

Faculty Recital

Danielle Lemieux, Horn & Amy Boers, Piano
Images

Thursday, October 28, 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

Images **Cindy McTee (b. 1953)**
Danielle Lemieux, *horn* • Amy Boers, *piano*

The Dream of the Rhinoceros, op. 92 **Trygve Madsen (b. 1940)**
Danielle Lemieux, *horn*

Both Sides Now **Joni Mitchell (b. 1943)**
Amy Boers, *piano*

INTERMISSION

Élégie for horn and piano **Francis Poulenc (1899-1963)**
Danielle Lemieux, *horn* • Amy Boers, *piano*

The Salutation of Gabriel for horn and organ **Daniel Pinkham (1923-2006)**
Danielle Lemieux, *horn* • Amy Boers, *organ*

Three Paintings for horn, piano, and clarinet **Gina Gillie (b. 1981)**
3. *Conneaut Rag*
Craig Rine, *clarinet* • Danielle Lemieux, *horn* • Amy Boers, *piano*

Program Notes

This program features the horn and piano equally. The listener is encouraged to notice and respond to the title of the recital, *Images*. All pieces were chosen because they encourage the listener to imagine scenes/colors/textures/etc. while listening – this is the connection between all music in today's program.

Images, Cindy McTee

Movement I, The Beginning of Time, is a 12-tone canon which, through the employment of non-retrogradable rhythms, projects an "image" of Olivier Messiaen's *Quartet for the End of Time*. *Movement II, The Unanswered Question*, is a musical dialog utilizing the pitches of the doubly diminished (octatonic) scale and including melodic "images" of Charles Ives' *The Unanswered Question*. *Movement III, Infinite Night*, uses the 12-tone row of Movement I, and projects an "image" of earlier McTee work through the simultaneous presentation of periodic and aperiodic rhythms. *Movement IV, Circles*, uses pitch material similar to that of Movement II and is indeterminate with respect to form, requiring the performers to play various short motifs according to a set of instructions. The circular "images" are achieved through repetition of previously heard material. *Movement V, The End of Time*, is identical, in most respects, to Movement I.

– program notes from cindymctee.com

The Dream of the Rhinoceros, op. 92, Trygve Madsen

Norwegian born composer Trygve Madsen draws inspiration from the Western art music tradition but is influenced by his own love of jazz piano. These two ideas can be heard very clearly in the two sections of *The Dream of the Rhinoceros*. The opening motif, slow and contemplative, is repeated three times across the piece, each time showcasing a different timbral effect of the horn. The second section is jazzy and energetic – a sly footnote in the music writes, "It (this part) don't mean a thing (if it ain't got that swing)." This piece was written for Norwegian teacher and performer Frøydis Ree Wekre, who Danielle studied with while on a Fulbright Scholarship from 2001-2002.

– program notes from Australian National Academy of Music horn recital concert program

Both Sides Now, Joni Mitchell

Few songs capture the power of imagery as poignantly as Joni Mitchell's *Both Sides Now*. Written in 1967, the song weaves together rich visual metaphors—clouds, love, and life—to explore the contrast between illusion and reality. Through its shifting perspectives, the song mirrors how our perceptions evolve over time, revealing how the same "images" can hold vastly different meanings depending on our experience. In this solo version, the song becomes a quiet reflection, inviting listeners to reconsider what they thought they understood—about beauty, heartbreak, and the passage of time.

Élégie for horn and piano, Francis Poulenc

This short but moving *Élégie* was written for the great horn player, Denis Brain, who was killed in a car accident. Poulenc knew Brain through his long friendship with Peter Pears and Benjamin Britten. This tragic and austere work is haunted by the omnipresence of violent and premature death amongst Poulenc's circle of friends. The work's main section is preceded by an introduction that sets out the twin reactions of acceptance and fury – the horn plays an unaccompanied 12-note row followed by the row being cut short by agitated piano chords introducing the main theme. The *Élégie* itself then unfolds, an almost unbroken melody arching over the funereal tread of the accompaniment. A final outburst from the horn and a quiet close make up the last farewell.

– program notes from westcorkmusic.ie

The Salutation of Gabriel for horn and organ, Daniel Pinkham

Organist Joan Lippincott commissioned *The Salutation of Gabriel* in observance of the retirement of Karen McFarlane from her organists management business. Ms. Lippincott played the world premiere with hornist Larry Williams on September 8, 2000 in Leith Symington Griswold Hall, Peabody Conservatory of Johns Hopkins University, Baltimore, Maryland. There are three sections to this work. I. A brief horn-call announces the arrival of Gabriel to the Virgin Mary. He delivers the message that she is to become the mother of Jesus Christ. There follows a lively dialogue between the two characters in this drama. II. Mary humbly accepts the will of God. III. As Gabriel is departing his horn-call can be heard in the distance. Danielle played the pre-premiere of this piece with composer Daniel Pinkham at his church in Boston, MA while a grad student at New England Conservatory of Music.

– program notes by Daniel Pinkham

Three Paintings for horn, piano, and clarinet, Gina Gillie

This three-movement work is a programmatic piece that, while not based on any specific paintings, is meant to evoke images of what could be classic paintings in the mind of the listener. Each movement is set in a particularly distinct regional setting, the locations of which were chosen for stylistic contrast. “Conneaut Rag” is influenced by a uniquely American style of music from the early 1900s – ragtime. The movement was written while the composer was visiting her in-laws in Conneaut, Ohio. The feeling of Midwestern Americana inspired the style of this movement. Again, the melody is original, but it draws on the rich history of the tradition of ragtime in order to give the listener a sense that it could possibly be from a bygone era.

– program notes by Gina Gillie

About the Performers

Amy Boers is well known as a collaborative pianist, music director, singer, and church musician. As pianist and collaborator, she currently holds positions at Pacific Lutheran University (staff pianist), Symphony Tacoma (principal keyboard), and Symphony Tacoma Voices (pianist and assistant rehearsal conductor). Her work at PLU is varied between accompanying the acclaimed Choir of the West, accompanying and coaching private voice students, team-teaching numerous theater classes, and most recently she was named Music Director for productions in PLU’s Theater & Dance program, including *Amélie*, music revues *Off Broadway*, *When You Wish Upon a Star*, and *Jasper in Deadland* (Spring 2024). Amy is frequently asked to collaborate and perform with world-renowned conductors and elite ensembles at NWACDA, Washington ACDA, NAFME, and WMEA conventions. Recent notable collaborations have been with Jason Max Ferdinand, Brian Edward Galante, Jace Saplan, Jonathan Talberg, and Rosephanye Powell (Summer 2024). When not making music, she loves to garden, cycle, and travel with her family. Most important to her at this time is spending time with her three beloved grandchildren, Adler, Jack, and Holden.

Danielle Lemieux is an active performer, teacher and church musician in the Puget Sound, and is a tenured member of the Pacific Northwest Ballet Orchestra, Auburn Symphony Orchestra, and Principal Horn of the Northwest Sinfonietta and Vashon Opera. She also plays as needed for the Seattle Symphony, Seattle Opera, 5th Avenue Theater, Paramount Theater, Symphony Tacoma, and other arts organizations in the area. One of Danielle’s favorite gigs is the annual “Music for Black Folks” concert in Seattle in celebration of Juneteenth. Danielle graduated from the University of Puget Sound with a bachelor’s degree in music education and went on to complete her master’s degree in horn performance at the New England Conservatory of Music (Boston, MA). Danielle spent a year in Oslo, Norway as a Fulbright Scholar, studying with renowned hornist, Frøydis Ree Wekre at the Norwegian State Academy of Music. As a teacher, Danielle has taught private lessons for horn, piano, and voice for over 27 years through UPS Community Music, Federal Way School of Music, her own private studio, and now PLU and Pierce College Puyallup. She has spent over 23 years as Director of Music Ministry at various Lutheran churches where she plans music and leads the choirs (instrumental and vocal, all ages). Danielle is also adjunct faculty at Tacoma Community College where she has taught Music in the Classroom, Music Appreciation, Digital Music, and world music classes. In her free time, she loves spending time at the ocean with fiancée David, and loves to bake, take long walks with family and friends, or listen to audiobooks and podcasts.

A native of Washington, D.C., **Craig Rine** began his musical journey at age eleven, taking clarinet lessons from Lee Hardesty. Mr. Hardesty's gentle and thorough approach turned out to be a big factor in future success. After graduating Catholic University of America with a B.M. in performance, Craig free-lanced in the D.C. area, performing frequently with the National Symphony Orchestra, the Kennedy Center Opera House Orchestra, the National Gallery Orchestra, and at many other venues in the D.C. region. Two highlights from this time were performing as solo clarinet in the world premiere of Gian Carlo Menotti's *The Egg* at the Washington National Cathedral and as Principal Clarinet in Mozart's *Gran Partita Serenade* at the Library of Congress under Frederick Fennell. Mr. Rine was also extremely honored to perform at National Cathedral under Leonard Bernstein in a performance of *Mahler's Second Symphony*, featuring Jessye Norman and Barbara Hendricks as soloists. In 1982 Mr. Rine won a position in "The President's Own" United States Marine Band. Eventually he was promoted to Assistant Principal Clarinet and was chosen as soloist three times and also performed in the chamber music series at the Library of Congress. Leaving the D.C. area in 1988, he moved to the Tacoma area and began performing with Tacoma Symphony (present-day Symphony Tacoma) and the Seattle Symphony. Mr. Rine still holds the Principal Clarinet chair in Symphony Tacoma and has been soloist with the orchestra three times, performing the Finzi *Clarinet Concerto*, Copland *Concerto*, and Bruch's *Concerto for Clarinet and Viola*. Mr. Rine's performances with the Seattle Symphony and Seattle Opera have been very numerous, including three Seattle Opera *Ring Cycles* and Principal Clarinet for Beethoven's *Fidelio* and Menotti's *The Consul*. Craig was chosen as the winner for the Principal Clarinet position in the Northwest Sinfonietta in 2002. He began teaching at Pacific Lutheran University the same year, succeeding Jerry Kracht as clarinet professor. Mr. Rine's students have won the Student Soloist Competition twice and several have gone on to earn advanced degrees in both education and performance. During his career at PLU Mr. Rine has also performed with the Camas Woodwind Quintet. In 1991 Mr. Rine began his public-school teaching career at Hudtloff Junior High School (now Hudtloff Middle School). His bands won consistent Superior ratings at band contest. In 2001 Mr. Rine accepted the Director of Bands position at Curtis Junior High School in University Place. His tenure at that school lasted until June of 2021, when he retired. He continues to be an active performer and educator, volunteering his time at area high schools. In March of 2026 Mr. Rine will perform a solo recital which will also feature colleagues and students in a performance of the Dvořák *Serenade, op. 44*.

SEPTEMBER

- 21 Sunday, 3pm**
Faculty Recital: Erik Steighner, Saxophone & Oksana Ejokina,
Piano, free admission
- 28 Sunday, 3pm**
Richard D. Moe Organ Recital Series: Angela Kraft Cross, Organist

OCTOBER

- 5 Sunday, 3pm**
University Wind Ensemble
- 14 Tuesday 11:15am**
Igor Santos Composition Masterclass. Mary Baker Russell Music
Center Room 334, free admission
- 14 Tuesday and 15 Wednesday, 7:30pm**
Fall Festival of Choirs
- 16 Thursday 12:15pm**
John Popham and Pala Garcia Composition Workshop. Mary Baker
Russell Music Center Room 334, free admission
- 21 Tuesday, 7:30pm**
University Symphony Orchestra
- 24 Friday, 12pm**
Orchestra Festival concert, free admission
- 25 Saturday**
NATS Artist Awards competition
- 26 Sunday, 3pm**
South Sound Saxophone Ensemble, free admission
- 28 Tuesday, 7:30pm**
Faculty Recital: Danielle Lemieux, Horn & Amy Boers, Piano, free
admission
- 30 Thursday 10:30am**
Matt Aucoin Composition Masterclass. Mary Baker Russell Music
Center Room 116, free admission
- 31 Friday, 7:30pm**
PLU Symphonic Band, free admission

NOVEMBER

- 2 Sunday, 3pm**
Angela Meade Vocal Competition, free admission
- 2 Sunday, 7:30pm**
Guest Artist Recital: Randall Scarlatta, Baritone & Gilbert Kalish,
Piano, free admission
- 5 Wednesday, 7:30pm**
Keyboard Students Recital, free admission
- 8 Saturday, 12:30pm**
Wendy Wilhelmi Flute Masterclass, free admission
- 9 Sunday, 3pm**
Richard D. Moe Organ Recital Series: Julia Brown, Organist
- 12 Wednesday, 7:30pm**
Early Music Concert, free admission
- 15 Saturday, 3pm**
Woodwind Students Recital, free admission
- 15 Saturday, 4:30pm**
Brass Students Recital, free admission
- 16 Sunday, 3pm**
University Wind Ensemble
- 16 Sunday, 7:30pm**
Steel Band, free admission
- 18 Tuesday, 7:30pm**
University Concert Band
- 19 Wednesday, 7:30pm**
Piano Ensemble, free admission
- 20 Thursday, 7:30pm**
Percussion Ensemble, free admission
- 21-22 Friday-Saturday, 7:30pm**
Opera Scenes. Eastvold Auditorium, Karen Hille Phillips Center
- 22 Saturday, 12pm**
Sølvvinden Flute Ensemble, free admission

NOVEMBER, Cont.

- 23 Sunday, 12pm**
Guitar Orchestra & Guitar Ensemble, free admission
- 23 Sunday, 3pm**
Choral Union
- 23 Sunday, 6pm**
Chamber Music Kaleidoscope, free admission
- 23 Sunday, 7:30pm**
String Kaleidoscope, free admission
- 24 Monday, 7:30pm**
University Jazz Ensemble. Eastvold Auditorium, Karen Hille
Phillips Center

DECEMBER

All Shall Be Well, A PLU Christmas Concert

Tickets go on sale Tuesday, November 4

Friday, December 5, at 7:30pm - Lagerquist Concert Hall

Saturday, December 6, at 2pm - Lagerquist Concert Hall

Saturday, December 6, at 7:30pm - Lagerquist Concert Hall

Sunday, December 7, at 2pm - Lagerquist Concert Hall

Monday, December 8, at 7:30pm - Benaroya Hall, Seattle

- 2 Tuesday, 6pm**
Saxophone Quartets & Jazz Combos. The Cave, Anderson
University Center, free admission
- 3 Wednesday, 7:30pm**
Sounds of Christmas, featuring University Singers and Knights
Chorus

JANUARY

- 10 Saturday, 4:30 and 6:30pm**
Northwest High School Honor Band, free admission
- 18 Sunday, 6pm**
PLU Honor Orchestra for Strings, free admission
- 25 Sunday**
South Sound Flute Day, Mary Baker Russell Music Center

To view more detailed event information, please visit:

www.plu.edu/music/calendar (Updated September 25, 2025)