

Eric David Chasalow

June 1, 2005

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Education

Columbia University, DMA 1985 (music composition); MA 1979 (music composition)
Bates College, BA cum laude 1977 (music & biology)
Phi Beta Kappa, undergraduate honors in music,
Attended New England Conservatory of Music 1975- 76

Selected Awards and Honors

Aaron Copland Award (2004)
American Academy of Arts & Letters, Academy Award for Music (2003)
Synergy Conference, week-long LA Philharmonic event (2002)
Fromm Foundation at Harvard, (2001) (new piece for Boston Modern Orchestra Project)
Bourges Selection (2000) for *Crossing Boundaries*
Honors, fifth Pierre Schaeffer Computer Music Prize (2004) for *Due (Cinta)mani*
Honors, first Pierre Schaeffer Computer Music Prize (1999) for *Left To His Own Devices*,
Alternate for the Rome Prize (1997)
G. Schirmer Young American's Art Song Competition winner (1995) for *Rain Towards Morning*
International Society for Contemporary Music Prize, (1994) for *First Quartet*
National Flute Association Prize, (1993) for *Over The Edge*
Fromm Foundation at Harvard University Commission (1993)
Mary Flagler Cary Charitable Trust Recording Award (1989-90, 1991)
International Society for Contemporary Music Prize, (1989) for *Over The Edge*
First Prize, Washington Square Contemporary Music Series Competition (1988) for *Over The Edge*
John Simon Guggenheim Fellowship (1986-87)
Charles Ives Fellowship, American Academy of Arts & Letters (1986-87)
New York Foundation for the Arts Fellowship (1986-87)
National Endowment for the Arts Composer Fellowship (1983),
The MacDowell Colony (1984, 1986, 1998, 2004), Norlin/MacDowell Fellowship 1984

Selected Commissions

Bruno Schneider, Basel, horn and electronics (2007)
Consortium commission, flute chamber concerto (2005), Auros Group for New Music, California EAR Unit,
DaCapo Chamber Players, New Millenium Ensemble, Rachel Rudich.
Boston Modern Orchestra Project (2004-05)

Miroglio-Aprodu piano-percussion duo, Paris (2004-05)
Lucia Bova, Rome, harp and tape (2002)
Vicki Ray, L.A., piano and tape (2002)
Boston Modern Orchestra Project (2001)
Guido Arbonelli, Perugia, bass clarinet and tape, 2000)
Bates College Millenium Commission (2000)
Boston Musica Viva, four instruments and tape (1999)
Pappoutsakis Flute Competition, Boston (1997)
Tim Brady, Montreal, electric guitar and tape (1997)
Mauro Maur, Nuova Consonanza, Rome trumpet and tape (1994)
Parnassus, NYC large chamber ensemble, (1993)
Bruno Schneider, horn solo, (member, Orchestre de la Suisse Romande) (1989)
Amy Knoles, two percussion and tape, California E.A.R. Unit (1988)
Pro Arte Chamber Orchestra of Boston (1987)

Publication and Recordings

The Video Archive of Electro-Acoustic Music, digital interviews with pioneers of electro-acoustic music. MIT Press, reference material in DVD format.

Left to His Own Devices, new CD of music from 1994-2001 New World Records, February 2003.

“Eric Chasalow’s CD *Left to His Own Devices*, clearly establishes him as one of the leaders of our times.” (Array: the journal of the International Computer Music Association, Summer 2004)

Suspicious Motives, fl, cl, vln, vc, computer generated sound. Auros Group, SEAMUS CD #11, 2002.

In a Manner of Speaking, for bass clarinet and tape, Guido Arbonelli, bass cl.; ICMC2001 CD

Scuse Me, for electric guitar and tape, Marco Pavin, guitar; Intersound Net Records CD, Fall 2001.

Mario Davidovsky: an introduction, *Agni* vol. 50, 1998.

And it Flew Upside-down, and *This Way Out*, both for tape. RRRecords CD, 1996.

Hanging in the Balance, for cello and tape. Soundout Digital Press (www.soundout.com/digitalpress/chasalow/index.html).

Rain Towards Morning, for soprano and piano. publ by G Schirmer, NY, 1996.

Over the Edge for flute and electronic sounds. publ. McGinnis & Marx, NY, 1992.

Winding Up for horn. Edition B.I.M., Bulle, 1992.

Over The Edge, Society for Electro-Acoustic Music in the US (SEAMUS) CD, 1995.

Fast Forward Society for Electro-Acoustic Music in the US (SEAMUS) CD, 1994.

(Eric D. Chasalow, curriculum vita)

Over the Edge New World Records CD, 1993.

computer music, computer with live instruments, instruments alone, with recordings by Fred Sherry, Bruno Schneider, Patricia Spencer, Christine Schadeberg, California E.A.R. Unit, and Speculum Musicae.

This Way Out , International Computer Music Conference CD, 1992.

included on a compilation CD of six works from around the world.

Selected Compositions and Performances (additional performance details attached)

Concerning Sunspots (2004), large orchestra. Boston Modern Orchestra Project, January 22, 2005.

The Fundamental Object (2004), viola and tape. Commissioned by David Bursack. Rome premiere 2005.

Into Your Ears (2004), electroacoustic. In honor of Mario Davidovsky's 70th birthday.

Fourth of Nature (2004), marimba duo. Commissioned by Stephen Paysen and Dominic Donato.

Trois Espaces du Son (2004) piano, perc, tape. Commissioned by the Miroglio-Aprodu duo, Paris. October 2004 premiere, La Paz, Bolivia.

Museum in D (2004) electroacoustic. The Rose Museum, premiere February 2004.

Wolpe Variations (2003) electroacoustic. Commissioned by the Stefan Wolpe Society to mark the Wolpe Centennial year. Premiered in New York City, March 2003 at an international conference on the music of Stefan Wolpe.

Lo Schermo (2002) flute, violin, piano. Commissioned by David Macculi. Rome premiere February 2003. Subsequent performances in Switzerland, Germany, Japan.

Due (Cinta)mani (2002) piano and tape. Commissioned by Vicki Ray. PianoSphere LA series premiere November 2002. Subsequent performances in the Czech Republic, Germany.

What is Danced...(and what is not) (2002) harp and tape. Commissioned by Lucia Bova (Rome). Warsaw Autumn Festival premiere September 2002. Subsequent performances in the US, Spain, Italy.

Clapping Game (2002) electroacoustic. Based on material from children at the Charles Sumner Elementary School, Boston.

Horn Quartet (2002)

Dream Songs (2001) on poems of John Berryman. orchestra and tape. Commissioned by Boston Modern Orchestra Project. May 3, 2001 premiere – Symphony Hall, Boston.

In a Manner of Speaking (2000) bass clarinet and tape. Commissioned by Guido Arbonelli. 2001 Italian and US premieres and recording. ICMC2001, Havana, Cuba. Subsequent performances in Korea, Canada, Austria.

Crossing Boundaries (2000) electroacoustic. Commissioned by Bates College. April 7, 2000 premiere. Australasian Computer Music Festival, Brisbane, August 2000. Korean Computer Music Festival, Seoul, November 2000.

(Eric D. Chasalow, curriculum vita)

Suspicious Motives (1999), fl, cl, vln, vc, tape. Commissioned by Boston Musica Viva. November 1999 premiere. ICMC Ensemble Mosaik, Berlin, Sept. 1, 2000. SEAMUS, Baton Rouge, LA March 3, 2001. California EAR Unit April 18, 2001 and on tour 2001, 2002, 2003 (US, Slovakia, Denmark). Chamber Music Society of Lincoln Center, 2002.

Seven Variations on Three Spaces (1999), electroacoustic. LSU premiere, April 10, 2000.

Yes, I Really Did (1998), piano trio. Dinosaur Annex Music Ensemble, Feb. 2002. Cabrini Quartet, Feb. 2002.

Five Simic Songs (1998), soprano and string quartet. In honor of the 50th anniversary of Brandeis University. Premiered Nov. 14, '98 Nancy Armstrong with the Lydian String Quartet.

'Scuse Me (1998), electric guitar and tape.

Tim Brady, Montreal. UC San Jose, 1999. Warebrook Festival 1999. Brandeis 2001. UNC Greensboro and Montreal 2001.

To The Edge and Back (1997), flute and piano

Final round, 1998 Pappoutsaki Flute Competition, Feb. 1, 1998

winner's recital, Boston Flute Conference, March 7, 1998; Rachel Rudich (various on tour) '98; Susan Hampton, BCCP April '99.

Portrait of The Artist (1997), electroacoustic.

Boston Musica Viva, Feb. 6, 1998

Left to His Own Devices, electroacoustic (1996) the voice of Milton Babbitt.

Soundbox, 98 (celebrating the new Contemporary Art Museum in Helsinki), ICMC, Ann Arbor, 98, Synthese97, Bourges, June 97; Hartford CT and Montreal Nov. 97; Baton Rouge, LA, March 22, 1998; CEMI, Texas, Jan. 22, 98; SEAMUS 98, Dartmouth, April 98; ICMC, U of Mich. Oct. 98

A Loose Translation, piano (1995 - 96)

Marilyn Nonken, recital at Brandeis, September 1997

Out of Joint, trumpet and tape (1994)

Commissioned by Mauro Maur. Nuova Consonanza, Dec 94, Rome. Jay Scott, Hyperprism, Boston College, April 96, Warebrook Festival, Vermont, July 96; Nashua Symphony November 1996; U of Washington 1998. SEAMUS Keith Benjamin April 97 and March '99.

And it flew upside-down, computer generated sound (1994)

Commissioned by the Watertown Cultural Council. University of Pittsburgh 94. Temple University, April 1995. SEAMUS Ithaca NY March 95; U of Glasgow, Scotland, Spring 96; JIM96 France 96, ICMC Hong Kong 96, Bratislava, Stockholm 96. Big Sur Experimental Music Festival May 20, 2000.

In The Works fl,cl,vln,vc,prc,pn (1993)

Commissioned by the Fromm Foundation. Parnassus, NYC May 1994; Boston Musica Viva, April 1994; Phantom Arts, Jan 1997 and March '99; Auros Ensemble Oct. '98.

The Fury of Rainstorms electroacoustic (1992)

SEAMUS conference, Austin TX April 1993.

(Eric D. Chasalow, curriculum vita)***This Way Out*** electroacoustic (1991)

InterEnsemble, April 1997, Lyon France; Padua, Italy; First Annual Brazilian Symposium on Computer Music, Aug 1994; Temple University, 1993; "Music at the Edge", Pittsburgh, 1992; 14th Stockholm Electronic Music Festival, Sept 92; ICMC, San Jose Oct 92;

First Quartet string quartet (1989-90)

Speculum Musica, Harvard U., Columbia U., Feb 1996; SUNY, Purchase, May 19, 93; Lydian String Quartet, Brandeis U. Nov. 1993.; official US entry to the ISCM World Music Days for 1995; The Atlantic Quartet, ISCM, March 1996.

Fast Forward percussion and tape (1988) commissioned by Amy Knoles of the California E.A.R. unit; Amy Knoles & Art Jarvinen, LA, CA, Nov. 29, 1989; SEAMUS conference, April 1993.

Over The Edge flute and tape (1986)(McGinnis & Marx, publ.)

Computer Music Festival, Seoul, Korea, Nov 97; Contemporary Music Forum Washington D.C., Nov. 95; College Park MD, Nov. 95; Auros, M.I.T, Cambridge, 95; Network for New Music, Philadelphia, April 1995; UC Davis, 1994; Brazil, 1994; SEAMUS 94; Convention of the National Flute Association, 93; Mannes College Contemporary Festival, April 92.

The Furies soprano and tape (1984) based on poems by Anne Sexton.

Sonic Boom Festival, NYC Nov. 1997; Auros, MIT, Cambridge, MA 1996; Brandeis Contemporary Chamber Players, April 91. Second Conference on Art and Technology, Connecticut College, 1989.

Hanging in the Balance 'cello and tape (1983).

Birmingham Alabama, 94; Spoleto Festival, June 95, SEAMUS, April 96; EarPlay, San Francisco CA, Nov. 90; Cal Arts Contemporary Music Festival,; March 88; California EAR unit, May, December 87, March 88; Music Today, NYC; April 87; M.I.T Experimental Music Studio presents California E.A.R Unit, Oct 86; Contemporay Chamber Players, U. of Ill; March 20, 1985; Tsuyoshi Tsutsumi, Group for Contemporary Music, NYC; Dec. 84, Fred Sherry.

Lectures, Artist Residencies, Panels

University of Oregon, University of Arizona, Stanford, UC Berkeley, Harvard; UM Kansas City, LSU, University of Pennsylvania; Bowdoin College, West Chester University; Brown University; Mannes School of Music; University of Illinois; Bates College; California Institute of the Arts; S.U.N.Y. Stonybrook. Radio interviews on WNYC, WGBH, WKCR, Swedish and Swiss National Radio, Voice of America. Panelist for Fromm Foundation, Copland House, Connecticut Council for the Arts, Composers Conference at Wellesley, and Society for Electro-Acoustic Music in the US –ASCAP Awards.

Employment

2003 HARVARD UNIVERSITY, Cambridge, MA

to **Visiting Professor of Music and Director of the Harvard Electronic Music Studio**; Teach *Digital*

2004 *Electronic Music Composition*. Oversee the studios.

1990 BRANDEIS UNIVERSITY, Waltham, MA
to **Professor of Music, Graduate Advisor in Composition** (1992-96; 2003-04); **Chair of the Music**
2005 **Department** (1996 - 02); Teach undergraduate and graduate courses in theory, composition, and
electronic music. Direct the Brandeis Electro-Acoustic Music Studio (BEAMS). Lead efforts in development,
staffing, facilities, management, recruitment. Revised budget process, adding separate budget-lines and
responsibility for each performing ensemble. Helped secure \$150k endowment and several smaller gifts.
Negotiated and/or led the production of three major residencies under the Poses Institute for the Arts (Ursula
Oppens, Speculum Musicae, Dawn Upshaw). Negotiated and secured permission to hire a musicologist, tenure-
track. Negotiated an arrangement with Auros and Phantom Arts Ensembles to perform twice yearly at Brandeis –
expanding the New Music Series. Secure permission for and often oversee upgrades to facilities, including
security system, audio equipment, Recital Hall components, computer equipment and high-speed network
connections (Music was upgraded very early in what has become a campus-wide project). Instituted three-year
curriculum plan prior to University initiative in this area.

Director of the Brandeis Electro-Acoustic Music Studio (BEAMS). Moved and completely rebuilt
studios beginning in 1990. Yearly equipment and software repair and upgrades. Negotiate discounts
and/or contributions from vendors and manufacturers. Train students in studio maintenance. Installed
multi-channel sound system in Recital Hall. Researched and replaced recording equipment in Recital
Hall.

Courses Taught: Theory & Musicianship I, II, and III; Lapping; Introduction to Electro-Acoustic
Music; Electroacoustic Music Composition; Introduction to Music; 20th Century Music History, Seminar
in 20th Century Music Analysis; Seminar in Tonal Analysis; Composition Seminar; Undergraduate
Composition; Independent Studies; Dissertation Research.

Committees: Faculty Senate (2000-2003) Senate Council (2002-03), Classroom Improvement Committee
(2004), Faculty Handbook Revision (2003), Information Technology Committee, AV Committee (Chair
1994-95), Creative Arts Council, Provost's Advisory Committee, Library Advisory Committee, Academic
Priority Planning Committee (Capital Campaign planning).

1988 ASSOCIATION FOR CLASSICAL MUSIC, New York, NY
to **Executive Director**; Lead in the advocacy of the art of music in America. Develop
1990 and implement programs to encourage curriculum-based music education and
public involvement, including: YOUNG COMPOSERS, THE SIGHT-SINGING CELEBRATION,
THE MUSIC ADVOCACY HANDBOOK. Programs are carried out in the public schools
through a national network of music educators, record companies, radio stations, orchestras,
chamber ensembles, universities, and private individuals.

1980 GUILD OF COMPOSERS, INC., New York, NY
to **Executive Director** (1982-85); Coordinated all aspects of concert production, development,
1985 budgeting, and audience development. Tripled both funding and attendance. Supervised
four staff members and two interns. Instructed staff in contracting, bookkeeping, and
publicity. Produced "Composers in Concert", a series of nationally broadcast one-hour

radio programs.

1979 COMPOSERS RECORDING SERVICES, New York, NY
to **Sole Proprietor**; On-location recording and electronic music
1984 playback systems. Clients included Merkin Concert Hall, Symphony Space
(asst. engineer for “**Wall to Wall John Cage**”), DaCapo Chamber Players,
Lincoln Center, The American Brass Quintet, and the New York Woodwind Quintet.

1979 THE GROUP FOR CONTEMPORARY MUSIC, INC., New York, NY
to **Administrative Asst.**; Aided the directors in the operation of the organization.
1981 Duties included writing grant proposals, coordinating electronics for the
concert series, archiving documents, and maintenance of the mailing list.

Professional Affiliations

The Composers Conference (member Board of Directors); ASCAP; Electronic Music Foundation (charter member); International Computer Music Association; Society for Electro-Acoustic Music in the United States. Boston CyberArts Festival (founding member of the music committee), Aaron Copland Society (Advisory Board member), American Music Center.