

A photograph of Paula Robison, a woman with short blonde hair, wearing a long, flowing, light-colored dress. She is standing in a lush green garden, holding a flute. The background is filled with green foliage and a willow tree. The name 'Paula Robison' is overlaid in large red text on the left side of the image.

Paula Robison

Photo: Kate Lemmon



Photo: Matt Dine

Interview with PAULA ROBISON

for FLÖTE AKTUELL
(Claudia Wälder-Jene)

1. FA (Floete Aktuell): Dear Ms. Robison, the flute and you - a love at first sight??

PR (Paula Robison): Indeed it was love at first sight, and first sound. It was almost magical. I had studied the piano, but its sheer size and mass intimidated me a bit, especially since my formidable grandmother was my teacher. I just couldn't sit still to practice. I would feel as though my nose itched, and then my knee, then my ear, I would fidget; my grandmother finally was so exasperated with me that she ripped up all my music. It was clear that the piano was not my instrument! I couldn't make it sing, and I wanted to sing. Then one day a friend gave me a flute, I tried it, and that was it! Voilà! I had found my voice.

2. FA: „Perhaps the greatest flute soloist of her generation“ (J.Baker), the New York Times calls you an „Absolute wonder!“, Marcel Moyse said, you were his „best student“ – no doubt that you have earned limitless recognition and internationally renowned esteem from all sides. How do you deal with such enormous success without having it develop into a huge pressure at any stage of a career?

PR: Thanks for this! I am terribly grateful for the kind things people have said about me and about my music-making through the years. The support of my teachers, the encouragement of the public, and the good reviews: all inspired me to leap ahead into sometimes uncharted territory. I am grateful also, I must say, for the unkind things said and written! They forced me to look and listen carefully, to learn, to find the kind of strength and conviction and just sheer stubbornness I needed to follow my path and stay the course. I believe that a musical gift comes straight from God, and that “success” is the development of this gift to its greatest possible extension. If this happens, a fully

evolved human being emerges with the ability to pass on the deepest meaning and the deepest beauty of music to others. When Marcel Moyse called me his “best student” he did not mean that I was the best flutist who had studied with him but rather that I amidst all of them had truly heard and understood him. I heard the beauty, yes, but was also acutely aware of his struggles as an artist, of his desire to bring to life the enormous expressive power of the flute. He was not a “cool and collected” artist as was fashionable at the time. He was on fire, and he set me on fire, too. He knew that I would carry on the flame long after he was gone. But I have not answered your question! Here is my answer: applause is delicious. It feeds us! It is right to give thanks and to enjoy it. But I believe that it's a command too: a command to keep working, keep growing, and to remain worthy of the gifts we have been given. We must keep fire in the heart, eyes and mind open and active, and humor shining bright.

3. FA: You deliberately made a decision in favour of a solo-career, which – in retrospect – probably was the right decision. Many of your colleagues and fellow students preferred a secure place in an orchestra. Have you ever doubted your decision, or would you do everything the same way again?

PR: I really miss the great repertoire of the orchestra. I trained to be an orchestral musician. That was my dream. But somewhere along the way I took a curve, a turn onto a “road less travelled”. It was not a conscious decision; I was sure I'd play “Daphnis et Chloe” many times in my life (so sorry now that I only had a few chances at it...maybe it's not too late!). But... I was just... interested in another way. There were voices inside me. They said “try this” and so I did. I had no role models: the custom of principal players

Playing to Pan at the age of sixteen ▶



Photo: Boswil

▲ Moyse, - Debost, - Strum, - Paula

As a young flutist playing Mozart ▶



„The Complete Sequenzas“ at Luciano Berio's 70th Birthday Celebration ▼



Photo: Steve J. Sherman

With Luciano Berio ▶



Photo: Steve J. Sherman



San Francisco Conservatory of Music,
DMA Honoris Causa and
Commencement Address



▲ With members of the Budapest Strings at Franz Liszt House



▲ With husband and Co-Director Scott Nickrenz at the Tric Trac, Spoleto Festival

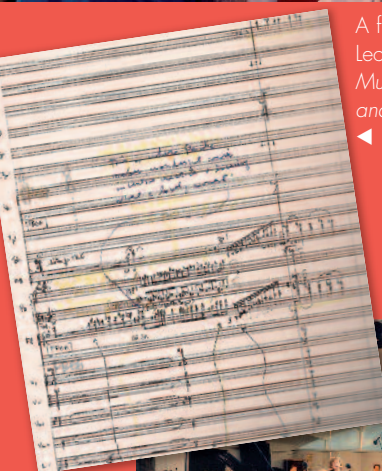


With Eugenio Monti Colla and a ballerina, Spoleto Festival

Paula and Scott at the Teatro Caio Melisso ▼



Foto: Maria Tambros



A fragment of Leon Kirchner's *Music for Flute and Orchestra*

Hommage a Colette~photo Matt Dine



▲ Kirchner at the Ojai Festival with Michael Tilson Thomas

taking time off for solo and chamber music playing, for instance, did not exist in the US then as it does now, so I couldn't ask any of them for advice. The great principal players stayed in the orchestra. And no one would hear of the idea of a flute recital, of a flutist and keyboardist being responsible for an evening's worth of music. Presenters would smile indulgently at me when I described the JS Bach sonatas! Oh, it was frustrating! And also there were no big competitions open to flutists in the US. Even my own school, Juilliard, did not allow flutists to compete for a chance to play a concerto with the orchestra. Around that time Jean-Pierre Rampal had started to change the landscape with his incomparable playing, and he was a great inspiration, but he had all the independence and power which men alone commanded in those days, and I was a young American woman. Luckily a visionary named Susan Wadsworth was starting the organization called Young Concert Artists, and she took me on. And the Chamber Music Society of Lincoln Center was founded. And I went to Geneva and won the First Prize. But still there were so many hurdles. I wanted to take leaps that would clear all the hurdles! I remember saying in an article early on that I longed for the day when knowledgeable listeners would be able to admire many solo flutists, just as they did singers or violinists: not just one, but many, all different from each other. I fought for that, in my performing and in my teaching. And look! Now it has happened! So many marvelous flutists! I hope I played a part in this transformation. So: "Non, je ne regrette rien".

4. FA: Times in the music world have changed, certainly not only in Germany but probably also in the US. A change always brings positive and negative aspects with it. How would you outline the current situation

of classical musicians, their chances and possibilities.

PR: I agree with you that times have changed. I would almost say that time itself has changed. The speed at which we do things in ordinary life has increased so much that it bears little resemblance to the eras in which much of our music was written. It is almost as though we are re-living the explosion of the Industrial Revolution of 1848. Much was gained by all the advances of that era, of course, but much was lost, too. Handwork was replaced by machine-made products, all resembling each other. Travel was faster. Cities became filled with noise. We started losing the sense of quiet which is essential to the preparation of works of art. And now, we are living in the Technological Age. The speed of living has increased many times more, and the quality of life has changed, too. I have a name for this: Paula's Clock Theory. Do you remember when clocks and metronomes used to say "tick-tock"? There was a movement forward and then a release as the pendulum went back each time. Now clocks say only "tick, tick, tick"; they move only forward. There is no release! I find this to be a metaphor for our life as humans on this planet in this age. Everything is moving forward. There is little time to be still and listen and learn. People go to "see" a concert, not to "hear" one. And young artists in the US are faced with this as they prepare their lives as instrumentalists. No longer can they expect a large concert hall full of rapt listeners who know their music, since the study of music is gradually being taken out of the curriculum in US schools. They must compete with the electronic devices everyone brings with them. They are forced often to become "entertainers" to keep the audiences' attention. But all is not lost. It is a new world now, and the most interesting young artists are making their own civilizations within it: playing in unusual spaces, smaller spaces, going into communities and igniting the love of music for all kinds of people, appreciating the "Classical Music" of the many cultures amongst us and combining styles of playing to make a new music. For me, that is the future. But I do believe that this future must include the release, the "tock", the quiet. My daughter is a singer-songwriter and one of her early lyrics contains this request: "Just close your eyes and listen".

5. FA: Your parents were both professionally rooted in the theater world, which has influenced you from early childhood until today and has also inspired your own projects. Please, tell us about this, about the motivation to also present oneself on this stage, and the parallels and/or the differences to your musical experiences.



PR: My father and uncle were both playwrights, my mother an actor. My sister, brother and I did our own “productions” at home all the time, and because of the vibrant theater life of my family and their friends, I have always felt at home on the stage. I have always “spoken” through the flute so at a certain point those inner voices started to whisper “why don’t you try a speaking part?” One day I was joking with a group of young players about how I longed to do the Sprechstimme in Schoenberg’s “Pierrot Lunaire”, and suddenly they all said “Let’s do it!” I said “WHAT??” And they said “Yes, yes let’s do it!” They were with me! And when I sometimes faltered during the preparation, because it is an enormous masterpiece, they would not let me go. I had to do it! What a journey that was! And what fun it was to finally be able to growl: “Finstre, Schwarze Riesenalter” instead of sitting and listening enviously! And “Heilige Kreuze”... and “Gebet an Pierrot”, my favorite, along with “Heimweh”... oh! So much that speaks from the heart and mind of all artists! Many performances followed, along with other speaking parts. I am back full time to the flute now, but shall always be grateful for those years of speaking “for real”. It has carried over into my playing in a big way. Similarly, the years of playing Brazilian Choro and Samba with guitarist Romero Lubambo and percussionist Cyro Baptista freed me from the tyranny of the bar line, taught me what true “rubato” is, and gave me a different sense of communication with our audiences because of the music’s informal, joyous, improvisatory nature. It was another way of speaking, communicating, which has enriched my classical flute playing. I think often of Mozart and how the Turkish Janissary music he heard at the outskirts of Vienna inspired him to write some of his most vivid music. If we are open, we learn. Sometimes we receive enlightenment from the most unexpected places!

6. FA: Generally speaking, you feel at home with all forms of the arts like your project “With Art”. An affair of the heart for you?

PR: “With Art” remains one of my favorite projects. We Americans are not surrounded by great historic art and architecture as you are in Europe. Many Americans appreciate the natural beauty of a landscape but cannot concentrate on a work of art interpreting the same landscape. So it is great fun to say “– Listen! Look! Wake up! Here is beauty!” Or: “Hey! Wake up! Here is something deeply disturbing!” Music and art combined can often accomplish that, and I love the process. My special favorite was an installation done at the Isabella Stewart Gardner Museum by the great conceptual artist Sol LeWitt. He filled a small room with one of

Working with musicians of the New World Symphony. Foto Ed Freedman



▲ With Master Headjoint maker Zu Feng Le

Pierrot Lunaire of Schoenberg with the New World Symphony



Bach with the Orchestra of St. Luke's. Foto Matt Dine



Jolivet Chant de Linos
Foto Matt Dine



Masterclass at Juilliard
Foto: Sue-Anne Everheart

A Masterclass
Foto Stefan Cohen



At a Farmers Market with daughter Elizabeth

Disease. Foto Matt Dine



his amazing wall drawings and in the room we played Mozart at random times over several months. The bright colors in the drawing became Mozart's voice just as the music did. Then the drawing was removed. That was sad. But it was part of the project. Another beautiful installation was in Spoleto: a room just for me, by Neapolitan artist Anna Sargenti, to play Debussy's "Syrinx". Both of these projects were curated by Pieranna Cavalchini. And then there was my challenge to Tim Hawkinson's "Überorgan",

an immense, bellowing, bulbous, blaring set of intestinal-looking forms filling a huge room at MASS MoCA. Such fun! Varese was my sword and Bach was my shield! I tried George Gershwin's "Embraceable You", too. The Überorgan liked that.

7. FA: You pass on your experience, your mastery and your love of the flute to young people. What are the three most important thoughts that you convey to your students?

PR: 1. Play with your heart: the more you give of your heart, the more heart you will have to give.

2. Play with your mind: do not be stupid; use your intelligence, be aware.

3. Play with your spirit: bring into the place where you are gathered with your listeners the things which are beyond us all and can only be described in music.

8. FA: What does your daily musical workout look like... in comparison to other people's daily routines like studying the newspaper or jogging in the park?

PR: My husband and I do read the newspaper together!

I have always danced, so I bring to my warmup the disciplines of the barre.

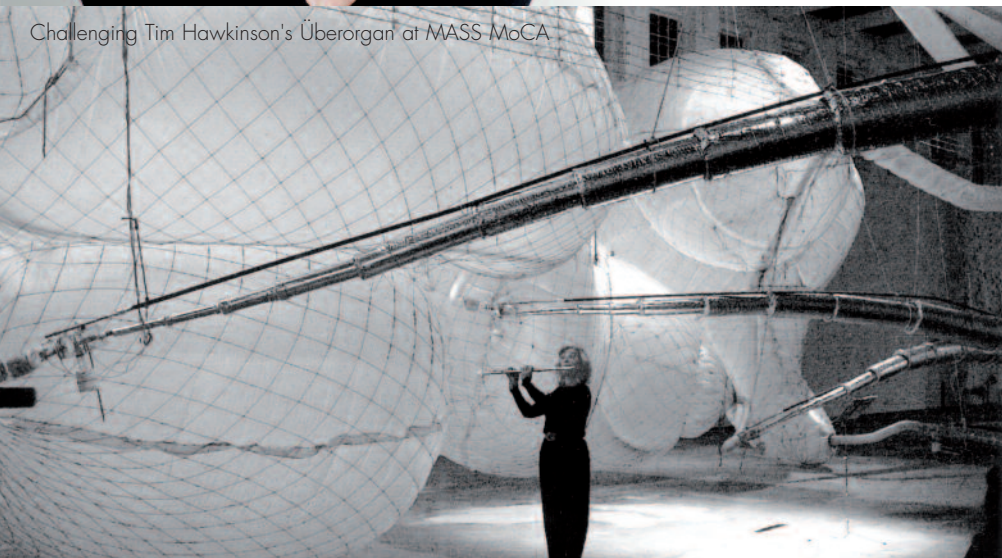
I have written a warmups book which I use, and I do my Taffanel and Gaubert and Moyse studies every day. I have returned to etudes in recent years. I always have a lot of repertoire to learn, so that takes a good part of my practice time.

Right now I'm preparing for the premiere of the restored "Music for Flute and Orchestra" by Leon Kirchner, written for me in 1978.

I believe in prayer. The practice room is a place of prayer for me. And when the work is done, I put it all in God's hands.

I'll certainly be praying before the Kirchner premiere!

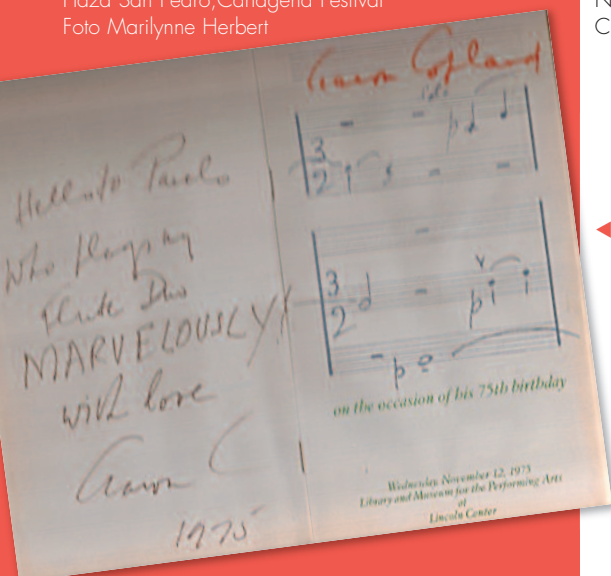
Challenging Tim Hawkinson's 'Überorgan' at MASS MoCA



▲ With Cyro Baptista and Romero Lubambo, Plaza San Pedro, Cartagena Festival
Foto Marilynne Herbert



▲ Vaughan Williams, Lark Ascending with the New England Conservatory Wind Ensemble, Charles Peltz, conductor. Foto Andrew Hurlbut



◀ A message from Aaron Copland



Ode to Napoleon Buonaparte

9. FA: Nature plays an important role in your life, which you also carry over into your music. A relationship, which is found in many works of music history and which you greatly revive in your teaching and your playing. How do these two aspects complement each other and form a symbiosis?

PR: Humans are wonderful, but some of my most important teachers have been birds. We flutists are lucky to play so much bird-song! I am a mad gardener. When life presses in on me, I go to the garden and work and listen to the birds. And when I'm practicing, they fly to a tree near my room and sing. Being a child in Southern California awakened my love of nature. In those days people had fruit trees in their yards; we had a plum tree, neighbors had orange trees, and I passed them as I walked to school. The glowing fruit and the sweet blossoms and leaves became part of me. We ran around without shoes and the grass was delicious under our feet. The birds sang. I was aware of a great divine sweetness of which I was somehow a part. And when storms came, they called to me. I guess that's why, later, I was inspired to express all of that with the sound of my flute and to pass it on in my teaching.

10. FA: The sound of the flute player is like the voice of the singer, playing „between“ the notes and dancing with the sounds give rise to a sound which brings the heart to sing. Your series on Youtube „Flutings with Paula“ takes us by the hand and leads us on a walk through the garden of the art of the flute. What inspired you to create this very special teaching method?

PR: For a while now people have been telling me to write my memoirs, because I was a young musician in mid-twentieth century America and there are a lot of stories to tell. But I still have a rich performing and teaching life and cannot sit down and write a book! I was speaking of this dilemma one day with my colleague Adam Workman, the

founder and director of Flutistry Boston, and he said “Paula, you need someone to sit with you, ask you questions; your thoughts should be on film.” He paused a moment, and suddenly exclaimed “I’ll do it!”. So we got together in my garden and the surrounding fields and made some films together. Adam did the graphics, put them up on YouTube, and there they are! “Flutings with Paula”!

I’m so glad you like them. I hope they will be of use, and that we’ll be able to make more of them.

11. FA: How would you describe the bond and the connection between a teacher and a student – which is in my view the fundamental part of the education?

PR: The studio is a sacred space. Every lesson is a blessed moment in time. The outside world disappears. The teacher and the student have the opportunity for true communion. Teacher can become student. Student can become teacher. If both have prepared for the moment, both can grow. Messages of wisdom, history, finely-wrought skills, artistry are given to the student by the teacher. If the student is open and ready to accept, trust, and try, the messages are affirmed. The student, leaving the sacred space, is free to go his own way and choose not to accept the knowledge given by the teacher. That is his or her choice. But, in the space, during the lesson, he must be open. He or she must try everything given, freely and with an honest heart.

I do not believe that fear has a place in the studio. Discipline yes, but not abuse and fear. I know that some teachers like to instill fear in their students. I’m sure that this enables them to release their store of knowledge because they enjoy their display of power. This is not my way. I believe that teacher and student are both seekers. Both can be enlightened by that precious stopping of time which is the lesson. And above all, laughter is honored in my studio! Laughter

has great power because it shakes us and sprinkles stardust on us and lets us see how ridiculous we can be, we humans!

12. FA: Your new CD “Playing New York” with American pianist Steven Beck has just appeared. A love letter to New York – from you with your personal message to the city and the listeners?



PR: I loved the “Playing New York” project! Steve Beck is such a great pianist, and we had a lot of fun making the album. I am happy to still have my “chops”, as we say, to still be able to play this challenging repertoire. New York is like no other place in the world, I spent many exciting years there, so I was thrilled to “play” a love letter to that great city. I was also glad to celebrate American music. I hope to do a lot more of that in the coming years. The next release will be of French music however: an album with the amazing Finnish pianist Paavali Jumppanen. It will be the music of Boulez (yes, the Sonatine!), Messiaen, Debussy, and Thierry Lancelotti (a first recording). And after that, who knows?

Thank You for asking me for this interview, and for all the generous and thoughtful questions. It has been a great pleasure.



Temple of Dendur, Metropolitan Museum of Art~photo Stefan Cohen



With good friends and fellow flutists Sheryl Henze, Wendy Stern, and Rie Schmidt after „Dancing with Bach“ concert at the Metropolitan Museum, NY

Discography

Pergola Recordings

- PR1032 One Hundred Roses: Seven Italian Serenades and Dances, with music by Godard, Chaminade, Griffes and Massenet. (Paula Robison, flute; Charleston Symphony Orchestra; David Stahl, conductor)
- PR1033 Mozart in Love: Music by Wolfgang Amadeus Mozart (Paula Robison, flute; Charleston Symphony Orchestra; Bundit Ungrangsee, conductor)
- PR1034 By The Old Pine Tree: Music by Stephen Foster and Sidney Lanier (Paula Robison, flute; Krista Bennion Feeney and Calvin Wiersma, violins; John Feeney, bass; Samuel Sanders, piano)
- PR1035 Paula Robison: Edvard Grieg, Joachim Andersen: Music for Flute and Piano (Paula Robison, flute; Samuel Sanders, piano)
- PR1036 Paula Robison, John Gibbons: J.S. Bach Sonatas BWV 525-530 (Paula Robison, flute; John Gibbons, harpsichord)
- PR1037 Rio Days, Rio Nights (Paula Robison, flute; Romero Lubambo, guitar; Sergio Brandao, bass and cavaquinho; Cyro Baptista, percussion)
- PR1038 Paula Live! Music of Frazelle, Liebermann, Kirchner, and Prokofiev (Paula Robison, flute; Timothy Hester, piano; Jean-Yves Thibaudet, piano; Ayano Kataoka, percussion; Yefim Bronfman, piano)
- PR1039 Playing New York (Paula Robison, flute; Steven Beck, piano)

Pucker Gallery, Boston

- ISBN:1-879985-11-X Places of the Spirit: Music and Images Inspired by the Berkshires. CD and catalogue collaboration. Music by Takemitsu, Schickele, Kirchner, Vivaldi, Warshawer, Debussy and Traditional music. (Paula Robison, flute; Cyro Baptista, percussion; paintings by Jim Schantz)
- ISBN:1-879985-19-5 Places of the Spirit: The Holy Land. A trip to Jerusalem with painter Jim Schantz, a book of images and a CD of music inspired by the journey. (Paula Robison, flute; Frederic Hand, guitar; Steven Beck, piano; Nancy Allen, harp)

King Records

- KICC67 Hungarian Pastoral Fantasy (Paula Robison, flute; Tokyo Akademiker Ensemble; Fumiki Asazuma, conductor)

New World Records

- 80403-2 Flutes: Beaser, Song of the Bells (Paula Robison, flute; Solisti New York Chamber Orchestra; Alasdair Neale, conductor), The Old Men Admiring Themselves in the Water (Robert Beaser, piano) and other performances

Vanguard Classics

- ATM CD 1271 Mozart Flute Quartets: Complete (Paula Robison, flute; Tokyo String Quartet)
- ATM CD 1615 Carmen Fantasy: Bizet-Borne, Faur, Delibes, Massenet, Taffanel, Dutilleux, Gaubert (Paula Robison, flute; Samuel Sanders, piano)
- ATM CD 1616 Paula Robison, The Romantic Flute (Paula Robison, flute; Samuel Sanders, piano)
- ATM CD 1493 Bach Flute Sonatas, Flute Partita (Paula Robison, flute; Kenneth Cooper, harpsichord; Timothy Eddy, cello)
- ATM CD 1494 Handel Flute Sonatas: Complete (Paula Robison, flute; Kenneth Cooper, harpsichord; Timothy Eddy, cello)
- ATM CD 1837 Brasileirinho: Choros, Chorinhos, Bossas and Bach (Paula Robison, flute; Romero Lubambo, guitar; Tiberio Nascimento, guitar; Sergio Brandao, Cavaquinho; Stanley Silverman, guitar and mandolin; Cyro Baptista, percussion)
- ATM CD 1860 Ravel Faur Debussy: Works for Flute Viola and Harp (Paula Robison, flute; Scott Nickrenz, viola; Heidi Lehwald, harp)
- MC 123 The Art of Paula Robison
A collection of all-time favorites from the Vanguard Archives (Paula Robison, flute and various artists)

CBS Masterworks

- CD: MLS 45523 Flute, Greatest Hits: Greensleeves, Faur Sicilienne, Genin Carnival of Venice, and other performances (Paula Robison, flute; Tokyo Akademiker Ensemble)

SONY Classical

- CD: SMK 46250 Marlboro Festival, 40th Anniversary: Nielsen Woodwind Quartet (Paula Robison, flute; Joseph Turner, oboe; Larry Combs, clarinet; William Winstead, bassoon; Richard Solis, horn)

Bridge Records

- BRIDGE: 903 Duos from Marlboro: A collection of performances from the Marlboro Music Festival including the 1968 recording of Schuberts Introduction and Variations with Rudolf Serkin, piano

Marlboro Recording Society

- LP: MRS 3 Schubert: Introduction and Variations on Trockne Blumen (Paula Robison, flute; Rudolf Serkin, piano)

Musical Heritage Society

- CASS: 6299 Chamber Music Society of Lincoln Center Presents Schubert and Schumann: Schubert Variations for Flute and Piano (Paula Robison, flute; Richard Goode, piano) and other live performances
- 5169151 Canciones Latinas (Paula Robison, flute; Eliot Fisk, guitar)
- 5169160 French Masterpieces for Flute and Piano: Works by Faur, Boulanger, Ravel, and Poulenc (Paula Robison, flute; Ruth Laredo, piano)
- 5184518 Paula Robison Plays American Masterworks: Works by Copland, Barber, Roy Harris, and Robert Beaser (Paula Robison, flute; Timothy Hester, piano)
- CD: 7038 Mountain Songs: Works by Beaser, MacDowell, Richards, Foster, Corea, Schuman, and Ives (Paula Robison, flute; Eliot Fisk, guitar)
- MMD0152Y/53W Spoleto Festival USA: Chamber Music at the Dock Street Theatre
- MMD0040/41 Poulenc: Complete Music for Wind Instruments and Piano The Chamber Music Society of Lincoln Center
- MMD0093Z J.S. Bach, A Musical Celebration: The Chamber Music Society of Lincoln Center
- MHS4523 G. Philipp Telemann: Six Konzerte for Flute and Concertante Harpsichord (Paula Robison, flute; Anthony Newman, harpsichord)
- MHS3704/5 G. Philipp Telemann: Twelve Methodical Sonatas for Flute and Continuo (Paula Robison, flute; Samuel Sanders, harpsichord; Laurence Lesser, cello)

Columbia Masterworks

- ML5768 Saint Sans: The Carnival of the Animals (Paula Robison, flute; New York Philharmonic; Leonard Bernstein, conductor and narrator)

- M39006 Paula Robison: Romantic Favorites

Connoisseur Society

- CS362(5751) Flute Concertos of 18th Century Paris: Concertos for 5 flutes (Paula Robison, Samuel Baron, Harold Bennett, Lois Schaefer, and Jean- Pierre Rampal, flutes)

CRI

- CRI SD 439 William Schuman: In Sweet Music (Paula Robison, flute; Scott Nickrenz, viola; Heidi Lehwald, harp; Rosalind Rees, soprano)

Mode

- MODE210 Lei Liang Brush Stroke: World Premiere recording of Lei Liangs In Praise of Shadows
- MODE161/3 Berio Sequenzas complete and solo works



Commissions

Works for Flute and Orchestra

Kenneth Frazelle, *Blue Ridge Airs II*

World Premiere: October 19, 1991 Charleston Symphony Orchestra; David Stahl, conductor
*With support from The North Carolina Arts Council, Anonymous and Private Donors, The Rosensteel Foundation, Lily Auchincloss, and Richard and Mary Gray Foundation

Robert Beaser, *Song of the Bells*

World Premiere: May 1, 1987 St. Paul Chamber Orchestra; Enrique Arturo Diemecke, conductor
*With support from The National Endowment for the Arts.

Toru Takemitsu, *I Hear the Water Dreaming*

World Premiere: April 6, 1987 Indianapolis Symphony; John Nelson, conductor *With support from Isamu Noguchi, Lisa de Kooning, Lily Auchincloss, Jerome Lawrence, The Ralph E. Ogden Foundation at Storm King, L. William Seidman, The Danziger Foundation, Ciro Gamboni, Tsuneko Sadao, and Priscilla Morgan

Leon Kirchner, *Music for Flute and Orchestra*

World Premiere: October 30, 1978 Indianapolis Symphony; John Nelson, conductor *With support from The National Endowment for the Arts, The Rosensteel Foundation, and Mr. & Mrs. Adolf Robison

Oliver Knussen, *Concerto*

Work in progress *With support from The Paul Fromm Foundation, Lily Auchincloss, and The Seidman Foundation

Commissioned Chamber Works

Kenneth Frazelle, *Blue Ridge Airs II*

(reworked for flute and piano)
World Premiere: April 2, 2001 at Jordan Hall in Boston, MA Paula Robison, flute; Timothy Hester, piano *With support from Paul & Mela Haklisch

Alberto Ginastera, *Pueña No. 1, for solo flute*

Fragments of work performed July 10, 1995 at Spoleto Festival, Charleston, SC *With support from The Chamber Music Society of Lincoln Center

Toru Takemitsu, *Itinerant, for solo flute*

(In memory of Isamu Noguchi)
World Premiere: February 7, 1989 at Isamu Noguchi Garden Museum, Long Island City, NY

Lowell Liebermann, *Sonata for Flute and Piano*

World Premiere: June 1987 at Spoleto Festival USA, Charleston, SC Paula Robison, flute; Jean-Yves Thibaudet, piano
*With support from The Spoleto Festival

Robert Beaser, *Mountain Songs, for flute and guitar*

World Premiere: April 20, 1985 at The Metropolitan Museum of Art, New York, NY Paula Robison, flute; Eliot Fisk, guitar

Lowell Liebermann, *Sonata for Flute and Guitar*

World Premiere: 1983; Broadcast from live performance on WNCN FM, New York, NY
*With support from The Barlow Foundation

Lukas Matousek, *Ohlednutí Orfeo*

World Premiere: March 1978 in Chicago, IL Orpheus Trio (Paula Robison, flute; Scott Nickrenz, viola; Heidi Lehwalder, harp)

Fred Lerdahl, *Imitations; Etudes for flute, viola and harp*

World Premiere: 1977 at Brooklyn Academy of Music, New York, NY Orpheus Trio (Paula Robison, flute; Scott Nickrenz, viola; Heidi Lehwalder, harp)

John Austin, *Orpheus and the Maenads*

World Premiere: May 1976 in New York, NY Orpheus Trio (Paula Robison, flute; Scott Nickrenz, viola; Heidi Lehwalder, harp)

Jan Bach, *Eisteddfod Variations on a Penillion*

World Premiere: November 1972 in Chicago, IL Orpheus Trio (Paula Robison, flute; Scott Nickrenz, viola; Heidi Lehwalder, harp)

Karel Reiner, *Trio for Flute Viola and Harp*

Orpheus Trio (Paula Robison, flute; Scott Nickrenz, viola; Heidi Lehwalder, harp)

Leon Kirchner, *Flutings for Paula (solo flute)*

World Premiere: July 23, 1971 at Fogg Art Museum, Harvard University, Cambridge, MA

World Premieres

Michael Tilson Thomas, *Notturmo*

World Premiere: April 10, 2005 at Carnegie Halls Zankel Hall, New York, NY Michael Tilson Thomas, conductor

Meira Warshauer, *Bati L. Gani, for flute and percussion*

World Premiere: April 13, 2003 at Columbia (SC) Museum of Art

Arr. Paula Robison, *Deep River*

World Premiere: September 11, 2002 at Reading of the Names Ground Zero, World Trade Center in New York, NY

Arr. Daniel Paget, *One Hundred Roses: Neapolitan Love Songs and Dances*

World Premiere: March 18, 2002 at The Metropolitan Museum of Arts Temple of Dendur

George Perle, *Sextet*

World Premiere: March 19, 1989 at Lincoln Centers Alice Tully Hall, New York, NY
*Commissioned by the Chamber Music Society of Lincoln Center

Carla Bley, *Coppertone*

World Premiere: April 24, 1987 at Lincoln Centers Alice Tully Hall, New York, NY
*Commissioned by the Chamber Music Society of Lincoln Center

Keith Jarrett, *Sacred Ground (For the American Indian)*

World Premiere: December 15, 1985 at Lincoln Centers Alice Tully Hall, New York, NY
*Commissioned by the Chamber Music Society of Lincoln Center

William Schuman, *In Sweet Music*

World Premiere: October 29, 1978 at Lincoln Centers Alice Tully Hall, New York, NY
*Commissioned by the Chamber Music Society of Lincoln Center

Betsy Jolas, *O Wall*

World Premiere: November 5, 1976 at Lincoln Centers Alice Tully Hall, New York, NY
*Commissioned by the Chamber Music Society of Lincoln Center

Stanley Silverman, *Concertos I and II*

World Premiere: June 5 & 6, 1976 at the Dock Street Theatre, Charleston, SC

Oliver Knussen, *Ophelia Dances*

World Premiere: May 9, 1975 at Lincoln Centers Alice Tully Hall, New York, NY *Commissioned by the Chamber Music Society of Lincoln Center

Tiberiu Olah, *In Time of Memory*

World Premiere: December 6, 1974 at Lincoln Centers Alice Tully Hall, New York, NY
*Commissioned by the Chamber Music Society of Lincoln Center

Alberto Ginastera, *Serenata*

World Premiere: January 18, 1974 at Lincoln Centers Alice Tully Hall, New York, NY
*Commissioned by the Chamber Music Society of Lincoln Center

Pierre Boulez, *explosante-fixe*

World Premiere: January 5, 1973 at Lincoln Centers Alice Tully Hall, New York, NY
*Commissioned by the Chamber Music Society of Lincoln Center

Barbara Kolb, *Soundings*

World Premiere: October 27, 1972 at Lincoln Centers Alice Tully Hall, New York, NY
*Commissioned by the Chamber Music Society of Lincoln Center

Haruna Miyake-Shibata, *Six Voices in June*

World Premiere: February 2, 1971 at Lincoln Centers Alice Tully Hall, New York, NY
*Commissioned by the Chamber Music Society of Lincoln Center

John Corigliano, *Poem in October*

World Premiere: October, 5 1970 at Lincoln Centers Alice Tully Hall, New York, NY
*Commissioned by the Chamber Music Society of Lincoln Center

United States Premieres

Oliver Knussen, *Masks, for flute and glass chimes*

US Premiere: November 1973 at Jordan Hall, Boston, MA

Toru Takemitsu, *Voice, for solo flute*

US Premiere: July 1970 at the Marlboro Music Festival, VT

Toru Takemitsu, *Air, for solo flute*

US Premiere: February 1996 at the Asia Society Memorial Service for the composer, New York, NY