

Pianist **David Riley** has received rave reviews throughout the U.S. and Canada, including “absolutely exquisite technique” (New York Concert Review). He has performed at many prestigious venues such as the National Art Gallery in Washington D.C., Weill Hall at Carnegie Hall, Merkin Hall, the Gardner Museum in Boston, the Phillips Collection in Washington D.C., the 92nd St. Y in New York City, Bellas Artes in San Juan P.R., and Salle de Concert Pollack in Montreal. Mr. Riley has been featured on numerous radio broadcasts, including NPR Performance Today & Morning Edition, CBC National Radio, and WQXR and WNYC in New York City. Along with violinist Jasper Wood, he received the 2004 East Coast Music Award “Best Classical Recording” for a CD of Igor Stravinsky’s works. David Riley is Assistant Professor and Director of Accompanying and Chamber Music at the University of Oregon. He holds degrees from the Cleveland Institute of Music and the Eastman School of Music.

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ARTISTIC DIRECTORS

Described as “ferociously talented”, Grammy-Award winning flutist **Molly Alicia Barth** is an active solo, chamber, and orchestral musician, specializing in the music of today. As a founding member of the new music sextet eighth blackbird, Barth toured extensively throughout the world, recorded four CDs, and was granted the 2000 Naumburg Chamber Music Award, the 1998, 2000 and 2002 CMA/ASCAP Awards for Adventurous Programming, and first prize at the 1998 Concert Artists Guild International Competition. Barth is assistant professor of flute at the University of Oregon and has taught at Willamette University and held residencies at the University of Chicago and the University of Richmond. She holds degrees from the Oberlin College-Conservatory of Music, Northwestern University, and the Cincinnati College-Conservatory of Music.

Brian McWhorter is one of the most sought-after performers and teachers of his generation. He is a member of the Meridian Arts Ensemble, which is responsible for many new works for brass and ten critically-acclaimed albums. McWhorter has worked with Sequitur, Elliott Sharp, Ensemble Sospeso, New Jersey Symphony Orchestra, Metropolitan Opera Orchestra, the BargeMusic Festival Orchestra, Mark Applebaum, Natalie Merchant, and John Cale (The Velvet Underground). McWhorter is assistant professor of trumpet at the University of Oregon and professor of contemporary music at the Manhattan School of Music. He received degrees in music from the University of Oregon and The Juilliard School. Hailed as a “terrific trumpeter” by The New York Times, McWhorter’s discography spans many genres from contemporary chamber to orchestral, improvised music to pop and rock.

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109th Season, 7th program



SCHOOL OF MUSIC AND DANCE

Room 163 Music
8:00 p.m.

Saturday evening
October 18, 2008

THE GUEST ARTIST SERIES

presents

BETA COLLIDE

Brian McWhorter, trumpet
Molly Alicia Barth, flute
Lisa McWhorter, violin
Phillip Patti, percussion
David Riley, piano

with guest artist

Roger Hayes



UNIVERSITY OF OREGON

PROGRAM

Mollitude (2006)	Frederic Rzewski (b. 1938)
Molly Alicia Barth, flute	
Folio (1952)	Earle Brown (1926–2002)
Scrivo In Vento	Elliott Carter (b. 1908)
Molly Alicia Barth, flute	
First Horizontal/First Vertical (2008)	Stephen Vitiello
Molly Alicia Barth, flute	
Brian McWhorter, trumpet	
Phillip Patti, percussion	
Folio (1952)	Earle Brown
Entre Funérais I (2008)	Mark Applebaum (b. 1967)
Brian McWhorter, trumpet	
Ariadne (1981)	Lou Harrison (1917–2003)
Molly Alicia Barth, flute	
Phillip Patti, percussion	
Folio (1952)	Earle Brown

A Discussion with Roger Hayes and Beta Collide follows this concert.

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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?*).

Roger Hayes created his first paintings in 1974, and began painting full time in 1978. Hayes attended graphic art courses at the Center for Creative Studies. He found his way into the international Neo-Expressionist move-

ment with a heavy emphasis on the narrative figurative. He showed in alternative space galleries in Chicago, Detroit, Cincinnati, Cleveland, and Columbus. He submitted works to the heavily media-picketed Fear No Art exhibit in Ann Arbor, Michigan, which instantly was targeted by right-wing picketers, the daily Detroit Free Press, and nightly television. The event was noted in an October 15, 1990 *Newsweek* article on obscenity within the then-current context of Robert Maplethorpe and Jesse Helms, and two of Hayes' pieces were cited for their edgy content. A Hayes exhibit at Ann Arbor's 111 Art was viewed by the wife of Zbigniew Brzezinski (Jimmy Carter's cabinet minister), who was then curator of Eastern European art in Washington D.C. She had been in Ann Arbor debuting a new collection of Eastern Bloc Art at the University of Michigan and was infuriated at Hayes' show; as a result the show was closed by the police three days later. Teaming up with Jacques Karamanoukian in 1987 caused Hayes' work to focus on the influence of Art Brut. Before long his work was exported to France and shows on the continent started coming in. He first exhibited at the Galerie Meduane, in Laval, France in 1988. In 1999 he was one of a small group of American artists invited to exhibit at Halle St. Pierre, in the heart of Paris. He maintained this association through the early years of the 21st century, and was able to have his works located in the Musee de L'Art Brut, in Lausanne, Switzerland, as well as in the Creation de L'art Franche, in Begles, France.

Violinist **Lisa McWhorter** (née Snyder) is a native of Albuquerque, New Mexico, where she began violin studies at the age of five. She has studied with Paul Kantor at the University of Michigan, with Bernard Zinck at the University of New Mexico, and has attended various music festivals including those at Aspen, Tanglewood, Chautauqua, and the Cologne Hochschule fur Music in Montepulciano, Italy. McWhorter has toured the United States and Europe as a member of such groups as the New Mexico Symphony Orchestra, the American Sinfonietta, and Santa Fe Pro Musica. While living in New York City as a freelance violinist, she was active in commissioning new works for the violin and also completed a yoga teaching certification. Currently, she is assistant concertmaster with the Eugene Symphony.

Phillip Patti is a freelance percussionist in the Willamette Valley of Oregon. His emphasis has been on recently composed music for small ensemble and collections of unique percussion instruments. Along with this, he regularly performs orchestral music and teaches percussion. He has most recently performed with Beta Collide at Stanford University and Willamette University, and with Friends of Rain Ensemble in Portland, OR. He is a substitute with the Oregon Symphony, and has played with Third Angle New Music, Fear No Music and the Salem Chamber Orchestra. His studies and performances have brought him to Ithaca, NY; Milan, Italy; Cincinnati, OH; Chicago, IL and, most recently, Oregon.