

Faculty Recital

**Jennifer Rhyne, Flute; Shelly Myers, Oboe and English Horn
& Oksana Ejokina, Piano**

Sunday, April 27, 2025 at 7:30pm
Lagerquist Concert Hall, Mary Baker Russell Music Center

Pacific Lutheran University
The College of Professional Studies and School of Music, Theatre & Dance present

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Welcome to Lagerquist Concert Hall.
Please disable the audible signal on all watches and cellular phones for the duration of the concert.
Use of cameras, recording equipment, and all digital devices is not permitted in the concert hall.

PROGRAM

Coping Alyssa Morris (b. 1984)
Counting, Breathing
Praying
Running

Sonatina for Oboe and Piano Gordon Jacob (1895-1984)
Adagio
Allegro giocoso
Lento alla Sarabanda
Allegro molto vivace

Impromptu No. 1 for Flute and Oboe Thea Musgrave (b. 1928)

INTERMISSION

Oblivion Astor Piazzolla (1921-2002)
arr. Armando Surita, III

Wamakaskan (The Animal Kingdom) for Bass Flute William Linthicum-Blackhorse (b. 1989)
Até Wióhpeyata (to father West); Eagle Improvisation
Até Waziyata (to father North); Loon and Buffalo Improvisation
Até Wióhinyanpata (to father East); Owl Improvisation
Até Itókağata (to father South); Coyote and Goose Improvisation
Wakantanka (All Creation)

Guillaume Tell – Duo Brilliant Jules Demersseman (1833-1866) & Felix Charles Berthelemy (1829-1868)

Program Notes

Every person endures unspoken difficulties. *Coping* is dedicated to people afflicted with trials, anxiety, depression, loss, sadness, anger, or frustration. In my church congregation, we often sing a hymn that includes the text “In the quiet heart is hidden sorrow that the eyes can’t see.” This composition is for all who are finding a way to endure well as they face the sorrows and trials of life.

Counting, Breathing – Counting to ten and deep breathing can be effective methods for calming the feelings of anxiety. This movement is bookended by a motive that depicts the process of counting to ten. The melody of the continuous variation that follows begins calmly and simply. The variation gradually builds in intensity and complexity, reaching an intense boiling point. The counting motive returns and fades away.

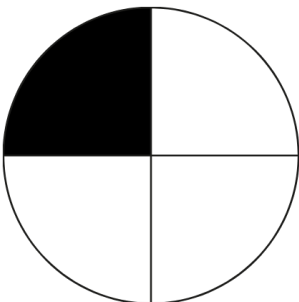
Praying – Many people turn to fervent prayer to find peace when they are enduring the loss, sadness, depression, and pain that can come with life. The movement “*Praying*” is a setting of the hymn “*Lead, Kindly Light*.” The text of the hymn is as follows:

*Lead, kindly light, amid the encircling gloom
Lead thou me on!
The night is dark, and I am far from home
Lead thou me on!
Keep thou my feet; I do not ask to see
The distant scene- one step enough for me.
I was not ever thus, nor prayed that thou
Shouldst lead me on.
I loved to choose, and see my path but now
Lead thou me on!
I loved the garish day, and, spite of fears
Pride ruled my will. Remember not past years.
So long thy power hath blest me, sure it still
Will lead me on
O'er moor and fen, o'er crag and torrent, till
The night is gone.
And with the morn those angel faces smile
Which I have loved long since and lost awhile!*

Running – Many also turn to running, walking, or hiking, often in nature, to find peace amidst chaos. *Running* is comprised of two main motives. The first is the transcribed bird song of the Western Meadowlark (the state bird of Kansas). The second motive is the transcribed bird song of the Eastern Bluebird (the state bird of Missouri). This work acknowledges the University of Missouri-Kansas City flute, oboe, and piano trio who commissioned the work, by including songs of the state birds of Kansas and Missouri.

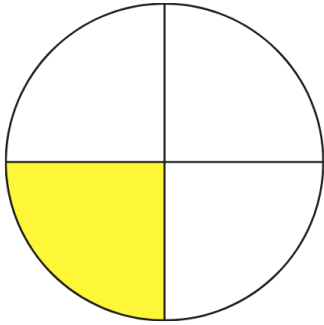
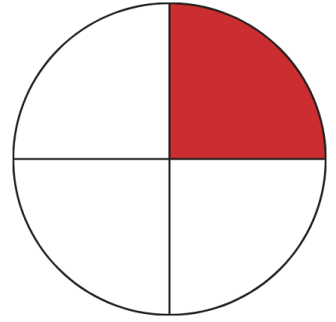
– notes by the composer

Wamakaskan (The Animal Kingdom)



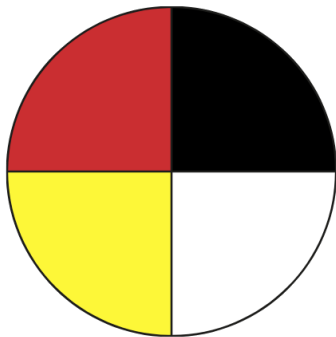
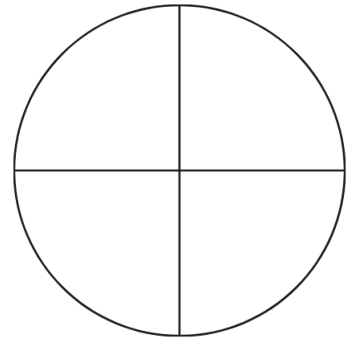
Até Wióhpeyata (father West) – The West direction is where the sun sets and the day comes to an end. In Lakota lore, the Thunderbirds, or *wakínyan*, are represented on the medicine wheel by the color black. The sacred Thunder-beings bring the rain and thunder from their direction making these spirits some of the most important and powerful throughout legend and spirituality. The setting sun also represents the end of life.

Até Waziyata (father North) – The North direction is where the cold and harsh winters arrive from, bringing with them cleansing winds that cause the foliage to turn colors and eventually blanketing the ground with white snow. A Buffalo, or *tháthánka*, is covered in thick fur and is known for its bravery in the face of any challenge. Surviving the winter is not a simple task; similarly, we must all face trials and challenges followed by purification of the spirit.



Até Wióhinyanpata (father East) – The East direction is where the sun rises and creates the dawn which spreads light across the earth. We begin our lives pure and with no knowledge of life; just like the rising sun lighting up the land, the light allows us to see the world the way it is. Therefore, the East is the beginning of understanding and knowledge. The Owl, or *hiyhán*, flies through the night when visions give wisdom to the dreamer.

Até Itókağata (father South) – The South direction is where the sun is at its peak, bringing warmth, growth, and prosperity. The Coyote, or *šungmánitu*, is a trickster and teacher of the lessons we encounter on our short time here on earth. All rivers flow to the south, and it is believed the Lakota Nation once lived south on the Missouri and Mississippi rivers. Upon death, the spirit flows along the Milky Way as it returns back to where it originated in the stars.



Wakḥán Thánka (All Creation) – The Sacred Pipe, or *čhaṇnúṇpa wakḥán*, is the spiritual conduit with which the Lakota contact the spiritual realm and ask for its gifts. When listening to this portion of the piece, reflect on all the creatures that were represented and honor each of them in their respective directions. Earth, or *makḥá*, is our mother. Sky, or *maḥpiya*, surrounds the earth and holds the stars.

– notes by the composer

About the Performers

Jennifer Rhyne is Associate Professor of Flute and Music Theory at Pacific Lutheran University. Before joining the faculty of PLU, Rhyne taught at Fort Hays State University in Kansas. The North Carolina native holds degrees in flute performance and in neuroscience from Oberlin College and Conservatory of Music, as well as degrees in flute performance from the University of Michigan and Stony Brook University. She pursued non-degree studies at the École Normale de Musique in Paris. Her teachers include Kathleen Chastain, Michel Debost, Lorna McGhee, Carol Wincenc, and Pierre-Yves Artaud. She has won prizes in competitions sponsored by the National Flute Association, the Texas Flute Society, the Albuquerque Flute Association, and the Washington, DC Flute Society and has performed at Carnegie Hall and Madison Square Garden in New York. She holds the positions of Second Flute with Symphony Tacoma and Principal Flute with Vashon Opera, and appears regularly with area ensembles including Northwest Sinfonietta, Lyric Opera Northwest, the Blessed Sacrament Baroque Orchestra, and on programs such as the Walla Walla Chamber Music Series, the Second City Chamber Music Series, and at the Icicle Creek Center for the Arts. She has been a recipient of performance and research grants from the National Endowment for the Arts, the State of Iowa, the PLU School of Arts and Communication, and PLU's Benson-Starkovich Faculty Development Grant. A dedicated pedagogue, her articles have been published in *School Band and Orchestra Magazine* and *Flute Talk*, and she has been a featured lecturer and

masterclass clinician at the National Flute Association Convention, Kansas Music Educators Convention, the University of Oregon, Cornish College of the Arts, Ohio University, Portland State University, Western Kentucky University, and Columbus State University in Georgia as well as a frequent adjudicator for contests in the Northwest. Her research on and advocacy for composer Robert Muczynski's work *Fuzzette, the Tarantula* (1962) for narrator, flute, alto saxophone, and piano led to the first publication of the composition by Theodore Presser Co. in 2019. Her article "Discovering Muczynski's Unknown Gem" was subsequently published in *The Flutist Quarterly*. She served as the Assistant Program Chair for the 2017 National Flute Association's Convention. Her sabbatical research during the 2021 fall semester on collegiate-level eurhythmics (movement paired with music to improve rhythm, phrasing, and musicality) took her to the Cleveland Institute of Music and Carnegie Mellon University to observe classes taught by master teachers in the subject. Dr. Rhyne's students have won prizes in competitions sponsored by PLU, the Coeur d'Alene Symphony, the Tacoma Philharmonic, the Washington Music Educators Association, and the National Flute Association. She enjoys performing a wide variety of music from all genres and eras, including historically-informed performances of early music on a one-keyed wooden flute as well as performances of avant-garde contemporary solo and chamber works.

Shelly Myers currently serves as Lecturer of oboe at PLU and holds the second oboe position in the Olympia Symphony Orchestra. She earned a Bachelor of Music degree from the University of Lethbridge, and a Master of Music degree from the University of Cincinnati College Conservatory of Music, where she also pursued doctoral studies. Prior to moving to Seattle, she served as Associate Professor of Oboe at the University of Alabama School of Music, and principal oboe of the Tuscaloosa Symphony Orchestra. Ms. Myers is an active orchestral, chamber, and solo performer, and has performed with the Seattle Symphony, Symphony Tacoma, Northwest Sinfonietta, Seattle Modern Orchestra, and the Atlanta Symphony Orchestra. She has toured throughout the United States, Europe and Canada as both a soloist and chamber musician. Chamber music is a main passion for Shelly, and as a member of the Cavell Trio (along with clarinetist Osiris Molina, and bassoonist Jenny Mann), she has recorded three albums on the Blue Griffin record label. Shelly's life in Seattle also includes personal training/fitness instructing, time in the mountains hiking/skiing, and spending time with her husband Mike, and their son Seth.

Pianist **Oksana Ejokina** appears frequently as guest recitalist and chamber musician on concert series across the United States and abroad. She has performed with the Seattle Symphony, St. Petersburg Chamber Philharmonic, Symphony Tacoma, Olympia Symphony, Auburn Symphony Orchestra, and played in venues such as the Phillips Collection in Washington DC, Benaroya Hall in Seattle, Davies Orchestra Hall in San Francisco, and Klassik Keyifler Festival in Turkey. A dedicated performer of new music, she has premiered works by Marilyn Shrude, Wayne Horvitz, Bern Herbolsheimer, and Laura Kaminsky, among others. She has been featured on multiple live radio broadcasts on such stations as WFMT-Chicago, KUOW, and KING FM in Seattle, Maine Public Radio, and NPR's Performance Today. Oksana has performed with the Seattle Chamber Players, Avalon String Quartet, violinists Ian Swensen, Paul Kantor and Andrew Jennings, and cellists Johannes Moser, David Requiro, and Meta Weiss, among others. Two of her long-term collaborations are with pianist Christina Dahl and Volta Piano Trio, whose recordings for the Con Brio label received accolades in multiple international music magazines, such as *The Strad*, *Gramophone*, and *American Record Guide*. *The Strad* called Volta's recording of Schubert and Ravel piano trios "...elegant and sprightly... true to the essence of the music," while *Gramophone* noted its "exquisite sheen and vibrancy." Oksana holds a Doctor of Musical Arts degree in piano performance from the University of Stony Brook, where she studied with Christina Dahl. Her other teachers include Leonard Richer and Donald Walker. A sought-after teacher, Oksana is Coordinator of Piano Studies and Professor of Music at PLU where she teaches piano and academic courses in piano literature and piano pedagogy. In addition, she is a recognized and established pre-college teacher, whose students regularly win competitions in Washington State and nationally. Oksana has given piano and chamber music masterclasses in colleges and universities across the US and is in demand as an adjudicator for the Washington State Music Teachers Association. A passionate music education advocate, she has been associated with the Icicle Creek Center for the Arts for over twenty years, serving as Artistic Director of several flagship classical music programs including the International Chamber Music Festival and Institute.

FEBRUARY

- 8 Saturday, 7:30pm**
Puget Sound Concert Opera: *Highway 1, USA* and opera by William Grant Still, free admission (donations accepted)
- 9 Sunday, 3pm**
Richard D. Moe Organ Recital Series: Barbara Baird, Organist
- 19 Wednesday, 7:30pm**
Faculty Recital: Er-Hsuan Li, Piano, free admission
- 20 Thursday, 7pm**
United States Coast Guard Band Presents: "Centennial Celebration" Concert Tour, free admission but ticket is required:
<https://www.ticketleap.events/tickets/us-coast-guard-band/Tacoma>

MARCH

- 1 Saturday, 2pm**
Guitar Orchestra & Guitar Ensemble, free admission
- 1 Saturday, 5pm**
Guitar Faculty Recital, free admission
- 2 Sunday, 3pm**
Second City Chamber Series: Bon Anniversaire, M. Ravell. Tickets: \$40, purchased through Second City Chamber Series only, by phone at 253-572-8863 or at their website:
www.scchamberseries.org
- 9 Sunday, 3pm**
Choral Union
- 16 Sunday, 7:30pm**
University Wind Ensemble
- 18 Tuesday, 7:30pm**
Wayne Bergeron with the Pacific Lutheran University Jazz Ensemble. Eastvold Auditorium, Karen Hille Phillips Center
- 19 Wednesday, 7:30pm**
University Symphony Orchestra: Student Showcase
- 22 Saturday, 1pm**
Rhythm Celebration concert. Eastvold Auditorium, Karen Hille Phillips Center, free admission
- 30 Sunday**
Pacific NW Trombone Symposium 2025, Mary Baker Russell Music Center

APRIL

- 6 Sunday, 3pm**
Faculty Recital: Oksana Ejokina, Piano with Guest Artists, free admission
- 16 Wednesday, 7:30pm**
Keyboard Students Recital, free admission
- 19 Saturday, 7:30pm**
Faculty Recital: Jason Gilliam, Euphonium, free admission
- 22 Tuesday, 7:30pm**
Steel Band, free admission
- 23 Wednesday, 7:30pm**
Percussion Ensemble, free admission
- 27 Sunday, 3pm**
University Singers & Knights Chorus
- 27 Sunday, 7:30pm**
Faculty Recital: Jennifer Rhyne, Flute & Shelly Myers, Oboe, free admission
- 29 Thursday, 7:30pm**
University Chorale

MAY

- 1 Thursday, 7:30pm**
Choir of the West
- 2 Friday, 3:30pm**
Stanford Olsen Voice Masterclass. Jennie Lee Hansen Recital Hall, free admission

MAY, Cont.

- 2 Friday, 7:30pm**
Sølvvinden Flute Ensemble, free admission
- 3 Saturday, 7:30pm**
Guitar Orchestra & Guitar Ensemble, free admission
- 4 Sunday, 3pm**
University Wind Ensemble
- 6 Tuesday, 6pm**
Saxophone Quartets & Jazz Combos. The Cave, Anderson University Center, free admission
- 6 Wednesday, 7:30pm**
Piano Ensemble, free admission
- 8 Thursday, 7:30pm**
University Symphony Orchestra
- 9-10 Friday-Saturday, 7:30pm**
The Fairy Queen by Henry Purcell. Eastvold Auditorium, Karen Hille Phillips Center
- 10 Saturday, 3pm**
Woodwind Students Recital, free admission
- 10 Saturday, 4:30pm**
Brass Students Recital, free admission
- 11 Sunday, 6pm**
Chamber Music Kaleidoscope, free admission
- 11 Sunday, 7:30pm**
String Kaleidoscope, free admission
- 13 Tuesday, 7:30pm**
University Concert Band
- 14 Wednesday, 7:30pm**
University Jazz Ensemble. Eastvold Auditorium, Karen Hille Phillips Center
- 15 Thursday, 7:30pm**
PLUtonic/Gold Rush. The Cave, Anderson University Center, free admission
- 17 Saturday, 3pm**
Mariyka Vasilchuk Piano - Forestine Wise Monsen Scholarship Recital, free admission
- 17 Saturday, 7:30pm**
Choral Union
- 18 Sunday, 3pm**
Choir International Open Rehearsal, free admission
- 18 Sunday, 7:30pm**
Composers Forum, free admission

To view more detailed event information, please visit:

www.plu.edu/music/calendar (Updated April 11, 2025)