

## About the Composer

**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. His compositions have started to be performed locally, but his delusions of grandeur have not yet been confirmed. Bill has recorded twelve CDs, and has a website at [billrobinsonmusic.com](http://billrobinsonmusic.com) that has all his scores and recordings. In 2011 he wrote his *Autobiography*, which is available in print, downloadable at his website [billrobinsonmusic.com](http://billrobinsonmusic.com), and also recorded as an audio book.

## Upcoming Department of Music Events

\*The following events are free and open to the public.\*

### Tuesday, January 13

5 pm — Nelson Music Room, East Duke Building  
**Cello Master Class with William Conable**

### Thursday, January 15

5 pm — Baldwin Auditorium  
**Piano Master Class with Nathan Hess**

### Thursday, January 15

7:30 pm — Room 101, Biddle Music Building

## Alexander Technique Master Class with William Conable

### Friday, January 16

4:30 pm — Biddle Music Building, Fountain Area

## Rare Music Concert: Music For Two Violins

Eric Pritchard and Andrew Bonner, baroque violins;

William Conable, baroque cello; Elaine Funaro, harpsichord

Works by Telemann, Cervetto, and Handel

Presented in assoc. with DUMIC (Duke University Musical Instrument Collections)

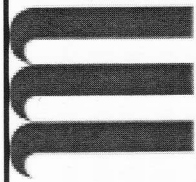
### Friday, January 16

8 pm — Baldwin Auditorium

## From Liszt to Today: Nathan Hess, piano

Works by and inspired by Franz Liszt, including John Corigliano's

"Gazebo Dances for Four Hands" with pianist David Heid



## Duke University Department of Music

**Eric Pritchard, violinist**  
**Greg McCallum, pianist**

**January 11, 2015**

**4:00 PM**

**Baldwin Auditorium**

Sonata for Violin and Piano in G Minor (1917)

Allegro vivo

Intermède: Fantasque et léger

Finale: Très animé

Claude Debussy  
(1862-1918)

Three Pieces for Violin and Piano (2014)

Waltz For Our Time

Diatonic Phrygian Tetrachord

Mozart's Twelve-Tone Row

Bill Robinson  
(b. 1955)

*Intermission*

Sonata #3 in C Minor, Op. 45 (1886)

Allegro molto appassionato

Allegretto espressivo alla Romanza

Allegro animato

Edvard Grieg  
(1843-1907)

## Three Pieces for Violin and Piano

### Waltz For Our Time

In the spring of 2014, I had a powerful dream of Neem Karoli Baba, my guru, asking me to write a piece for “violin and...” However my hearing isn't very good, and I didn't quite hear or remember the rest of the instrumentation! I hadn't been able to compose since mid-January and needed something to get out of the funk. When Eric Pritchard asked me for some violin and piano music to be performed at Duke University in January 2015, I figured that would do the trick. I then wrote three short pieces that can be played together as if it was a sonata, if so desired. I've always been partial to waltzes and waltz-like music, which can be found throughout my works from the earliest years.

### Diatonic Phrygian Tetrachord

On July 6, 2014, WNYC broadcast “The World's Most-Used Musical Sequence,” which was an hour-long compilation of musical excerpts demonstrating the use of the Diatonic Phrygian Tetrachord. NPR followed up with five minutes on *Weekend Edition* on July 20. Despite the forbidding academic name, this series of four notes, with many modifications, has been used for centuries by musicians all over the world.

The basic sequence is four descending notes with the pattern *whole step, whole step, half step*. On a piano keyboard, one example would be the four white notes going down starting from E. Retrograde, it would be B C D E; inverted it would be E F# G# A. Another type of modification is increasing the intervals, such as to major third, major third, minor third. When harmonized in the manner frequently found in flamenco music, it is known as the Andalusian Cadence. Other kind of modifications are altering the order (such as the opening notes of Beethoven's Fifth), or interposing notes while the sequence remains relatively stressed.

This composition uses the Diatonic Phrygian Tetrachord both unmodified and highly modified in pretty much every way I could think of, frequently with several modifications simultaneously, in a reasonably contemporary idiom. I will leave it to musicologists yet unborn to deal with the analytical details, as I have some pride in not having opened a music theory book since 1975, and I don't want to have to look things up.

### Mozart's Twelve-Tone Row

This piece is a modern take on the most dissonant music written by Mozart; the final half of the final movement of his 40th Symphony. This section starts with what is very nearly a twelve-tone row. What I have done here, as I have done several times in the past, is to see what I would do with the key ideas of this piece written in my own style and form. This is by no means an arrangement of the original, but instead is an entirely new work. (Never fear—as I have never written in the twelve-tone style, which I find obnoxious in the extreme, I have not done so here either.)

--- Bill Robinson

## About the Artists

**Eric Pritchard** enjoys an active career as a chamber player, soloist and teacher. As first violinist of the Ciompi String Quartet he tours widely and serves as Professor of Violin at Duke University. Major awards include first prizes at the London International String Quartet Competition and at the Coleman and Fischeff national chamber music competitions. His solo and chamber music performances have been recorded on the Albany, Amplitude, Arabesque, Carlton, CRI, Gallo, Gasparo, Mastersound, MSR, Naxos, Pro Organo, VAC, and Verdi labels. Mr. Pritchard has performed as concerto soloist with orchestras such as the Boston Pops, Indianapolis Philharmonic and the Orchestra of New England and has served as Concertmaster of the Columbus Symphony, the Opera Company of North Carolina and the Spoleto Festival.

A native of New Hampshire, Mr. Pritchard studied at the New England Conservatory, the Indiana University School of Music, and The Juilliard School, where he received a Master of Music in 1985. His principal teachers were Joseph Gingold, Ivan Galamian, Eric Rosenblith and Giorgio Ciompi. He is currently engaged in intensive study of the Alexander Technique and baroque performance practice. Mr. Pritchard resides in Durham, NC with his wife, Laura Lawton, and his sons, Shea and Aaron.

Pianist **Greg McCallum** has performed across North and South America, the Caribbean, Europe, and Asia in some of the world's most prestigious concert halls including the Kennedy Center for the Performing Arts in Washington, D.C., Preston Bradley Hall in Chicago, New York's Weill Recital Hall at Carnegie Hall, St. Martin-in-the-Fields in London, and at the Banff Centre in Alberta, Canada. McCallum received music degrees from the University of Maryland at College Park, the Eastman School of Music in Rochester, New York, and the Hochschule für Musik in Würzburg, Germany. He has won many honors in piano competitions, frequently appears on radio and television, and his recordings have been featured in *Gramophone*, *Fanfare*, and *Clavier* magazines.

A dedicated teacher, McCallum maintains a private studio of advanced students who have won honors in regional and international piano competitions. In both his performing and teaching, McCallum has been greatly influenced by the Feldenkrais Method® of somatic education. He is a licensed Feldenkrais practitioner and finds much joy in helping others realize their full potential at the keyboard through his unique use of the Feldenkrais Method®. For more information, please visit his website, [www.gregmccallum.com](http://www.gregmccallum.com).