes, blood that burns!  
Earth's returns  
For whole centuries of folly, noise and sin!  
Shut them in,  
With their triumphs and their glories and the rest!  
Love is best.

## Symphonies of Wind Instruments

In 1908, on the death of his beloved teacher Rimsky-Korsakoff, Igor Stravinsky responded by composing a work in his memory which was conceived in terms of instrumental ritual and which he afterwards remembered as the best work of his early period—the *Chant funebre*—later, unfortunately, lost. Ten years later, the death of his admired colleague, mentor and friend Debussy caused him to write another memorial composition which stands among his most characteristic and influential masterpieces—the *Symphonies of Wind Instruments*, dedicated “To the memory of Claude Achille Debussy.” Debussy died on March 25, 1918. Stravinsky's earliest sketches for the work that become the *Symphonies*, including most of the principal motifs, date from July 1919 and are scored for harmonium. In April 1920, he was invited to contribute a piece to a Debussy memorial supplement of the new musical journal *La Revue musicale*, and in June he wrote the final chorale (which had not been among the original sketches). Between July and November, he composed the whole work and scored it for 24 woodwind and brass instruments. The work is not a “symphony” in the accustomed sense; Stravinsky went back to the word's ancient connotation of groups of instruments sounding together, and used the plural to indicate that the music is made up of several of these instrumental colloquies. He described it at various times as “a grand chant, an objective cry,” and “an austere ritual which is unfolded in terms of short litanies between different groups of homogenous instruments.” The overall form of the piece is an apparent challenge to all previously accepted canons of musical architecture. It is a kind of mosaic, made out of discrete blocks of contrasting material, separate yet interlocking, in different but closely related tempi. Stravinsky's description of the music as a “ritual” however gives the clue to its expressive nature: this is an instrumental liturgy, a burial service, the chorale rounding off the proceedings in something like a Byzantine Alleluia. In this sense *Symphonies of Wind Instruments* is the forerunner of such later Stravinsky works as the *Mass* and *Requiem Canticles*.

—Note by Malcolm MacDonald

## Concerto for Wind Symphony: Ancient Echoes

*Concerto for Wind Symphony: Ancient Echoes* is my first large-scale work for symphonic winds. It is based on the ancient epic *Nine Odes* by Qu Yuan (c. 340-278 BC). Throughout the creative process, I realized that this was not just an ancient epic about the Sidian ceremony; I was deeply affected by its romantic rhyme as well. I gained a newfound appreciation for the work of poet Qu Yuan, who borrowed the imagination of the gods to express his deepest thoughts and feelings of love (except in the first and last chapters, which are carols). His poetry helped establish both a musical tone and a set of ideas for the entire symphonic epic. This piece is based on the beauty of the poetic rhyme in these *Nine Odes*. To me, they are odes to humankind, God and earth; this is the idea I pursued while composing. *Ancient Echoes* includes six movements featuring a variety of instrumental combinations. The second movement, *The Ruler within the Cloud*, and the third movement, *To the Lord of the River Xiang*, feature the woodwinds and percussion, while the rest of the movements rely on the full wind symphony to evoke many

vivid musical characters. These characters reflect dualities within the Han-Chu culture: ancient yet new, elegant yet natural, all while entertaining the human, praising God, and offering odes to the earth. The opening movement, *Dong Huang Tai Yi* (“*The Almighty Lord of the East*”), uses a bright, full sound and a dance-like rhythmic horn call. The second movement, *Xiang Jun* (“*To the Lord of River Xiang*”), I integrated the ups and downs of a Hunan folk tune into the solo woodwinds; here, the musical mood gradually becomes a light allegretto. It’s like a soaring in a dream. The music eventually aligns with the meaning of the verse as it calms down into deep thoughts of love. The fourth movement, *Shan Gui* (“*The Goddess of the Mountain*”), is like a piece for a capella choir. I always felt that the wind ensemble is simply an enlarged choir. The fifth movement, *Guo Shang* (“*For Those Fallen for the Country*”), pertains neither to God nor a single person, but to all fallen heroes. *Guo Shang* segues immediately into the finale, *Li Hun* (“*the Last Sacrifice*”), which is also performed with full force. This attacca approach fuses the ode to the heroes with the final divine comedy, which in turn achieves the climax of the whole epic.

—Note by the composer

# Biographies

## Donald J. McKinney

Donald J. McKinney is director of bands and associate professor at the University of Colorado Boulder. He conducts the CU Wind Symphony, guides the graduate wind conducting program and oversees the university’s comprehensive band program. The CU Wind Symphony has collaborated with numerous artists & composers and most recently performed for the CBDNA Southwestern Division Conference on the CU Boulder campus. Prior to his 2013 appointment at CU Boulder, McKinney was the director of wind ensembles and associate professor at Louisiana State University. While teaching at LSU the Wind Ensemble was invited to perform for the 2013 CBDNA National Conference in Greensboro, NC.

He has held additional faculty positions at Interlochen Arts Academy and Duquesne University Mary Pappert School of Music. From 2010–2015, he was the Coordinator of Bands for the renowned Interlochen Arts Camp. In this capacity he conducted the World Youth Wind Symphony and administered the summer band program. As a guest conductor he has appeared with the Dallas Wind Symphony, Concordia Santa Fe, Boulder Philharmonic Orchestra, Greater Boulder Youth Orchestra and numerous honor ensembles. He has also conducted concerts and clinics in Costa Rica and Canada. On numerous occasions, his performances with the Dallas Wind Symphony have been featured on National Public Radio Performance Today.

As a teacher of conducting he has presented conducting masterclasses at the University of Central Florida, Eastern Washington University, University of Central Missouri, West Chester University and UCLA. His recording credits include projects with the Dallas Winds, University of Michigan Symphony Band, University of Texas Wind Ensemble, University of North Texas Wind Symphony, Keystone Wind Ensemble and the Duquesne University Wind Symphony.

In February 2017, McKinney was featured on the cover of *The Instrumentalist*, a prominent journal for instrumental music educators. He has published articles in numerous conducting resources, including five volumes of *Teaching Music through Performance in Band* and most recently, *The Conductors Companion* published by Meredith Music. He has also authored a chapter about Pulitzer Prize-winning composer Jennifer Higdon for the book *Women of Influence in Contemporary Music*, published by Scarecrow Press. After participating in the Second Frederick Fennell Conducting Masterclass, he was named a finalist for the Thelma A. Robinson Award by the Conductors Guild. He has been nominated for a LSU Alumni Association Faculty Excellence Award and is an honorary member of Kappa Kappa Psi.

McKinney holds degrees from Duquesne University, Indiana University of Pennsylvania, and a Doctor of Musical Arts in Conducting from the University of Michigan. His primary conducting teachers include Michael Haithcock, Jack Stamp, Robert Cameron and additional study with H. Robert Reynolds and Frank Battisti.

## **Erika Eckert**

Violist Erika Eckert is currently associate Professor of viola and chair of strings at the University of Colorado Boulder, where she has been a faculty member since 1994. She has also been a summer faculty member of the Brevard Music Center since 2011. Previously, Eckert served on the faculties of The Cleveland Institute of Music and Baldwin Wallace College and the summer faculties of the Chautauqua Institution in New York, Perlman Music Program, Quartet Program, Takacs String Quartet Seminar and

the North American Viola Institute at the Orford Center for the Arts in Quebec, Canada.

As a member of the Eckert-McDonald Duo, formed in 2004, she has performed a number of recitals throughout the United States, including performances in Alabama, Arizona, California, Colorado, Florida, Georgia, Louisiana, Michigan, Minnesota, North Carolina, Ohio and Tennessee. As colleagues on the faculty of the University of Colorado Boulder, the Duo has had the opportunity to present Colorado premieres of works by a number of composers, including Luis Jorge González, Richard Toensing, Carter Pann, Daniel Kellogg, Chen Yi, Libby Larsen and Peter Seabourne. The Duo can be heard on the Meridian Label performing Luis Jorge González's *Sonata Elegiaca*. They also recorded the viola and piano sonatas of Libby Larsen, Jennifer Higdon and Margaret Brouwer with Azica Records in May 2017 and anticipate a release date in 2019. The Eckert-McDonald Duo made their first international appearance in Cremona, Italy at the International Viola Congress in October 2016 performing the viola and piano sonatas of Libby Larsen and Margaret Brouwer. They also performed at Palazzo Tornabuoni in Florence, and presented a recital and masterclasses at the Johann Sebastian Bach Musikschule in Vienna, Austria.

As co-founder and former violist of the Cavani String Quartet, Eckert performed on major concert series worldwide, and garnered an impressive list of awards and prizes, including first prizes at both the Walter W. Naumburg Chamber Music Competition and the Cleveland Quartet Competition.

In recent seasons, Eckert has performed as guest-violist with the Takács String Quartet, appearing with them in Canada, California, Colorado, North Carolina, Oregon, Tennessee, Texas, Vermont and Washington. She has also performed on numerous faculty recitals at the University of Colorado as well as soloed with the Music in the Mountains Purgatory Festival Orchestra, Four Seasons Chamber Orchestra, the University of Colorado Symphony Orchestra, Boulder Bach Festival and Boulder Chamber Orchestra.

Other performing engagements have included the 400th Galileo Anniversary at the American Academy in Rome, El Paso Pro Musica International Chamber Music Festival, Australian Festival of Chamber Music, Garth Newell Music Festival, Bravo! Vail Music Festival, Music in the Mountains Chamber Music Festival, Sitka Summer Music Festival Autumn Classics, Niagara International Chamber Music Festival and Fontana Chamber Arts. Eckert has performed chamber music recitals at the International French Horn, Flute and Double-Reed Conventions and solo performances at SEAMUS and ICMC electronic music national and international conferences.

Teaching engagements have included presenting viola and chamber music pedagogy sessions and coordinating the chamber music program at the American String Teachers Association International Workshops in Brisbane, Australia and Stavanger, Norway; presenting viola master classes at Juilliard, Cleveland Institute of Music, Eastman School of Music, Arizona

State University, Florida State University, Lynn University, University of Minnesota, Governors School of South Carolina, Interlochen Arts Academy, University of Alabama, Tuscaloosa, University of Memphis, University of Tennessee, Bowling Green State University, University of South Carolina, University of Georgia, and University of North Carolina; and coaching chamber music at the Suzuki Association of the Americas, Inc. Ninth Conference, the International School for Musical Arts, Chamber Music Connection, Interlochen Arts Academy, Chamber Music Wyoming Young Artist Program, Britt Institute Chamber Strings and the Madeline Island Music Camp Adult Chamber Music Program.

Eckert served for three years as an adjudicator for the National Foundation for Advancement in the Arts (NFAA) Arts Recognition and Talent Search, the exclusive nominating agency for the Presidential Scholars in the Arts, and appeared in their Academy Nominated Documentary, *Rehearsing a Dream*.

# Personnel

## Wind Symphony

### Flute

Kaleb Chesnic  
Claire Gunsbury  
Celeste Landy  
Maddie Hardick  
Katie Scholl  
Yuna Langehenning  
Joanna Hope Toohey

### Oboe

Brittany Bonner  
Curtis Sellers  
Grace Stringfellow

### Clarinet

Colby Bond  
Charles Burnside  
Anoushka Divekar  
Jade Garcia  
Ellen Kennedy  
Tanner Shiohita

Josh Wilson

Rachel Wood

### Bass clarinet

Jacob Eichhorn

### Bassoon

Michelle Chen  
Gyungsun Im  
Kristina Nelson  
Ethan Shuler  
Kaitlin Zadow

### Alto saxophone

Brian Lambert  
Michael Meier

### Tenor saxophone

Jay Million

### Baritone saxophone

Miranda Stark

### Trumpet

Luke Finaldi  
Jeremiah Kersting  
Melinda Ho  
Sam Milam  
Ryan Spencer  
Drew Ziemba

### Horn

Maggie Barnes  
Erika Hollister  
Spencer Kosciak  
Raya Panova  
Benjamin Shafer  
Erin Zinda

### Trombone

Ben Garcia  
Alison Orthel  
Yutaro Yazawa  
Declan Wilcox

### Euphonium

Rebekah Jay  
Brian Sugrue

### Tuba

Tristan Peterson  
Patrick Young

### Piano

Rebecca Golub

### Harp

John McColley

# Upcoming Performances

🎫 Ticketed events   📺 Live broadcast at [cupresents.org](http://cupresents.org)

## Friday, Nov. 16

### Artist Series

**Sarah Chang, violin**

**Julio Elizalde, piano** 🎫

7:30 p.m., Macky Auditorium

## Thursday, Nov. 29

### CU Symphony Orchestra 📺

7:30 p.m., Macky Auditorium

## Friday, Nov. 30

### Early Music Ensemble 📺

7:30 p.m., Grusin Music Hall

## Dec. 7-9

### Holiday Festival 🎫

Macky Auditorium

## Monday, Dec. 10

### Concert Band and Campus Orchestra 📺

7:30 p.m., Grusin Music Hall

## Monday, Dec. 17

### Artist Series

**Canadian Brass** 🎫

7:30 p.m., Macky Auditorium

## Thursday, Jan. 31

### Artist Series

**Silkroad Ensemble** 🎫

7:30 p.m., Macky Auditorium

## Thursday, Feb. 7

### Wind Symphony and Symphonic Band 📺

7:30 p.m., Macky Auditorium

## Tuesday, Feb. 12

### CU Symphony Orchestra 📺

7:30 p.m., Macky Auditorium

## Thursday, Feb. 14

### Anderson Competition Finals

7:30 p.m., Grusin Music Hall

### Concert Jazz Ensemble and Jazz Ensemble II 📺

7:30 p.m., Macky Auditorium

## Friday, Feb. 15

### Spring Festival of Choirs

7:30 p.m., Sacred Heart of Jesus Catholic  
Church, 1318 Mapleton Ave, Boulder

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