

The Wild Wired West

New Music from the Digital Frontier

Performed By Elizabeth McNutt

**BOULDER MUSEUM OF
CONTEMPORARY ART**

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BOULDER MUSEUM OF CONTEMPORARY ART PRESENTS

The Wild Wired West

New Music from the Digital Frontier
Elizabeth McNutt, Flute
Andrew May, Electronics

Program

Andrew May - The Twittering Machine (1995)
Jane Rigler - Two Seaming (1998)
Rand Steiger - For Marnie Dilling (1998)
Russell Pinkston - Lizamander (2003)

- intermission -

Jeffrey Stadelman - House Taken Over (2003)
Elizabeth McNutt and Andrew May - Retake (2001)
Eric Lyon - The Blistering Price of Power (1993)

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The Wild Wired West: New Music from the Digital Frontier

Andrew May - The Twittering Machine (1995)

Inspired by the painting of Paul Klee, CU faculty composer May wrote this work of interactive computer music for McNutt. All of the computer's sounds are created from McNutt's playing, either in real time or from FluteSource, a library of flute samples created by McNutt and May. Using a pedal, the flutist "conducts" the computer through a shifting, surrealistic, avian landscape, including an improvised middle section and an extended computer solo.

Jane Rigler - Two Seaming (1998)

Flutist and composer Rigler, a native of Los Angeles, is currently working in New York City. Originally conceived as a flute duet, this version of the piece presents a duet between the live flutist and Rigler's own recording of one part. The composer writes, "think of it as a rhythmic game of tag, always falling into a seamless melting of two different voices and two different flutes...all becoming one."

Rand Steiger - For Marnie Dilling (1998)

Written in memory of a brilliant musician and ethnomusicologist, this elegy for piccolo and pre-recorded flutes uses unusual harmonies (based on the overtone series, not on equal-tempered "piano" tunings), harkening to the music Dilling loved and studied. The accompanimental tracks were played on bass, alto, and C flutes by John Fonville, a fellow colleague of Steiger and Dilling at the University of California, San Diego.

Russell Pinkston - Lizamander (2003)

One of the leading American composers of electronic music, Pinkston is professor of composition at the University of Texas, Austin. The title reflects the work's dedication to McNutt. Jazz-inspired riffs permeate this high-tech interactive work, whose driving rhythms are built in real time from the live flute's sound (as are most of the accompanimental sounds; others are from the FluteSource library). The computer follows the flutist closely by "listening" and tracking pitches, in addition to taking cues from a pedal.

Jeffrey Stadelman - House Taken Over (2003)

Fromm Commission winner Stadelman is professor of music at SUNY Buffalo. House Taken Over is a fantastical retelling of Julio Cortázar's short story of the same title, in which mysterious ghostly presences gradually evict elderly siblings from their ancestral home. This interactive work and its companion piece Evan's House (2001, for solo flute) were written for McNutt. The computer's part was built from recordings of Evan's House as well as the FluteSource sample library and a variety of non-musical sound sources.

Elizabeth McNutt and Andrew May - Retake (2001)

Retake is an improvisation by flutist and computer together. The title comes from the flutist's flexible ability to control the form of the piece: she can "retake" any of twenty-one places in the piece's time line by moving a pedal. Several computer-generated virtual "performers" listen and play along, using flute samples, percussion sounds, and synthesized tones. Like players in an improvising ensemble, these virtual personae range from imitators to mavericks.

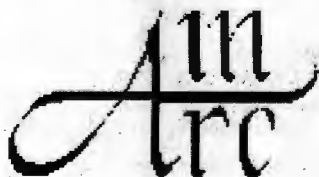
Eric Lyon - The Blistering Price of Power (1993)

A leading researcher in computer music techniques, now on the faculty at Dartmouth, Lyon composed this piece during his long residency in San Diego. The score turns the flute into a substitute synthesizer in a shifting disco-inspired dance mix--spliced unpredictably with chaotic experimental digital sounds, as well as found materials from a self-help tape promoting economic success through spirituality.

ELIZABETH McNUTT: Passionately devoted to the music of the present, "commanding flutist Elizabeth McNutt" (LA Times) has become a major force in the worlds of contemporary and electroacoustic music. She has presented works involving interactive technology in the Los Angeles Philharmonic Green Umbrella series, SEAMUS National Conferences, Berkeley Symphony, New Music Circle, and International Computer Music Conferences. Recent appearances include the International Festival of Women in Music (Seoul, Korea), Peabody Conservatory, and University of North Texas; she was the featured artist in the 2002 Electronic Music Midwest Festival (the first to feature a performer) and the 2003 Third Practice Festival. Her CD of works for flute and computer, *pipe wrench* (EMF Media, www.emfmedia.org) has been described as "fearless and astounding" (Flute Talk) and "a delightful listen" (SEAMUS Newsletter). Her playing can also be heard on the CRI and SEAMUS labels. McNutt has recently received awards including Arts International Fund, Astral Career Grant, Rocky Mountain Women's Institute Fellowship, and Boulder County Arts Alliance's Neodata Fellowship. Her doctorate is from UC San Diego; her teachers include Harvey Sollberger, John Fonville, and Jacob Berg (flute), and Miller Puckette (computer music).

<http://www.emfmedia.org/artists/mcnutt.html>

ANDREW MAY is a composer, improviser, violinist, computer musician. He is currently on faculty at CU Boulder. His compositions have been performed throughout the US, Europe, and Asia. His music can be heard on CRI, SEAMUS and EMF Media Labels.



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