

Faculty Recital

Craig Rine, Clarinet

Tuesday, March 10, 2026 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

Faculty Recital

Craig Rine, Clarinet

with faculty and guest artists:

Shelly Myers, *oboe*
Francine Peterson, *bassoon*
Danielle Lemieux, *horn*
Mara Finkelstein, *cello*
Chris Burns, *double bass*
Lisa Bergman, *piano*

and guest student performers:

Jayden White, *oboe*
Meaghan Austin, *clarinet*
Syd Thayer-O'Brien, *bassoon*
Ben Coats and Ciel Simpson, *horn*

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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

- Sonate for Clarinet Solo, op. 110**..... Sigfrid Karg -Elert (1877-1933)
I. Mäßig bewegt
II. Scherzino
III. Adagio molto
IV. Mäßig bewegt
- Deepwood** David Bennett (1892-1990)
- Première Rhapsodie** Claude Debussy (1862-1918)

INTERMISSION

- Serenade for Winds in D Minor, op. 44**..... Antonín Dvořák (1841-1904)
I. Moderato, quasi marcia
II. Tempo di minuetto
III. Andante con moto
IV. Finale—Allegro molto

Program Notes

Known primarily as an organist, Sigfrid Karg-Elert began his musical life as a choirboy in Leipzig's Johanneskirche. As a student he learned flute, clarinet, and French horn, in addition to keyboard, and was a volunteer in a military band during World War I. The *Sonata for Clarinet Solo* is in four seamless movements. The piece is built primarily on intervals of fourths, fifths and major sevenths, and the thematic material is mostly lyrical, contrasted with playful sections (Scherzino) and squabbles between two imaginary characters. It is both a serious, playful, and at times comic work. I find it interesting that the piece begins and ends on the clarinet's lowest note of written E.

David Bennett, American clarinetist and composer, composed and arranged for commercial radio programs. *Deepwood* is the first piece published in the United States for bass clarinet solo (1937). The composition is free-form. I chose David Bennett's *Deepwood* as a foil for both the Karg-Elert and the Debussy. It is lyrical, fun, and virtuosic!

Written in 1910 as an annual examination piece for clarinet students of the Paris Conservatory, the *Première Rhapsodie* is among the best-loved and most well-known works for clarinet and piano. Dedicated to Prospère Mimart, the Professor of Clarinet at Paris Conservatory at the time of composition, it is atmospheric, lively, and virtuosic. The *Rhapsodie* challenges the artist with a very wide range of dynamics, articulation, and tessitura. Debussy orchestrated the work in 1911 and it has been performed countless times in both versions.

Composed in 1878, three years after *Serenade for Strings, op. 22*, the *Serenade for Winds in D Minor* is a bucolic, folksy work. Inspired by Dvořák's hearing of the Mozart *Serenade, Gran Partita, K. 361* in Vienna, it is cyclical and briefer than K. 361, having four movements as compared to Mozart's seven. It is distinguished by the addition of cello and contrabass; this evening we are pleased to also have contrabassoon! The opening movement is a *March* in moderate tempo; the opening theme is somewhat pompous in character. The mock seriousness of this theme contrasts with the light, playful second theme, and the movement concludes with a reprise of the opening march music. The *Minuetto* is leisurely and is reminiscent of a Czech "sousedská", a folk dance in 3/4 time. The Trio section is an energetic and playful Presto in the style of a furiant. The opening section returns and the movement concludes in tranquility. The beautiful *Andante con moto* third movement spins a long, lyrical melody before moving into a darker, more intense section in F-sharp minor. The opening theme returns, but not without an air of tension and disquietude. The *Finale* begins with a joyous outburst of sound that bubbles with frisky energy. A lyrical section harkens back to the second theme of movement one, then the comically dignified opening theme of the work makes its appearance. We finish with a return of movement four's opening theme stated in major tonality and build to a triumphant conclusion.

About the Performers

A native of Washington, D.C., **Craig Rine** began his musical journey at age eleven, taking clarinet lessons from Lee Hardesty. 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 of 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. 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.

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 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.

Francine Peterson is Lecturer of Bassoon at Pacific Lutheran University. She is a member of the Northwest Chamber Orchestra and the Northwest Sinfonietta. Mrs. Peterson is an active freelance player in the Puget Sound area performing with the Pacific Northwest Ballet Orchestra, the Seattle Symphony, the Seattle Opera, and the Fifth Avenue Theatre. She has performed with the Philadelphia String Quartet and has appeared on the Second City Chamber Music Series. She is a coach for the Seattle Youth Symphony and maintains a large private studio.

Danielle Lemieux is an active performer in the Puget Sound and is a tenured member of the Pacific Northwest Ballet Orchestra and Auburn Symphony Orchestra and Principal Horn of the Northwest Sinfonietta and Vashon Opera. She also plays as needed for the 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 on both horn and piano for over 26 years through UPS Community Music, Federal Way School of Music, and through a private studio. She has spent over 22 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.

Mara Finkelstein studied cello at the Gnessin College of Music and the Tchaikovsky Conservatory in Moscow before coming to the U.S. in 1989. Ms. Finkelstein was Principal Cellist of the Moscow Symphony Orchestra and the only woman in the all men orchestra. She toured in Europe as a member of the New European Strings, and recently played with that group in a series of virtual recordings during the pandemic. She serves as Principal Cello of the Northwest Sinfonietta Chamber Orchestra and Bellevue Philharmonic. Mara has performed with the Seattle Symphony, Seattle Opera, Pacific Northwest Ballet, the Cornish Chamber Series, the Silsbee Piano Trio, the Seattle International Music Festival, the Governor's Chamber Music Series, the Bacchus Trio, the Fear No Music Twentieth Century Ensemble, and the Paley Music Festival in France. She has appeared regularly with the Music of Remembrance series since its inaugural year, and is a member of the Europa Piano Trio. A cello teacher with an international reputation, Mara maintains a large teaching studio and is on a faculty of SPU and PLU. She is vice president of the Applebaum Violin Shop, and is president of the Cello Mundo Foundation.

Chris Burns is principal bassist of Symphony Tacoma. He is also an active freelance musician, performing regularly with the Seattle Symphony, Seattle Opera, and Pacific Northwest Ballet. Chris has been a featured soloist in concerto performances with Symphony Tacoma, Butte Symphony, and the University of Montana Orchestra, as well as in numerous recitals and chamber music collaborations. Chris earned his Bachelors of Music from the New England Conservatory in Boston, and was a Fulbright Scholar at the Universität für Musik in Vienna, Austria. In addition to his performing career, Chris is also the orchestra director at Narrows View Intermediate School in the University Place School District, and was the 2015 UPSD "Teacher of the Year."

A passionate promoter of classical music, **Lisa Bergman** is a national Gracie Award-winning radio announcer on Classical KING 98.1 FM, streaming worldwide at classicalking.org. Her work as a speaker has been featured at music festivals, conventions, and in performance as a narrator with symphonies and chamber orchestras. She is founder of the Mostly Nordic Chamber Music Series in Seattle, and co-founder of NOISE (Northwest Opera in Schools, Etcetera). She served as Executive Director of the Icicle Creek Center for the Arts in Leavenworth, also directing the Adult Piano Retreat program. She was Artistic Director of the Methow Chamber Music Festival from 2003-2006. She is the president of the board of the Orcas Island Chamber Music Festival. For eleven years she and pianist Deborah Dewey collaborated as the acclaimed Ventidita, four-hand piano team, concertizing throughout the Pacific Northwest. Lisa is a concert pianist specializing in collaborative piano and chamber music, and is a graduate of the Juilliard School, the State University of New York at Stony Brook, and the University of Washington, cum laude. She served as an Artist in Residence and member of the University of Washington Music Faculty (1989-1999), teaching in the fields of accompanying and opera coaching. As a recording artist her discography includes six chamber music CDs and one solo CD. As American Artistic Ambassadors, Bergman and violinist Ann Christensen were selected by the United States Information Agency to represent the U.S. on a concert tour of New Zealand, Nepal, Korea, Taiwan, Mongolia, and China. She made her Carnegie Recital Hall debut in 1983. Bergman is a member of the Hall of Fame for the Washington State Music Teachers Association for "extraordinary service, outstanding musicianship, dedication and leadership which have significantly contributed to the development and growth of music education in the State of Washington."