

An Evening of World Premieres

Music by Bill Robinson

Nelson Music Room, East Duke Building, Duke University
Tuesday, February 22, 2011 8:00 PM

An Introduction to Tonight's Festivities

Bill Robinson (b. 1955)

Aditya Hridayam (May 14—August 10, 2006) for Oboe, Violin, and Piano

Joseph Robinson, oboe; Mary Kay Robinson, violin; Thomas Warburton, piano

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|---|--------------------------------------|
| I. One Chord is Enough | <i>Moderoboinsono</i> |
| II. Aditya hridayam punyam sarv shatru veena shanam | <i>Glacial</i> |
| III. Twisted Jig | <i>Tierkoerperbeseitigungsgesetz</i> |

A Major Piano Sonata* (May 9—October 29, 2008)

John Noel, piano

- | | |
|--------------------------------|------------------------------|
| I. Heavy Pedal | <i>Moderato</i> |
| II. Roll Over Stockhausen | <i>Moderato again</i> |
| III. Tell Chuck Berry the News | <i>Allegro knucklebuster</i> |

**not actually in A Major*

_____ 5 minute intermission _____

Birthday Trio (September 11—November 15, 2010) for Violin, Viola, and Cello

Eric Pritchard, violin; Yoram Youngerman, viola; Elizabeth Marshall, cello

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| I. A Modest Beginning | <i>An Excellent Tempo</i> |
| II. Dr. Albert Hofmann's Bike Ride | <i>Presto Change-o</i> |
| III. Seasonal Affective Music | <i>SSSLLLOOOWWW</i> |

The Three Kinds of Music (February 21—June 5, 2010) for Piano Trio

Eric Pritchard, violin; Stephanie Vial, cello; Vincent van Gelder, piano

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| I. Human Music | <i>Allegro pidooma</i> |
| II. Angel Music | <i>Namaha Shivaya</i> |
| III. Devil Music | <i>Allegro boogerini</i> |

About Aditya Hridayam

On March 31, 2006, there was a concert of five of my eleven sonatas for solo violin at Duke University, put on by Eric Pritchard and several of his students. Joseph and Mary Kay Robinson were in attendance, and asked me to write something they could play together. After finishing the *Govinda Sonata* for flute and piano, I was delighted to comply with the request, and this trio is the result.

The **Aditya Hridayam** is a hymn in Valmiki's *Ramayana* associated with the Sun or Surya and was recited by the great sage Agastya to Rama on the battlefield before fighting with Ravana. This historic hymn starts at the beginning of the Battle with Ravana, when Lord Rama is fatigued and getting ready to fight.

I find the first line of the Aditya Hridayam very useful as a forgiveness mantra. The main theme of the second movement corresponds to this first line.

The tempo marking for the last movement, "Tierkoerperbeseitigungsgesetz", is German for "Animal Carcass Removal Law". Such a lovely language.

About A Major Piano Sonata*

I first attempted a piano sonata in 1982; it was performed once at NTSU in Denton Texas for a very small audience. I have salvaged some ideas from the middle movement for this sonata's middle movement, and also some thematic material from the early third movement for this sonata's finale.

While most of my works include piano, it has been a challenge to compose a solo work; my inner ear is more attuned to less percussive instruments or voice, and to a variety of tone colors. It is not surprising that this piece took an unusually long time to write, although the elapsed time is also due to other activities this summer and fall.

My first piano lessons were at age three, in Denton, 1958. The only performance I gave on piano was in kindergarten, when I was dressed as a clown and had a large star, dyed blue, carved into my otherwise very short hair, which was dyed white. Currently I only play in the privacy of my boudoir to help compose and rely on others for performance.

I promised when composing this work that the dedication would go to the first pianist to perform and record it—and so it is now dedicated to John Noel.

**not actually in A Major*

About Birthday Trio

Originally, this trio was intended as a kind of sketch for the first three movements of a symphony, which would have an extra movement as a finale. Soon after finishing this trio, I came down with a lingering case of bronchitis, and reconsidered the prospects of the larger scale version. I really haven't decided if this trio will eventually expand to orchestral dimensions.

The title *Birthday Trio* refers to the potential fourth movement of the symphony, which would be based on a speech by Martin Luther King—who, like me, was born on January 15. Even without this, it is handy to have a birthday piece, since radio stations frequently feature composers on their birthday.

The second movement's title refers to the famous bicycle ride of Dr. Albert Hofmann, respected Swiss chemist, who in 1943 took the world's first acid trip. He died in 2008, at age 102.

The third movement reflects the dark, cold part of the year, which I find particularly difficult due to my arthritis; North Carolina is about as far north as I care to live.

About The Three Kinds of Music

I wrote *The Great American Piano Trio* in 1983 that was premiered at my senior recital at UNT (then NTSU) in Denton, Texas in 1984. I had hoped that my uncle, a cellist teaching at Vanderbilt, would take it up, but this did not happen, and as there was no further interest in this piece I scrapped it. However there was some very good material in the work, especially in the last movement, and I further developed this for jazz band in 1990 as the "Allegro boogerini"

movement of the *Popular Music of Planet X*. Sadly, this piece has remained in my files, as it falls between the music that jazz bands are accustomed to, and what classical groups would care for.

In the last few years I have started associations with local musicians and performances are now possible for chamber works. I returned to writing a piano trio in February 2010, with a new first movement. Then I took the Allegro boogerini and recast it, again expanded and improved, back into piano trio format, as the final movement, "Devil Music". Given this evocative title, the first movement turned into "Human Music", which gave me the great challenge of the middle movement, which had then to be "Angel Music". (You may notice that my angels tend to be despondent, while the demons have a good time.)

"Pidooma", from the tempo marking of the first movement, is an engineering term denoting the origin of many useful concepts.

This work is dedicated to my close friends violinist Eric Pritchard and cellist Bonnie Thron. Unfortunately, Bonnie was unable to participate in this premier concert.

Tonight's Musicians

Vincent van Gelder, pianist, was born in Rotterdam, The Netherlands, Vincent started playing the piano at the age of twelve. It was not until two years later, after hearing the first Liszt Piano Competition in Utrecht, that he became really interested in music. At first, he studied at a local music school, then was admitted to the Conservatory of Hogeschool Enschede at the age of eighteen. In the summer of 1990, Vincent studied with Czerny-Stefanska during the Chopin masterclasses in Duszniaky, Poland. From 1995 till 1997, Mr. van Gelder studied at the Latvian Academy of Music in Riga, Latvia. His teachers there were Theofilis Bikis and Arnis Zandmanis. Mr. van Gelder holds BM and MM degrees from the Conservatory of Hogeschool Enschede and MM in performance from the Southern Illinois University at Carbondale where his teacher was Wilfred Delphin. In 2003, he graduated with a DMA in piano performance from the University of Missouri at Kansas City where he studied with Richard Cass.

Vincent currently lives in Greensboro, North Carolina. He appears regularly as a soloist. Recently he performed at the *Focus on Piano Literature* conference in Greensboro, and also was the soloist for Gershwin's *Rhapsody in Blue* with the Greensboro Concert Band.

Elizabeth Marshall, cellist, is a graduate of (CCM), was born in Las Vegas, Nevada, where she received Top Prize in the Bolognini International Strings Competition in 1998. She later went on to win the Silver State Chamber Music Award in 1999. While completing her Bachelor of Music and Artist Diploma degrees at the Cincinnati College-Conservatory of Music, and studying with Lee Fiser, Ms. Marshall toured Boston in December of 2000 as a member of the Adriatic Piano Trio. She performed in Beijing and Tianjin, China in August and September of 2002 as a founding member of the Reverie Piano Quartet. Ms. Marshall was the cello instructor for the International Youth Music Festival and the Bowling Green String Festival in the summer of 2006.

Elizabeth became an Artist in Residence at Bowling Green State University in Bowling Green, Ohio, in 2005 and served as the cello instructor at Heidelberg College in Tiffin, Ohio, from 2005 to 2008. As a member of the Eastern Piano Trio, the ensemble in residence at Heidelberg, Elizabeth maintained a rigorous teaching and performing schedule and also worked as a consultant for Cleveland Violins, where her interest in lutherie developed. As the Executive Director for Desert Strings in Las Vegas, she continued to study instrument and bow repair and restoration. Elizabeth Marshall received a position at Pasewicz String Instrument in Raleigh, North Carolina, in the Fall of 2010 where she serves on the restoration staff and is the workshop manager.

John Noel, pianist, native of Henderson NC, studied at the NC School of the Arts, Oberlin Conservatory, Juilliard, the Schola Cantorum, and Rice University. He spent three years in Paris on a Fulbright Scholarship, a Harriet Hale Woolley Scholarship and a Société Générale Scholarship. He has performed in many European countries. John performed on last February's *Memorial for Akanda* program.

Eric Pritchard, violinist, has been a member of Ciampi Quartet since 1995 and was formerly the first violinist of the Alexander and Oxford Quartets. Mr. Pritchard has taught at Miami University, San Francisco State University, City University of New York and the North Carolina School of the Arts. He was winner of the National Federation of Music Clubs Award in Violin as well as the first-prize winner at the Portsmouth (England) International String Quartet Competition and the Coleman and Fiscoff national chamber music competitions. He has performed widely as a recitalist and as soloist with the Boston Pops and orchestras in Europe and South America. His major teachers were Eric Rosenblith, Josef Gingold, Ivan Galamian and Isadore Tinkleman and he holds degrees from Indiana University and the Juilliard School. He has performed many works by Bill Robinson since 2006.

Bill Robinson, composer, was born in Denton, Texas in 1955. He started piano lessons at age three and violin at nine. He moved to Massachusetts in 1961. Composition started in 1972 at Phillips Academy, Andover. After that came a year at Eastman School of Music, then many years at UNT in Denton Texas, earning a BM in composition in 1984. Bill came to North Carolina in 1987.

Bill came to Raleigh in 2001 to study physics at NCSU, and earned a BS in 2004, and a PhD in 2010. He has constructed a novel plasma confinement experiment and is now a lecturer on the physics faculty at NCSU.

Bill has recorded nine CDs, and has a website at billrobinsonmusic.com that has all his scores and recordings. He will not let his delusions of grandeur interfere with his astonishing humility, or maybe vice versa.j

Joseph Robinson, oboist, has been one of the outstanding orchestral musicians of his generation, serving as Principal Oboe of the New York Philharmonic for 27 years from June 1978 until September 2005. Known especially for his lyricism and phrasing, he has performed concerti, orchestral, and chamber works in concert halls around the world to international critical acclaim.

Mr. Robinson has had a distinguished teaching career, serving for more than 20 years as head of Oboe Studies at the Manhattan School of Music, where he helped establish the first Master of Orchestral Studies degree in America and from which he received the Presidential Medal for Meritorious Faculty Service in 2005. He has taught at the University of North Carolina School of the Arts, the University of Maryland, Duke University and at Lynn University's Conservatory of Music in Boca Raton, Florida. His many students occupy important positions all over the world.

Mr. Robinson has been a frequent keynote speaker, author, event producer, publicist and fundraiser. He holds degrees from Davidson College (A.B. and an honorary doctorate) and from Princeton University (Master of Public Affairs).

Today, Mr. Robinson resides in Blaine, Washington with his wife, violinist Mary Kay Robinson. They are parents of three remarkable daughters — executive Katie, doctor Jody and diva Becky.

Mary Kay Robinson, violinist, is a 1968 graduate of the Juilliard School, where she studied with Dorothy DeLay and Ivan Galamian. She studied chamber music with Felix Galimir, Donald Weilerstein, Josef Gingold and members of the Guarneri String Quartet. She furthered her education with studies with Glenn Dicterow, Gregory Fulkerson and Gerald Beal. Her first job after graduation was as violin instructor at the University of Tennessee, in her hometown of Knoxville, where she filled in for her former teacher, William Starr, who was on sabbatical in Japan. She was a member of the University of Tennessee String Quartet and later held a similar position in the University of Maryland String Quartet.

Mary Kay was member of the Atlanta Symphony Orchestra from 1969 to 1973, where she also participated in many chamber music concerts with her orchestra colleagues. Later she joined the New Jersey Symphony Orchestra and substituted for many years with the New York Philharmonic Orchestra. She has played chamber music with many illustrious musicians including Paul Neubauer, Kerry McDermott, Muneko Otani, Dan Foster, Yehonatan Berrick, Fred Sherry, Steve Balderston, and Peter Lloyd, Andres Cardenes, and David Harding.

She has toured with Solisti New York and spent many summers playing with the OK Mozart Festival, Grand Teton Music Festival, and Bellingham Festival of Music. All the while she has maintained an active private teaching studio and worked on the ground floor of a joint project with the NJ Symphony and the Newark city schools, bringing string teaching to second, third and fourth graders. She helped develop the NJ Symphony's Outreach program, which today carries music to people all over the state of NJ from hospitals and nursing homes to museums, libraries and schools. In 2008 she taught at Duke University as well as maintaining a private studio. Also that year, she performed Bill Robinson's *Sonata for Solo Violin #4* at Brevard, NC.

Stephanie Vial, cellist, is a sought after lecturer, soloist, and continuo player. She is the co-director and principal cellist of the Vivaldi Project, and has also performed with such groups as the Atlanta Baroque Orchestra, Apollo Ensemble, Les Violons du Roy, and the modern/ period chamber ensemble, Arcvoce. As a baroque cellist, she has recorded for Dorian, Naxos, Centaur Records, and Hungaroton. *Fanfare Magazine*, in a review of the Naxos recording of Quantz flute sonatas, gives "a particular bow to Stephanie Vial, who manages to make each cello intervention a delight to the ear." Ms. Vial received her training on the modern cello at Northwestern University, followed by a Master's Degree at Indiana University and a DMA from Cornell University. She is an adjunct faculty member at UNC-Chapel Hill.

Thomas Warburton, pianist, has lived and performed in the Triangle area since the fall of 1969. In 2005 he retired after 36 years on the music faculty of the University of North Carolina. He has performed in solo and collaborative recitals in a variety of venues, especially California, Michigan, Ohio, and New York. He has been associated with the Mallarmé Chamber Players since 1993 and appears on three of their recordings including a recent CD of T. J. Anderson's Spirit Songs with Bonnie Thron. He regularly substitutes as organist for churches in Durham and Chapel Hill. He has given first performances of music by a variety of American composers including T. J. Anderson, William Albright, Sydney Hodkinson, and most recently Allen Anderson, who wrote "Some Ragged Spots" for him in 2009.

Yoram Youngerman, viola, has performed in major venues worldwide including the Lincoln Center, New York; Barbican Center, London and other venues in Washington, Toronto, Amsterdam, Zurich, San Francisco, and Berlin. He has performed extensively around the country as a member of the international award-winning Amernet String quartet and has been invited to collaborate with prominent ensembles, including the Tokyo String Quartet, Ying String Quartet, members of the Cleveland String Quartet, Ciompi String Quartet, and as a guest solo artist with the Cincinnati Symphony Orchestra. Mr. Youngerman served on the faculty of the University of Cincinnati College Conservatory of Music, Northern Kentucky University, and East Carolina University. At ECU, he was also director of the Chamber Music Program. More recently he spent a year teaching at the Jerusalem Rubin Academy of Music in Israel before returning to Chapel Hill.