

Artist Series

Jennifer Rhyne, Flute
with Oksana Ejokina, Lark Powers, and Cassio Vianna, Piano;
Mary Jensen, Flute; and Paul Tegels, Organ

Wednesday, April 6, 2022 at 8pm
Lagerquist Concert Hall, Mary Baker Russell Music Center

Pacific Lutheran University
School of Arts and Communication / Department of Music presents

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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

Chanson de l'Aube (Song of the Dawn) **Cassio Vianna (b. 1976)**
Cassio Vianna, piano

Duet No. 1, op. 103 **Jean-Louis Tulou (1786-1865)**
Allegro
Air Varié (Air and Variations)

Mary Jensen, flute

Fanmi Imèn..... **Valerie Coleman (b. 1970)**
Lark Powers, piano

INTERMISSION

Rondo in D Major, K. Anh. 184..... **W. A. Mozart (1756-1791)**
Paul Tegels, organ

TRKs **Ian Clarke (b. 1964) & Simon Painter**

Sonata for Flute and Piano, op. 94 **Sergei Prokofiev (1891-1953)**
Moderato
Scherzo: Presto
Andante
Allegro con brio

Oksana Ejokina, piano

Program Notes

Cassio Vianna's *Chanson de l'Aube* was premiered on May 23, 2018, at the 33rd Festival Internacional de Flautistas, in Lima, Peru. Brazilian poet Carlos Drummond de Andrade once described the dawn as “a party for guests who are asleep.” In the Summer of 2017, I had just relocated from Colorado to Oregon to take on two teaching positions: at Western Oregon University and at Umpqua Community College, which are separated by 130 miles. Those long, early day drives throughout the beautiful Southern Oregon landscape served as inspiration for my composition *Chanson de L'Aube* (Song of the Dawn), a piece that attempts to convey the simplicity, the variety of colors, the contrasting sounds, the silence, and the ultimate majesty of the sunrise. As the title suggests, the piece's song-like character showcases the piccolo's lyrical voice, while its harmony pays tribute to the many French composers who have influenced jazz harmony over the 20th century, hence the piece's French title.

– Cassio Vianna

I'll tell you how the sun rose, —
A ribbon at a time.
The steeples swam in amethyst,
The news like squirrels ran.
The hills untied their bonnets,
The bobolinks begun.
Then I said softly to myself,
"That must have been the sun!"

– Emily Dickinson

Jean-Louis Tulou was a French flutist and composer who taught at the Paris Conservatory and played principal flute for the Paris Opera. Although he was also a partner in the manufacture of flutes, Tulou rejected the new technology of Theobald Boehm's modern flute design as it began to usurp the place of the “simple-system” flute. In 1839/40 Tulou took part in a test of Boehm's revolutionary new flute at the Paris Conservatory, but it was not adopted at the school, largely because of his opposition. He felt that the Boehm flute's sound was “thin, without fullness, which sounded too much like an oboe”, while his own instruments aimed to keep the “sentimental tone of the instrument.” The awkward fingerings required for the older flutes create subtle variations in tone color from note to note, as opposed to newer flutes which are designed for equality of tone and ease of fingering. Despite the eventual dominance of Boehm's 1847 cylindrical flute, many players preferred simple-system instruments throughout the 19th century, despite the fact that they were more difficult to play. Tulou was a prolific composer who wrote exclusively for flute including many flute solos, concerti, duets, trios, and method books. Much like his views on instrument construction, Tulou's compositional style was somewhat old-fashioned during his lifetime, reflecting hallmarks of classical rather than romantic style and balancing virtuosity with sophistication. This duet is one of three works on tonight's program composed by flutist-composers.

The African American flutist and composer **Valerie Coleman** was a founding member of Imani Winds. The Grammy nominee is a recent composer-in-residence for the Philadelphia Orchestra and has had works performed by major ensembles such as the New York Philharmonic, Minnesota Orchestra, Boston Symphony, Atlanta Symphony, and the St. Louis Symphony. The title of Coleman's *Fanmi Imèn* is Haitian Creole for Maya Angelou's famous work, *Human Family*. Both the musical and literary poems acknowledge differences within mankind, either due to ethnicity, background or geography, but Angelou's refrain: “we are more alike, my friends, than we are unlike,” reaffirms our humanity as a reminder of unity. Coleman's work draws inspiration from French flute music blending with an underlying pentatonicism found in Asian traditions, a caravan through Middle Eastern parts of the world merging with Flamenco, and an upbeat journey southward into Africa with the sounds of Kalimba (thumb piano). As the end of the piece approaches, the unaccompanied flute spells out U-N-I-T-Y in a percussive Morse code pattern inspired by djembe drum slaps. *Fanmi Imèn* was commissioned by the National Flute Association for its 2018 High School Soloist Competition.

W. A. Mozart's *Rondo* was originally composed for violin and orchestra in the key of C major (K. 373) in Vienna in 1781. The work was premiered in the same year by violinist Antonio Brunetti, concertmaster of the Salzburg Court Orchestra. In a letter to his father, Mozart called the violinist “a thoroughly ill-bred fellow.” The arrangement for flute in D major is thought to have first been created by F. A. Hoffmeister in 1801. Tonight's performance is an adaptation for flute and organ by Paul Tegels. The work is concise and unabashedly elegant with virtuosic 32nd notes sounding “tossed off” and full of panache as they are interspersed among more lyrical passages.

TRKS was written by British flutist and composer **Ian Clarke**. His music has been described as dreamy, evocative explosive, extraordinary, and funky. This work requires extended flute techniques such as singing and playing simultaneously, flutter tonguing, and overblowing to achieve harmonics. The flute part is performed over a soundtrack reminiscent of club dance music. Notes from the composer: “An individual and dramatic piece...sort of, but not, Pink Floyd for flute. The backing studio track features processed flutes, guitars, samples and drums. Unlike many of my other works, this title doesn’t illuminate and carries no significant meaning beyond leaving a space to which the listener/performer can bring their own thoughts. The markings in the music itself carry more significance. Other than that, there isn’t a conscious programmatic, literary, or other external element. The title was selected by Simon & Ian in the studio to label the file. This was early on in the composition process when I was fiddling around with flicks using trill keys hence ‘TRKS’ was a vague reference to trill keys and not tracks!”

Sergei Prokofiev’s *Sonata for Flute and Piano* is arguably the most substantial piece in the entire flute repertoire. The work is not only masterfully crafted but also quite difficult for both instruments. The sonata was originally composed for flute in 1943 and was adapted by the composer for violin in 1944. The work shows Prokofiev’s penchant for neoclassicism and an adherence to traditional classical formal structures while using adventurous rhythms, textures, and harmonies. The first movement opens with a grandiose theme which is simple except for a flourish of penultimate 32nd note triplets. The dotted rhythms of the secondary theme give it a sly character. The development begins with a staccato solo drumming pattern in the low register of the flute. In contrast to the majestic opening, the movement ends with the melody now soft, high, and in minor before a quick resolution back to D major. The second movement is a true joking and playful scherzo in rondo form, notable for its rhythmic quirkiness. Although written in ¾ time, the melody often occurs in a duple hemiola pattern. Just as the listener becomes comfortable tapping a foot along to the beat, the rhythmic emphasis changes. The jovial banter between perceived meters is briefly interrupted by what sounds like a Russian lullaby which seems to float above the sparse and bare piano accompaniment. The quick and jaunty material resumes with the dueling themes interrupting each other in an especially rhythmically complex manner just before the movement crashes to a close. The third movement has a tender and gentle opening theme, which is a nice respite from the previous movement. This yields to a meandering chromatic triplet melody that is undeniably jazzy. The pompous fourth movement showcases much of Prokofiev’s unidiomatic writing for the flute with the need to project well in the low register and the use of awkward sweeping arpeggiated figures as well as one final screaming high D4 before the dramatic end of the piece. My favorite moment of the entire sonata comes more than halfway through this last movement. A tender and yearning melody with large, downward, anguished leaps appears and is reminiscent of music from Prokofiev’s ballet *Romeo and Juliet*. This material is paired with gently teasing triplets which could also easily depict the young lovers.

– Jennifer Rhyne

About the Performers

Jennifer Rhyne serves as Associate Professor of Flute and Music Theory at Pacific Lutheran University where she also directs the Sølrvinden Flute Ensemble. 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 article “Discovering Muczynski’s Unknown Gem” was published in 2019 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.

Russian-born pianist **Oksana Ejokina** is Chair of the Piano Faculty and Associate Professor of Music at PLU. An artist of great breadth and versatility, she appears frequently as guest recitalist and chamber musician on concert series across the United States and abroad. She has soloed with the Seattle Symphony, St. Petersburg Chamber Philharmonic in Russia, Tacoma Symphony, and performed 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 Performance Today. Her collaborations have included concerts with the Seattle Chamber Players, Avalon String Quartet, violinists Ian Swensen and Andrew Jennings, and cellists Johannes Moser and Anthony Elliott. Ejokina holds a Doctor of Musical Arts degree in piano performance from Stony Brook University. She is the pianist of the Volta Piano Trio, whose recordings for Con Brio label received accolades in multiple international music magazines, such as *The Strad*, *Gramophone* and *American Record Guide*. A sought-after teacher, she has given piano and chamber music masterclasses in colleges and universities across the US and is in demand as an adjudicator. Additionally, Ejokina is Artistic Director of several flagship classical music programs at the Icicle Creek Center for the Arts, including the International Chamber Music Festival/Institute and Winter Piano Festival, which annually welcomes advanced pianists from the most prestigious colleges and conservatories in the US and Canada.

Mary Jensen is Principal Flutist of Symphony Tacoma, Olympia Symphony Orchestra, Tacoma City Ballet Orchestra, and is Principal Flutist and Artist-in-Residence of the Lake Chelan Bach Festival. She has also appeared as Principal Flutist with such orchestras as the Northwest Sinfonietta, Tacoma Opera Orchestra, Federal Way Symphony, Yakima Symphony, Heritage Symphony, Lyric Opera Northwest Orchestra, and South Shore Chamber Orchestra. As a chamber performer, Mary has performed with the Lake Chelan Bach Festival, Second City Chamber Series, Icicle Creek Music Center, Seattle Happy Hour Concerts, and as a guest performer for the Asociación Nacional de Conciertos de Panamá. Mary has appeared as a concerto soloist with numerous orchestras throughout the Northwest region, including Olympia Symphony, Federal Way Symphony, Icicle Creek Chamber Orchestra, Lake Chelan Bach Festival Orchestra, and Tacoma Young Artists' Orchestra. Mary maintains a private studio in Tacoma, where she also is a flute and chamber music coach for the Tacoma Youth Symphony Association and is on the faculty of the Evergreen Music Festival. As a sought-after adjudicator, clinician, and masterclass presenter, Mary has recently taught masterclasses for NAFME All-National and All-Eastern Honor Groups, Pacific Lutheran University and Tacoma Youth Symphony. She conducts flute clinics, adjudicates Solo and Ensemble competitions and coaches sectionals for school programs in the Puget Sound region. Ms. Jensen holds a performance diploma from Oberlin Conservatory of Music, where as a student of Michel Debost she was a recipient of the Dean's Talent and Merit scholarships. Additional studies were with Hal Ott at Central Washington University and baroque flute studies with Kathie Lynn Stewart at Oberlin Conservatory.

In demand as a solo and collaborative artist as well as an adjudicator and presenter, **Lark Powers** has performed at such venues as Philadelphia's Kimmel Center, the 92nd Street Y in New York City and at the Library of Congress in Washington, D.C. Internationally she has been heard in Europe, Mexico and Canada, including performances at the International Festival of Spanish Keyboard Music in Almería, Spain, the Simón Bolívar Amphitheater in Mexico City, and the Bibliothèque de Dinan, in Brittany, France. Pursuing a dual career as pianist and harpsichordist, Dr. Powers has performed with ensembles including the Washington Idaho Symphony, the Fort Collins Symphony, the Baroque Chamber Orchestra of Colorado, Boulder's Seicento Baroque Ensemble, and the Peabody Chamber Players (under the direction of Leon Fleisher). Recent solo performances include repeat appearances at Estes Park Music Festival Winter Series in Colorado, performing at the College Music Society 2017 conference in Vancouver, B.C., a performance at the Oklahoma Music Teachers' Association 2016 State Conference, and frequent two-piano concerts as part of the duo she forms with pianist Ricardo de la Torre. Lark was born in California and grew up studying the piano and the violin. She received a DMA in piano performance from the University of Colorado Boulder and holds three master's degrees in piano, harpsichord and theory pedagogy, and a graduate performance diploma in piano, all from the Peabody Institute of Johns Hopkins University in Baltimore. Her undergraduate studies took place at the University of the Pacific, where she was the recipient of a prestigious Presser Award and earned her degree summa cum laude. Following her studies at UOP, Lark

lived in France for three years where she attended the Conservatoire National de Région de Paris “Hector Berlioz” and received a Premier prix in piano. An active teacher, at PLU she runs the group keyboard program, teaches applied lessons and accompanying. Previously, she taught piano at Washington State University, as well as instructing ear-training and collaborating with the opera department. Prior to her time at WSU, Dr. Powers served on the faculty of East Central University in Ada, Oklahoma as Assistant Professor of Piano where she led the piano area and taught music theory. She has also been on the faculty of the Preparatory Division of the Peabody Institute and served as a Teaching Assistant at the University of Colorado. Interested in scholarship, Dr. Powers has presented on topics including managing performance anxiety, the influence of the great pianist Ricardo Viñes, and birdsong depictions in piano music. She is a proponent of new music, and gave the Latin American premiere of Mark Janello’s *Concerto for Two*. Other recent presentations include the 2017 WSMETA state conference where she presented on pedagogical considerations of Baroque keyboard repertoire, and the 2017 CMS conference in Vancouver where she spoke about the piano music of Arvo Pärt. Influential teachers include pianists Andrew Cooperstock, Seth Knopp, Adam Wibrowski, and Frank Wiens, and harpsichordists Adam Pearl and Elizabeth Farr. Lark also participated in numerous masterclasses, including those of Emile Naoumoff, Stephen Hough and Webb Wiggins.

Paul Tegels, a native of the Netherlands, is Associate Professor of Music, and serves as University Organist at PLU. He received his Doctor of Musical Arts Degree in organ performance and pedagogy and his Master of Arts Degree in choral conducting from the University of Iowa, where he studied organ with Delores Bruch, and choral conducting with William Hatcher. Other degrees and awards include the Artist Diploma and the Master of Music Degree in organ performance from the New England Conservatory in Boston where he studied with Yuko Hayashi and William Porter. He is the recipient of a Fulbright Scholarship from the Netherlands-America Commission for Educational Exchange. He holds teaching and performance degrees from the Stedelijk Conservatorium in Arnhem, The Netherlands, where he studied organ with Bert Matter and harpsichord with Cees Rosenhart. He has done extensive research on the organ and harpsichord concertos of Franz Joseph Haydn, and has played the first American performance of the Haydn *Organ Concerto in D, Hoboken XVIII-2*, of which he has prepared a performance edition. He has published several arrangements for four-hand organ. He is past dean of the Tacoma Chapter of the American Guild of Organists, and is past president of the Westfield Center for Keyboard Studies. Prior to his appointment at PLU, he taught at Bethany College in Lindsborg, KS. Paul Tegels has performed extensively in solo and ensemble concerts in the United States, Europe, Japan, and New Zealand. He has performed at National Conventions of the Organ Historical Society, and has played some of the most significant organs in the US. As a lecturer, he has presented numerous programs at chapter meetings of the American Guild of Organists, and at other conventions. He also performs frequently in duet concerts with University of Illinois professor of organ, Dana Robinson.

Cassio Vianna is the Director of Jazz Studies and Assistant Professor of Music at PLU, where he is responsible for the University Jazz Ensemble and jazz music courses. Born and raised in Rio de Janeiro, Brazil, Dr. Vianna is a composer, pianist, arranger, and educator whose work reflects the broad range of musical and cultural influences he has received during his years of training. He earned a Bachelor of Music degree from Universidade Federal do Estado do Rio de Janeiro, a Master of Music degree from Western Oregon University, and a Doctor of Arts degree in jazz studies from the University of Northern Colorado. Dr. Vianna has been featured as a performer and clinician at festivals and conferences in Brazil, Paraguay, China, and across the U.S. In recent years, Dr. Vianna’s compositions for jazz ensemble have received national recognition, including awards from the National Band Association, Ithaca College Jazz Composition Competition, Jazz Education Network, and the International Society of Jazz Arrangers and Composers (ISJAC). Dr. Vianna’s works have been performed by artists such as Chris Potter, Martha Reeves, Ernie Watts, Tony Kadleck, Danny Gottlieb, Chuck Owen’s Jazz Surge Band, Clay Jenkins, Colorado Jazz Repertoire Orchestra, and the United States Army Field Band (Jazz Ambassadors), among others. His most recent CD, the album *Infância* (2017, Teal Creek Music) features his original compositions for jazz orchestra, which are published by UNC Jazz Press.



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