

pets, and participation in various composers' birthday celebrations: Elliott Carter's 100th in Turin, Italy and New York; Oliver Knussen's 50th in London; Sir Peter Maxwell Davies' 70th in Turin, Italy; James Primosch's 50th in Philadelphia; George Perle's 90th and Milton Babbitt's 90th in Princeton and New York. Seven newCD's have been released with works by Elliott Carter, Alberto Ginastera, Anne Le Baron, Virko Baley, Louis Karchin, Chinary Ung and Charles Wuorinen. Her extensive discography is on the Deutsche Grammophon, Koch International, Naxos, Nonesuch, NMC, Bridge, Albany and Innova labels. Her performance with the Enso String Quartet of Ginastera was nominated for 'Best Classical Chamber Music Recording' of 2010.

A native of California, Shelton's primary mentor was Jan De Gaetani. She has taught at the Third Street Settlement School in Manhattan, Eastman School, New England Conservatory, Cleveland Institute and the Britten-Pears School. She joined the resident artist faculty of the Tanglewood Music Center in 1996. In the fall of 2007 she joined the Manhattan School of Music's Contemporary Performance Program faculty.

Recent projects for **Justine F. Chen** include youth opera *Three, Two, One-BANG!*, a modern teenage American adaptation of Shakespeare's *Macbeth*, a song cycle/monodrama for soprano Jennifer Zetlan *Philomel*, taken from Ovid's *Metamorphoses*, and her second opera *Jeanne*, a fractured account of the life of Joan of Arc. Her first operatic work, computer-enhanced chamber opera, *The Maiden Tower*, initially presented at Juilliard, was featured in New York City Opera's VOX 2006: Showcasing American Composers, and made its international debut in Montréal with Chants Libres in December 2008. As composer-in-residence for Long Leaf Opera, Chen was commissioned to write *Three, Two, One-BANG!*, which premiered June 2008 in North Carolina. Organizations who have commissioned and performed her music include New York City Opera, New York City Ballet, The Juilliard School, New York Festival of Song, New Juilliard Ensemble, Washington Ballet, and the Brooklyn Philharmonic. For the theater, she has written the incidental music for numerous productions, including a score for Playwright's Theater of New Jersey's run of James Glossman's *The Special Prisoner*, which juxtaposed traditional musical aesthetics of Noh theater with soundscapes of the modern world. In 2001, she scored digital artist Yewon Cho's animation *Trilemma*, which was screened at the Hiroshima Animation Festival, New York Expo, Student Academy Awards, and broadcast on PBS's "Reel New York". Formal training in violin and composition began at Juilliard's Pre-College Division, and in dance at the School of American Ballet. In 2005, she completed her doctoral studies in composition at Juilliard, where she also earned her BM and MM in violin and composition. Chen is currently working on a new children's opera for North Carolina Opera, commissioned for performance in 2010-2011.

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110th Season, 86th program



SCHOOL OF MUSIC AND DANCE

Beall Concert Hall, 8 p.m. Tuesday, April 13, 2010
White Stag Building, 7:30 p.m. Friday April 16, 2010

THE FACULTY & GUEST ARTIST SERIES

presents

BETA COLLIDE

Molly Alicia Barth, flute/piccolo

Steve Vacchi, bassoon

Brian McWhorter, trumpet/gadgets

Lydia VanDreel, horn

Sylvia D'Avanzo, violin

Justin Kagan, cello

Tyler Abbott, double bass

Phillip Patti, percussion

Robert Ponto, conductor

with guest artist

Lucy Shelton, soprano

Robert M. Trotter Visiting Professor



UNIVERSITY OF OREGON

PROGRAM

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|---|-------------------------------|
| Philomel (1964) (Hollander) <i>Part I</i> <i>Part II</i> <i>Part III</i> | Milton Babbitt (b. 1916) |
| Lucy Shelton, soprano | |
| 96, canon for five (2003) | Frederic Rzewski (b. 1938) |
| Beta Collide | |
| Echolalia (2006) | Mark Applebaum (b. 1967) |
| Brian McWhorter, amplified Dadaist rituals Robert Ponto, electronic processing | |
| Sequenza III (1966) | Luciano Berio (1925–2003) |
| Lucy Shelton, soprano | |
| Yellow (2009) | Stephen Vitiello (b. 1964) |
| Brian McWhorter, trumpet Justin Kagan, cello Tyler Abbott, double bass Phillip Patti, percussion | |
| Mollitude (2006) | Frederic Rzewski |
| Molly Alicia Barth, flute | |
| Philomel (2010) (Chen) (Premiere) <i>Narrator 1</i> <i>Tereus</i> <i>Philomel 1</i> <i>Narrator 2</i> <i>Philomel 2</i> | Justine F. Chen (b. 1975) |
| Lucy Shelton, soprano Beta Collide | |

ABOUT TONIGHT'S ARTISTS

Beta Collide is a leading-edge new music ensemble based in Oregon. Directed by Grammy-Award winning flutist Molly Alicia Barth (formerly of eighth blackbird) and trumpeter Brian McWhorter (of Meridian Arts Ensemble), BETA COLLIDE focuses on the collision of musical art forms - from new complexity to ambient; from low-brow to high-brow; from radically extended technique to site-specific improvisation; from popular to the academy. Current projects include collaborations with Mark Applebaum, Scott Rosenberg, Stephen Vitiello and Amit Goswami (theoretical physicist featured in *What the Bleep Do We Know?*).

“In the forefront was **Lucy Shelton**, a new-music diva if there ever was one, performing with fire, sensitivity, astounding surety of pitch, and what seemed like love abounding.” (The Boston Globe)

Winner of two Walter W. Naumburg Awards—as chamber musician as well as solo recitalist - soprano Lucy Shelton continues to enjoy an international career bringing her dramatic vocalism and brilliant interpretive skills to repertoire of all periods. An esteemed exponent of 20th- and 21st- Century repertory, she has premiered over 100 works. Notable among these are song cycles by Elliott Carter, Oliver Knussen, Louis Karchin and James Yannatos; chamber works by Carter, Joseph Schwantner, Mario Davidovsky, Stephen Albert, Lewis Spratlan, Charles Wuorinen Gabriella Lena Frank, Bruce Adolphé, Alexander Goehr, Poul Ruders, Anne Le Baron and Thomas Flaherty; orchestral works by Knussen, Albert, Schwantner, David Del Tredici, Gerard Grisey, Ezra Laderman, Sally Beamish, Virko Baley and Ned Rorem; and an opera by Robert Zuidam.

An avid chamber musician, Shelton has been a guest artist with ensembles such as the Emerson, Brentano, Enso, Mendelssohn and Guarneri string quartets, the Lincoln Center Chamber Music Society, 20th Century Consort, Speculum Musicae, Da Capo Chamber Players, Sospeso, New York New Music Ensemble, Boston Musica Viva, Da Camera of Houston, eighth blackbird, the Ensemble Moderne, Nash Ensemble, Klangform Wien, Schoenberg-Asko, and Ensemble Intercontemporain. Shelton has participated in numerous festivals including those of Aspen, Santa Fe, Ojai, Tanglewood, Chamber Music Northwest, BBC Proms, Aldeburgh, Caen, Kuhmo, Togo and Salzburg.

Shelton has appeared with leading conductors such as Alsop, Barenboim, Boulez, De Leeuw, Dutoit, Gilbert, Knussen, Nagano, Rattle, Rilling, Rostropovich, Salonen, Slatkin and Spano with major orchestras worldwide including Amsterdam, Boston, Chicago, Cologne, Denver, Edinburgh, Helsinki, London, Los Angeles, Melbourne, Minnesota, Munich, New York, Paris, St. Louis, Stockholm, Sydney and Tokyo.

Highlights of recent seasons include her Zankel Hall debut with the Met Chamber Orchestra and Maestro James Levine in Carter's *A Mirror On Which To Dwell*, numerous performances of *Pierrot Lunaire*; A Cabaret Opera in collaboration with the eighth blackbird ensemble and Blair Thomas Pup-