



summer chamber music series

The Union Forever: Ideas of America

Presented by **Eric Pritchard**

Eric Pritchard, violin

Clara Rottsolk, soprano

Elizabeth Anderson, cello

Brandt Fredriksen, piano

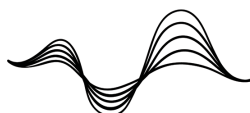


May 22, 2026

7:00 PM

Baldwin Auditorium, Duke University

Presented by:



DUKE MUSIC

The Ciompi Quartet Fund

Program

Know Ye The Lord Is God Christian Latrobe (1758-1836)
arr. Bill Robinson

Revolution Songs for soprano, violin,
cello and piano music by Bill Robinson (b. 1955)

The Congress lyr. Jonathan Odell

Young Ladies in Town lyr. anon; mel. Barbara Allan

The American Vicar of Bray lyr. anon; mel. from “Country Gardens”

My Love Is Gone to Sea lyr. and mel. Frances Hopkinson

The Union Forever lyr. John H. Hewitt; mel. Gaetano Donizetti

Piano Trio, Op. 150 (1938) Amy Beach (1867-1944)
Allegro
Lento espressivo – Presto
Allegro con brio

INTERMISSION

Café Music (1987) Paul Schoenfeld (1947-2024)
Allegro
Rubato – Andante moderato
Presto

Lyrics

Know Ye The Lord Is God

Know ye that the Lord, The Lord, He is God!
It is He that made us and not we ourselves,
We are His people, and the sheep of His pasture.

Revolution Songs

I. The Congress (1776)

Ye, Tories all rejoice and sing, success
to George our gracious King.
The faithful subjects tribute bring, and
execrate the Congress.

These hardy knaves and stupid fools,
some apish and pragmatic mules,
Some servile acquiescing tools,
These compose the Congress.

Then Jove resolve to send a curse,
And all the woes of life rehearse
Not plague, not famine, but much worse,
He cursed us with a Congress.

Then peace forsook this hopeless shore,
Then cannons blazed with horrid roar,
We hear of blood, death, wounds, and gore,
The offspring of the Congress.

Prepare, prepare, my friends prepare,
For scenes of blood, the field of war
To royal standard we'll repair,
And curse the haughty Congress.

Huzza! Huzza! And thrice Huzza!
Return peace, harmony, and law!
Restore such times as once we saw,
And bid adieu to Congress.

II. Young Ladies in Town

1) Young ladies in town, and those that live 'round
Wear none but your own country linen;
Of economy boast, let your pride be the most
To show clothes of your own make and spinnin'.

What if homespun, they say, be not quite as gay
As brocades. Be not in a passion
For once it is known 'tis much worn in town
One and all will cry out 'tis the fashion!

2) And as one all agree, that you'll not married be,
To such as will wear London factory;
But at first sight refuse, tell 'em such you will choose,
As encourage our own manufactory.

No more ribbons wear, nor in rich silks appear,
Love your country much better than fine things,
Begin without passion, 'twill soon be the fashion,
To grace your smooth locks with a twine string.

3) Throw away your bohea, and your green hyson tea,
And all things of a new fashioned duty;
Get in a good store of the choice Labrador,
There'll soon be enough here to suit ye.

These do without fear and to all you'll appear,
Fair charming, true, lovely and clever,
Though the times remain darkish,
Young men will be sparkish,
And love you much stronger than ever.

III. The American Vicar of Bray

(edited for length)

1) When Royal George rul'd o'er this land,
And loyalty no harm meant,
For church and king I made a stand,
And so I got preferment.

I still opposed all party tricks,
For reasons I thought clear ones,
And swore it was their politics,
To make us Presbyterians.

Chorus

And this is law I will maintain,
Until my dying day, sir,
Let whatsoever king will reign,
I'll be the Vicar of Bray, sir.

2) When Stamp Act pas'd the Parliament,
To bring some grist to mill, sir,
To back it was my firm intent,
But soon there came repeal, sir.

I quickly join'd the common cry,
That we should all be slaves, sir,
The House of Commons was a sty,
The King and Lords were knaves, sir.
(Chorus)

3) A Congress now was quickly call'd,
That we might act together;
I thought that Britain would apall'd
Be glad to make fair weather,

And soon repeal th' obnoxious bill,
As she had done before, sir,
That we may gather wealth at will,
And so be tax'd no more, sir.
(Chorus)

4) But Britain was not quickly scar'd,
She told another story;
When independence was declar'd,
I figur'd as a Tory;

Declar'd it was rebellion base,
To take up arms — I curs'd it —
For faith it seemed a settled case,
That we should soon be worsted.

5) The French alliance now came forth,
The papists flocked in shoals, sir,
Friseur Marquises, Valets of birth,
And priests to save our souls, sir.

Our "good ally," with tow'ring wing,
Embrac'd the flattering hope, sir,
That we should own him for our king,
And then invite the Pope, sir.
(Chorus)

6) When Howe, with drums and great parade,
March'd through this famous town, sir,
I cried, "May Fame his temples shade
"With laurels for a crown, sir."

With zeal I swore to make amends
To good old constitution,
And drank confusion to the friends
Of our late revolution.

7) But poor Burgoyne's denounced my fate,
The Whigs began to glory,
I now bewail'd my wretched state,
That I was e'er a Tory,

By night the British left the shore,
Nor car'd for friends a fig, sir,
I turn'd the cat in pan once more,
And so became a Whig, sir.

8) I call'd the army butch'ring dogs,
A bloody tyrant King, sir,
The Commons, Lords, a set of rogues,
That all deserved to swing, sir.

Since fate has made us great and free,
And Providence can't falter,
So long till death my king shall be,
Unless the times should alter.
(Chorus)

(from *Rivington's Royal Gazette*, June 30, 1779)

IV. My Love Is Gone To Sea

1) My love is gone to sea,
Whilst I his absence mourn,
No joy shall smile on me
Until my love return.

He ask'd me for his bride,
And many vows he swore,
I blushed and soon complied
My heart was his before.

2) One little month was past,
And who so blest as we,
The summons came at last,
And Jemmy must to sea.

I saw his ship so gay,
Swift fly the wave-worn shore,
I wiped my tears away,
And saw his ship no more.

3) When clouds shut in the sky,
And storms around me howl,
When livid lightnings fly,
And threatning thunders roll,

All hopes of rest are lost,
No slumbers visit me,
My anxious thoughts are toss'd,
With Jemmy on the sea.

—Francis Hopkinson

V. The Union Forever!

1) Proud land of the free! Where the exile seeks rest,
And blesses the flag that waves o'er him;
Where plenty is strewn o'er the earth's verdant breast,
And man sees no danger before him.

The cry of disunion has sail'd on the air,
And traitors thy strong bonds would sever;
The demon of discord has crawl'd from his lair,
While patriots cry "Union forever!"

Chorus

Then up with our Flag! Give its Stripes to the wind,
Its Stars shall be prostrated never!
We'll leave our lov'd homes and their treasures behind
And fight for the Union forever!

2) There are hearts at the North that are true to the cause,
The South hath its Patriots undaunted;
The East and the West have their friends of the laws,
Who will always be ready when wanted.

Then, who is there fears for a Union so strong,
That the Federal Compact shall perish?
It shall last, while the sun in its pride rolls along,
And Washington's mem'ry we cherish.

(Chorus)

—John H. Hewitt

Notes on *Revolution Songs*

I. The Congress

I thought I would get a start by setting pro-Tory lyrics by Jonathan Odell (1737 -1818) to his song from 1776. Odell had a lot of fun publishing poems against the Revolution and in support of the Crown, and for his efforts had to flee to Nova Scotia and then to New Brunswick, as so many others did in those days. The original composition used the tune "Nancy Dawson", which I didn't use at all in this work; this is the only song in this cycle where the music is entirely my own.

II. Young Ladies In Town

In 1768, Bostonians refused to import commodities from Great Britain unless the import duties were repealed. The *Boston News Letter* published an anonymous poem asking young women to only wear American-made

cloth (much like Gandhi would do to end the British Raj 140 years later). The melody used for this poem is a Scottish traditional tune frequently used for the song “Barbara Allen”. I’ve taken many liberties with the melody, and all the rest is my own.

III. The American Vicar of Bray

This began with the 17th century folk melody “Country Gardens”, used in *The Quaker’s Opera* of 1728. “The Vicar of Bray” is a satire based on this tune about a vicar who switches sides repeatedly during changes in the Established Church through the reigns of several monarchs to keep his job. A parody of this parody, “The American Vicar of Bray”, with the same chorus, came out in *Rivington’s Royal Gazette* in 1779, poking fun at the shifting loyalties of some colonists during the war. This song, after my mutilation, is, therefore, a parody of a parody of a parody of a parody. The original is ten verses plus choruses; I have omitted two verses and only used the chorus three times. The penultimate verse uses the melody “Over the Stone”, a Welsh song composed after the Battle of Bosworth Field in 1485.

IV. My Love Is Gone To Sea

This song is from a collection of eight published in 1788, composed by Francis Hopkinson and dedicated to George Washington. Hopkinson was one of the signers of the Declaration of Independence, and was an important figure in the Revolutionary War era. He was the first published American composer. I used the lyrics and (once again) took many liberties with the tune, with all else being my own.

V. The Union Forever

John H. Hewitt published “The Union Forever” in 1850 to cheer on the anti-secession and anti-slavery factions in the decade before the Civil War. He used a tune from *Lucia di Lammermoor* by Gaetano Donizetti. While this may seem out of place in a collection of Revolutionary War songs, the goal of the Revolution, one unified country free from foreign domination, only happened after the Civil War—when the United States became a singular, not plural, noun. All besides melody and lyrics is either mine or stolen from the best sources.

—**Bill Robinson**

About The Artists

Eric Pritchard has been serving as First Violinist of the Ciompi Quartet of Duke University since 1995. His previous appointments as First Violinist of the Alexander and Oxford String Quartets included positions at City University of New York, San Francisco State University, the University of North Carolina School of the Arts, and Miami University. A native of Durham, New Hampshire, he 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 Josef Gingold, Ivan Galamian, Eric Rosenblith and Giorgio Ciompi. Pritchard was awarded First Prizes at the London International String Quartet Competition and at the Coleman and Fischhoff national chamber music competitions. He was also the winner of the National Federation of Music Clubs Award in violin in 1981.

Mr. Pritchard has appeared as concerto soloist with orchestras including the Boston Pops, the Indianapolis Philharmonic and the Orchestra of New England. He has served as Concertmaster of the Columbus Symphony, the Opera Company of North Carolina and the Spoleto Festival Orchestra. As a baroque violinist, he performs on an historically restored 18th century British violin from the Duke University Musical Instrument Collection. Pritchard has premiered string quartets by illustrious composers such as Aaron Copland, Sir Peter Maxwell Davies and his solo and chamber music performances have been released on Naxos, MSR Classics Albany, Amplitude, Arabesque, Carlton, CRI, Gallo, Gasparo, Mastersound, Pro Organo, VAC, and Verdi labels.

As a certified teacher of the Alexander Technique, Pritchard offers workshops and classes for instrumentalists and singers at Duke and elsewhere that focus on achieving peak performance through increased body awareness. He resides in Durham, NC with his wife, Laura Lawton and sons, Shea and Aaron.

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“With a silken voice capable of extraordinary power” (*San Diego Union-Tribune*), soprano **Clara Rottsolk**’s solo appearances have taken her across the United States, the Middle East, Japan, and South America. She has appeared as a soloist with prominent modern orchestras and period instrument ensembles under the direction of conductors including Grete Pedersen, Nicholas McGeegan, Jos van Veldhoven, Dinis Sousa, John Rutter, Stephen Stubbs, Ruben Valenzuela, Daniel Hyde, and Andrew Megill. Rottsolk is also dedicated to chamber and recital repertoire with “sophisticated mastery of the nuances of the libretto: with perfect diction and expressive delivery” (*Cleveland Classical*). She performs with

ensembles including TENET, Piffaro the Renaissance Wind Band, Colorado Bach Ensemble, ARTEK, Les Délices, Acronym and the Sebastians. Frequently in demand as a festival soloist, her credits include Carmel Bach, Berkeley Early Music, Montréal Baroque, Spoleto USA, Seattle Bach, Winter Park Bach, St. Louis Bach, Indianapolis Early Music, Whidbey Island Music, and Boston Early Music.

Her solo recordings include Mendelssohn's Bach *St. Matthew Passion* with Bethlehem Bach on the Analekta label; *Myths and Allegories*, French Baroque cantatas with Les Délices; Nicholas White's *Songs of Innocence* and *The Raven* for MSR Classics; the complete Monteverdi *Madrigals, Book 7* with ARTEK; and "supple and stylish... and unflaggingly attractive" (*Gramophone Magazine*) Scarlatti's Cantatas with Tempesta di Mare on the Chandos-Chaconne label.

A native of Seattle, Ms. Rottsolk earned her music degrees at Rice University and Westminster Choir College, and taught voice and chamber music at Swarthmore College. Currently, she is Assistant Professor of the Practice of Music in Voice at Duke University.

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Cellist **Elizabeth Anderson** has performed in major concert venues of the world in China, Japan, Australia, Italy, Germany, Finland, Mexico and the US. As a founding member of the Naumburg Award winning Meliora Quartet, Ms. Anderson made numerous appearances in the world's most prestigious chamber music series, and recorded the Mendelssohn Octet for Telarc with the Cleveland Quartet. She has also performed and recorded extensively with the Cassatt String Quartet, VC3 Cello Trio, and as cellist in the New York City Opera Orchestra at Lincoln Center.

Anderson's diverse career has included exploration of Hindustani Raga on cello and voice, and she currently teaches raga in the Arts, Letters and Numbers Online Program. She also guides Sufi meditation and singing retreats, and is Vice President of the Inayatiyya Music Activity.

Her recordings for RCA Red Seal, Telarc and Nonesuch have been highly acclaimed, including her release of Luigi Silva's transcriptions. Her most recent recording, *LatifaNoor*, is available on Apple Music at <https://music.apple.com/au/album/latifa-noor/214668764>. Additionally she has recently completed recordings for cello, voice, and tanpura which will soon be available on Spotify.

Anderson has served on the faculties of the Eastman School of Music, Florida State University, Middlebury College, Longy School of Music, and the University of North Carolina at Greensboro. Anderson is grateful to have studied with Jacqueline DuPre, Steven Doane, Paul Katz, Yo-Yo Ma,

Wallace Rushkin and Leonard Rose, and holds Bachelor of Music degrees from the Juilliard School and California State University at Sacramento, and a Master of Music degree from the Eastman School of Music.

Based between Norway and USA, internationally acclaimed pianist **Brandt Fredriksen** has developed a dynamic and multifaceted career as a performer, musical director, and teacher. He has performed in debut recitals at venues including Weill Recital Hall at Carnegie Hall in New York City, the Gasteig Cultural Center in Munich, Germany, and the Vafopoulou Cultural Center in Thessaloniki, Greece. Fredriksen has also appeared as a soloist and collaborative artist at locations such as Zankel Hall at Carnegie Hall, Lincoln Center Jazz, Merkin Hall, Florence Gould Hall, the Gasteig Cultural Center, Megaron Athens and Thessaloniki in Greece, and the Beijing Concert Hall in China. In 1999, he was invited by the U.S. and China Foundation to perform recitals and concertos throughout China, including performances in Beijing, Shenzhen, Shanghai, and Shenyang.

As an active chamber musician, Fredriksen frequently collaborates with artists from orchestras such as the New York Philharmonic and the Metropolitan Opera Orchestra. His performances have been broadcast on radio and television in the United States, Greece, and China, including appearances and interviews on NPR, WQXR-FM, Greek TV and Radio, and Beijing TV.

Fredriksen's interest in multimedia and collaborative projects has led him to explore creative work in film and theater. He currently serves as both pianist and music director for *That's Not Tango: Astor Piazzolla – A Life in Music*, a production conceived and co-written by Lesley Karsten and Stephen Wadsworth. He has also participated in various recording projects, including Richard Strauss's *Enoch Arden* (in German) with actor Paul Pattloch, recently released in 2026 by Genuin Records, *The Complete Brahms Sonatas for Violin and Piano* with violinist Anton Miller, and contemporary works by George Tsontakis, Theodore Antoniou, Nickitas Demos, Christos Samaras, and William Weigel.

Beyond his performing career, Dr. Fredriksen has held teaching positions at Georgia State University, Kent State University, and Lawrence University. For over the past 20 years, he was also a member of the piano faculty in the Precollege Division at the Manhattan School of Music. A recipient of the Munz Award from The Juilliard School, Fredriksen holds a Doctor of Musical Arts degree from the State University of New York at Stony Brook, a Master of Music degree from The Juilliard School, and a Bachelor of Music degree from Indiana University.

Bill Robinson was born to a musical family in Denton, Texas in 1955. He started piano lessons at age three and violin at ten, and moved to Massachusetts in 1961. Composition started in 1972 while a student at Phillips Academy Andover. After that came a year at Eastman School of Music, then many years at NTSU in Denton (now UNT). Bill was disabled with arthritis in 1981 and could no longer play violin. He earned a BM in composition in 1984. In 1987, Bill moved to North Carolina. Bill came to Raleigh in 2001 to study physics at NCSU, earned a PhD in May 2010, and joined the physics staff as a lecturer. He retired in May 2017, and moved to Garner, NC in April 2019.

His compositions include ten solo violin or viola sonatas, sonatas for various other instruments, a variety of chamber works, eight concertos for several kinds and combinations of instruments and orchestra, full orchestral pieces including four symphonies, two large works for chorus and orchestra, and pieces for concert band.

Bill has produced fourteen CDs and video DVDs independently, written and recorded his *Autobillography*, and has a website at billrobinsonmusic.com that has all his scores and recordings, as well as a YouTube channel.

Upcoming Ciompi Presents Concerts

Thursday, June 11

***My Brother's Keeper: Feeling With* presented by Caroline Stinson, cello**

with Nurit Pacht, violin; Julia Glenn, violin; Andrus Madsen, harpsichord

7:00 pm — Baldwin Auditorium, Duke University

Bach: Sinfonia, *Der Herr denket an Uns*; Biber: Mystery Sonatas; Marais, *Sonnerie de Ste Genevieve*; Bach, G Major trio sonata, BWV 1039

Thursday, June 18

Kind of Blue

presented by Jonathan Bagg, viola

with Lisa Emenheiser, piano; Ari Streisfeld, violin

Thomas Kraines, cello; Derek Bermel, clarinet; Laura Gilbert, flute

7:00 pm — Baldwin Auditorium, Duke University

Bernstein: Clarinet Sonata; Derek Bermel: *Thracian Sketches*;

Jamie Keesecker-Bill Evan: *Peacocks*; Scott Lindroth: *Inner Voices*; Joan Tower: *White Granite*

Tickets may be purchased online at <https://tickets.duke.edu> or call 919-684-4444.