

4-17-2010

## Rawlins Piano Trio

Cedarville University

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THE CEDARVILLE UNIVERSITY  
DEPARTMENT OF  
MUSIC, ART, & WORSHIP

PRESENTS THE

RAWLINS PIANO TRIO

SATURDAY, APRIL 17, 2010  
7:00 P.M.

RECITAL HALL  
BOLTHOUSE CENTER FOR MUSIC  
DIXON MINISTRY CENTER

## Program

*Opposites Attract* ..... James Lentini  
*Alpha Meets Omega: Calm and mysterious* (b. 1958)  
*Dance of the Yin-Yang: Spirited*

*Trio in G* ..... Claude Debussy  
Andantino con moto allegro—Allegro appassionato (1862-1918)  
Scherzo—Intermezzo  
Andante espressivo  
Finale: Appassionato

## Intermission

*Trio in B Major, Op. 8* ..... Johannes Brahms  
Allegro con brio (1833-1897)  
Scherzo: Allegro molto  
Adagio  
Allegro

*Please no flash photography.  
Please turn off all cell phones & pagers.*

## Artist Biographies

Since its founding in 1987, the Rawlins Piano Trio has distinguished itself as a dynamic group of performers, teachers and scholars. Touring regularly throughout the United States and abroad—most recently in Taiwan and Panama—the artists combine school visits and master classes with performances in a variety of concert venues. Their repertoire is equally diverse, ranging from the standard repertoire to new and undiscovered works deserving to be brought into the limelight. Owing to its expertise as a preeminent interpreter of American music, the ensemble has recorded four CDs of these works on the Albany Records label. Reviewer J. Scott Morrison declared *American Romance*, “A real find!” The fourth disc, *American Discoveries*--released in July 2009--is “...another winner from the Rawlins Trio...they continue their work of bringing us American composers' music that is worth hearing...Their playing is artful, suave and pleasing.” (Morrison) *American Discoveries* presents the Trio's first commissioned composition--*Volvic Maritim* by New York based composer, Daniel Bernard Roumain. A number of new works will be premiered by the Trio in the following seasons. The members of the Trio are Eunho Kim, violin, Marie-Elaine Gagnon, cello and Susan Keith Gray, piano, all of whom are on the faculty of The University of South Dakota Department of Music. The ensemble is named in honor of the late Marjorie and Robert Rawlins, its principal benefactors and graduates of The University of South Dakota in the 1940s.

Originally from Seoul, South Korea, Eunho Kim earned her Bachelor of Music degree in Violin Performance from the Seoul National University and Master of Music and Doctor of Musical Arts degree from the College-Conservatory of Music (CCM), University of Cincinnati, where she also earned a Master of Music degree in Music Theory. She primarily studied violin with Sunshie Kim and Piotr Milewski; chamber music with Peter Oundjian, Lee Fiser, and the Tokyo String Quartet; and orchestral music with Constantine Kiradjieff (Former principal, Cincinnati Symphony Orchestra) and Anna Vayman (Former concertmaster, Kirov Orchestra). As a devoted orchestra player, she started her professional career in orchestra playing when she was still a student in Cincinnati, playing in the Kentucky Symphony Orchestra, Sorg Opera Orchestra, and Dayton Philharmonic Orchestra. Dr. Kim has appeared in orchestra festivals under the direction of Maestros Myung-hun Chung, Michael-Tilson Thomas, Charles Dutoit, and was chosen to be the only student principal (Vn II) at Pacific Music Festival (2000) to play along with Wiener Philharmoniker's Concertmaster and Principals. As an active chamber player, she was a prize-winner in the CCM Chamber Competition in 2001 and has given numerous chamber recitals in Korea, Japan, and the U.S. She also played in the Morningside College (Sioux City, IA) faculty piano trio in 2007-08. Dr. Kim's other previous engagements include the Associate Concertmaster of the South Dakota Symphony, Guest Concertmaster of Northern Iowa Symphony, and teaching at Morningside College, Northwestern College, and Dordt College. She has served as the Concertmaster of the Sioux City Symphony Orchestra since 2005, and joined the faculty of the University of the South Dakota in 2009.

Marie-Elaine Gagnon was admitted to the program for gifted children at the Conservatoire de Musique de Chicoutimi. She earned a Superior Diploma I from the

Conservatoire de Montreal and a Superior Diploma II from the Conservatoire de Quebec. Gagnon has a Master's degree from Florida International University in the studio of Keith Robinson of the Miami String Quartet, and holds a DMA from University of Miami and where she was the assistant of Ross Harbaugh. Gagnon has won numerous music competitions in Canada. She has performed with the Orchestre Symphonique du Saguenay Lac-St-Jean and in Québec City with the orchestra of the Conservatory. In 2000, she won a recital "Jeunes Artistes" broadcasted by Radio-Canada. She has performed in many music festivals, including Le festival du Domaine Forget, The Penderecki String Quartet Chamber Workshop, Orford Center and The National Youth Orchestra of Canada. In May 2002, she was the first cellist to win a scholarship from the D. Robinson Foundation for study at the Aspen Music Festival. She has studied with many well known cellists such as Leslie Snider (Quebec), Desmond Hoebig (Cleveland), Philippe Muller (Paris), Roland Pidoux (Trio Pasquier), Paul Watkins (London) and David Ellis (Alcan String Quartet). She was a member of the Ibis Camerata from 2002 to 2006, based in Miami. They performed in several countries such as Russia, at the White Nights Festival, Serbia and Switzerland. In 2006, their first recording, *Glisten*, was released under the Albany Records label. Gagnon taught in the youth program at the Université de Montréal in Canada and at Barry University in North Miami prior to joining the faculty and the Rawlins Piano Trio at the University of South Dakota.

Susan Keith Gray is in demand as pianist, teacher, adjudicator and clinician. Awards include prizes in the Music Teachers National Association Collegiate Artist Competition, and solo appearances with the Dakota Chamber, Spartanburg, Savannah, Huron, Cherokee, and the University of South Dakota orchestras. Additional recognition as a collaborative pianist has led to recital performances with a number of artists including violinist Scott St. John, cellist Wendy Warner, flutists Leone Buyse and Torkil Bye, clarinetists Richard Hawkins and Theodore Oien and singers Carla Connors, Louis Otey, Scott Piper, Earl Coleman, Charsie Randolph Sawyer, Patricia Prunty. She has served on the Instrumental Accompanying Faculty at the Music Academy of the West and as staff accompanist for national competitions. In the summers, she is Director of the Collaborative Piano Program of the SOAR! Festival (formerly Camp Opera), founded and directed by vocalist Scott Piper. Gray holds degrees in Piano Performance from Converse College and the University of Illinois at Champaign-Urbana and the Doctor of Musical Arts in Chamber Music and Accompanying from The University of Michigan. As a member of the Kobayashi/Gray Duo (violin/piano), she has toured in South America and the West Indies as a United States Artistic Ambassador and in Norway, South Africa and throughout the United States. Since 1993, the Duo has actively performed, premiered, edited and lectured about the music of 19th-21st century women composers, leading to publications and two CD recordings of these works. Other recordings include songs of African-American composers. Gray joined The University of South Dakota faculty and the Rawlins Piano Trio in 1995. In 2005, she was awarded the prestigious Belbas-Larson Award for Excellence in Teaching given annually by the university.

## Program Notes

Award-winning composer and guitarist James Lentini is a recipient of the Segovia International Composition Prize, the McHugh Composition Prize, and the Bluffton University Choral Competition (first prize), in addition to awards from *Meet the Composer* and the *American Society of Composers, Authors, and Publishers* (ASCAP). A new CD of his works entitled *Orchestra Hall Suite* has recently been released on the Naxos *American Classics* Series, and his music also appears on the Capstone, MMC, and CRS recording labels. His composition entitled *The Four Seasons* for classical guitar was recently published by Mel Bay in their *Contemporary Anthology of Solo Guitar Music for Five Fingers of the Right Hand*. Lentini's works have been performed by distinguished solo artists such as guitarist William Kanengiser and recorded by ensembles that include the Krakow Philharmonic Orchestra, Bohuslav Martinů Philharmonic Orchestra, and the St. Clair Trio. Members of the Detroit Symphony Orchestra have regularly performed his works, and commissions include those for the Hanson Institute for American Music and the Plymouth Symphony. He has participated as a juror in the Segovia International Guitar Competition in La Herradura, Spain, and he has been a Visiting Artist at the American Academy in Rome. In 2007, Dr. Lentini accepted an appointment as Dean and Professor of Music of the School of Fine Arts at Miami University in Oxford, Ohio.

In *Opposites Attract*, contrasting forces serve as the framework for the musical ideas and style of the composition. In the first movement, entitled *Alpha Meets Omega*, musical lines moving in opposite directions (contrary motion) open the piece in the right and left hands of the piano, beginning at a relatively close interval and then expanding. This is followed by the violin and cello playing pizzicato motives, again in contrary motion, beginning with a wide interval and then contracting. Musical motives and lines that move in opposite directions, while eventually coming together (attracting), become identifiable structural elements in the work. Another important *opposite* at play in the piece is the juxtaposition of dissonance and consonance that form harmonic and melodic structures. The first five bars, for example, present pitch material based on three or four-note pitch cells, with the interval of a major and minor second appearing frequently. In bar six, rhythmic and motivic ideas remain similar to the opening, but now the pitch center is more identifiable with the harmonic language increasingly diatonic. The contrasting ideas from the beginning of the work reappear in varied presentations throughout the movement, while lyrical melodic passages and interplay between the violin, cello, and piano elicit an overall expressive and reflective musical landscape.

The second movement, entitled *Dance of the Yin-Yang*, employs many of the elements of "opposing" and "attracting" musical ideas that appear in the first movement, but within a more forceful aggressive, and playful structure. There is a rhythmic sense of forward motion that permeates the movement, with lines bouncing in contrary motion that are often interrupted by sharp accented chords from the piano. A center section of the piece offers a more lyrical excursion to contrast the fast-moving opening, eventually leading to a syncopated dance-like motive that appears in various rhythmic formations, often alternating with a musical idea similar to the opening of the piece.

*Opposites Attract* displays my varied musical influences and interests, including a fascination with both tonal and non-tonal music, lyrical melodies, rhythmic vitality, and blended characteristics of classical, jazz, and other idioms. In my mind, many different styles of well-crafted music share a core quality when performed with commensurate musicality, passion, and care. *Opposites Attract* was commissioned by the Rawlins Piano Trio.

James Lentini

Claude Debussy, *Trio in G*

The young Debussy was employed by Madame von Meck (Tchaikovsky's famous patroness) as pianist and teacher, in the summer of 1880, when he composed this piano trio. It was thought to be lost or destroyed but in the 1980s it became available to the public. The first movement autograph score turned up after auction in the New York Pierpont Morgan Library and the remaining movements were discovered by musicologist Elwood Derr in the University of Michigan Library in an auction box of papers from Debussy's former student Maurice Dumesnil. A complete cello autograph in the New York version indicated possible revisions made to the Michigan score and is the only authentic portion for a missing section of twenty-five measures of the last movement. This portion was reconstructed by Professor Derr. Many listeners who are acquainted with Debussy's other works, find it difficult to identify him as the composer of this work. One hears influences of two of Debussy's favorite composers, César Franck and Robert Schumann. One can also hear the seed of Debussy's signature harmonic innovations.

Johannes Brahms, *Trio in B Major*, Op. 8

Composed in 1854, *Trio in B Major*, Op. 8 is the first of Johannes Brahms' four works for violin, cello, and piano, and the first to be published among his entire chamber repertoire. Brahms made a revised version in 1891, which is the one performed most often in our time even though the first version still exists. The piece well exhibits Brahms' style of rich harmonies, complex rhythms, and expansive forms. Notably intriguing is the choice of keys: all four movements are in the key of B—not following the tradition of using a different key for an inner movement—alternating major and minor keys from movement to movement (I. B major; II. B minor; III. B major; IV. B minor). This piece is one of the early examples of a multi-movement work that starts in a major key and ends in the parallel minor.



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