

(Biographies continued)

category of the Bourges International Electroacoustic Music Competition. In 1991, he became the first composer to complete the Ph.D. in Music and Cognition at the MIT Media Laboratory and is currently Associate Professor and Associate Director of the Music Technology program at New York University. His music is performed throughout North America, Europe, and Japan and is available on compact discs from New World, Romeo, Quindecim, Harmonia Mundi, and the International Computer Music Association, and his book/CD-ROM projects *Interactive Music Systems* (1993) and *Machine Musicianship* (2001) are available from the MIT Press.

ZACK BROWNING writes music that is "way-cool in attitude" and "speed-demon music" as described by *The Atlanta Journal-Constitution*. *The Irish Times* proclaims he is "bringing together the procedures of high musical art with the taste of popular culture." Browning's CD *Banjaxed* on Capstone Records contains eight of his original compositions for voice, instruments and computer-generated sounds and has been called "dramatic, exciting, rhythmic, high-energy music." Composition awards have included an Illinois Arts Council Composer Fellowship and a Chamber Music America Commission. Performances include Bang On A Can (New York), Bonk Festival of New Music (Tampa), the International Society for Contemporary Music Festival (Miami), Spark Festival (Minneapolis), International Computer Music Conference (New Orleans), Gaudeamus Music Week (Amsterdam), Composers Choice Festival (Dublin), Sonorities Festival (Belfast) and the Skinneskatteberg Festival (Sweden). Browning is an associate professor of music composition and theory at the University of Illinois where he has taught since 1983.

Crack Hammer (2004) for clarinet and computer-generated sounds was commissioned by NYU clarinetist Esther Lamneck. This composition continues a series of works written over the last ten years that explore the application of magic squares to musical structure. The 5x5 "Magic Square of Mars" provides the framework for the composition. The computer part was produced using GACSS (Genetic Algorithms in Composition and Sound Synthesis) which is an original computer music software package developed by Benjamin Grosser at the Beckman Institute of the University of Illinois. I would like to thank David Bohn and Cyrus Pireh for their assistance in preparing the score and computer part.

Acknowledgements: To Jean-Paul Perrotte, and Rachel Foote of the Electronic Music Studios for their technical assistance; to Lawrence Fritts, director of the Electronic Music Studio for initiating this program.

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CENTER FOR NEW MUSIC


SATURDAY, DECEMBER 9, 2006, 8:00 p.m.

CLAPP RECITAL HALL



41ST SEASON, CONCERT V

Esther Lamneck, *clarinet and táragató*
Robert Rowe, *computer*

 DIVISION OF PERFORMING ARTS
COLLEGE OF LIBERAL ARTS & SCIENCES

CENTER FOR NEW MUSIC

41st Season, Concert V
David Gompper, *director*

9 DECEMBER 2006, 8 p.m. CLAPP RECITAL HALL

Esther Lamneck, Robert Rowe & Zack Browning
Guest Artists
New York University & University of Illinois

PROGRAM

Le Tracce Di Kronos, I Passi

clarinet and computer-generated sounds

James DASHOW

Musicometry I

clarinet and computer-processed sounds

Lawrence FRITTS

Cigar Smoke

clarinet and computer

Robert ROWE

INTERMISSION

Crack Hammer

clarinet and electronic sounds

Zack BROWNING

Shells

tárogató and computer

Robert ROWE

BIOGRAPHIES

ESTHER LAMNECK. The *NY Times* calls clarinetist Esther Lamneck “an astonishing virtuoso.” Winner of the prestigious Pro Musicis Award, she has appeared as a soloist with major orchestras, including the Houston Symphony, with conductors such as Pierre Boulez, and in chamber music concerts with renowned artists throughout the world. A versatile performer and an advocate of contemporary music, she is known for her work with electronic media including interactive arts, movement, dance and improvisation. Her collaborations with composers have produced new compositions in many genres for the clarinet and the tárogató. Ms. Lamneck makes frequent solo appearances at music festivals worldwide and maintains an active career performing and presenting master classes in universities and conservatories throughout the United States and Europe.

Lamneck is one of few performers who plays the Hungarian tárogató, a single reed woodwind instrument with a hauntingly beautiful sound. She performs the tárogató frequently in new music improvisation festivals and has several recordings including “Manuscritti” distributed by FMP in Berlin, and a CD of new compositions for the tárogató on the Romeo/Qualiton label. New compositions written for the instrument explore all the facets of new music performance from improvisation, electronics and interactive computer programs to works which suggest the influence of Slavic and Hungarian folk music.

Ms. Lamneck currently serves as Director of Instrumental Studies and the Graduate Music/Dance Program in Italy for New York University. Artistic director of the NYU New Music and Dance Ensemble, the group maintains its residence at the university during the season and in Italy during the summers in collaboration with the University of Genoa. Lamneck and choreographer Douglas Dunn work with Antonio Camurri and the “Eyesweb” program using gestural control to process both live sound and video in multimedia productions.

Ms. Lamneck has appeared on major television and radio programs both here and abroad. She has recorded for companies including Capriccio Records, Centaur, Music and Arts, CRI, EMF, Opus One, Capstone, Romeo/Qualiton and SEAMUS.

The New York Times calls Ms. Lamneck, “An Astonishing Virtuoso.”

Washington Post: “Her recital paired the versatility of her instrument with a performance as unrestrained in imagination as it was astounding in technique.”

ROBERT ROWE received degrees in music history & theory (B.M. Wisconsin 1976), composition (M.A. Iowa 1978), and music & cognition (Ph.D. MIT 1991). From 1978 to 1987 he lived and worked in Europe, associated with the Institute of Sonology in Utrecht, the Royal Conservatory in The Hague, the ASKO Ensemble of Amsterdam, and with IRCAM in Paris, where he developed control level software for the 4X machine. In 1990, his composition *Flood Gate* won first prize in the “live electroacoustic”

(Biographies continued)

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