

**Eric David Chasalow**

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## **Profile**

An internationally known, award-winning composer, administrator, and educator with more than twenty-five years of experience in the research university community.

## **Positions**

BRANDEIS UNIVERSITY, Waltham, MA.

2014-present **Dean of the Graduate School of Arts and Sciences.** Oversee the 17 PhD and 45 masters programs in the divisions of Humanities, Sciences, Social Sciences, Creative Arts. Member of the president's senior management team. Working collaboratively with departments and Institutional Advancement, started new initiatives in the areas of alumni relations, communications, and career services. Devised and implemented a new diversity and inclusion strategy and cultivated a donor to fund a pilot. Negotiated a plan within the university budget process to significantly increase PhD stipends over three years. Building selective institutional partnerships. Collaborating with the senior team have been successful in messaging the community, including the board of trustees, regarding the strategic priority of investment in faculty eminence, research, and graduate study. Reorganized functional structure of GSAS staffing. Implemented Title IX training for all graduate students. Participated in VP and C-level searches. Chair NEASC reaccreditation committee on graduate study. Chaired the implementation committee for the university's Integrated Arts Initiative. Manage and steward a Mellon Foundation-funded time to degree initiative.

2012-2014 **Chair of the Faculty Senate.** Repositioned the senate to serve as a more effective voice for the faculty and partner of to university leadership. Member of the Provost's University Advisory Committee. Worked with the trustees, president, and provost on issues of transparency and equity. Member of the strategic planning steering committee which, in consultation with hundreds of stakeholders, developed *Fulfilling the Promise: The Brandeis University Strategic Plan*.

1990-present **Irving G. Fine Professor of Music, Chair of the Music Department** (1996-02); Graduate Advisor in Composition (1992-96; 2003-12); Developed and taught undergraduate and graduate courses in theory, composition, and electronic music. Direct the Brandeis Electro-Acoustic Music Studio (BEAMS). Led efforts in development, staffing, facilities, management, recruitment. Revised budget process. Secured a studio endowment and several smaller gifts. Negotiated and/or led the production of major residencies under the Poses Institute for the Arts (including Ursula Oppens, Speculum Musicae, Dawn Upshaw). Negotiated and secured various tenure-track and Mellon Fellow pot-doc hires. Partnered with Boston ensembles to create a New Music Series and produced numerous concerts. Secured upgrades to facilities, including security system, audio equipment, Recital Hall components and complete theatrical lighting system, computer equipment and high-speed network connections (Music was upgraded very early in what has become a campus-wide project). Instituted three-year cycle for curriculum planning prior to University initiative in this area.

**Director of the Brandeis Electro-Acoustic Music Studio (BEAMS).** Internationally recognized center for electro-acoustic composition. Train students. Negotiate contributions from vendors and manufacturers. Installed state of the art 8.1 multi-channel sound system in the Recital Hall. Moved and completely rebuilt studios in 1990 and again in 2007. Produced 12-hour long international concert BEAMS Electronic Music Marathon in 2001, 2003, 2011. Won IBM Innovation Prize, for best event on the Boston CyberArts Festival, 2011.

## **(Eric D. Chasalow, CV)**

**Courses Taught:** Introduction to Electro-Acoustic Music; Electroacoustic Music Composition; Laptops; MAX/MSP Seminar; Introduction to Music; 20<sup>th</sup> Century Music History, Seminar in 20<sup>th</sup> Century Music Analysis; Seminar in Tonal Analysis; Composition Seminar; Theory & Musicianship I, II, and III Undergraduate Composition; American Music; The Beatles; Sound Art Studio (co-taught with Fine Arts Dept. faculty); Independent Studies; Dissertation Research.

**Committees:** Integrated Arts Strategic Initiative Committee (Chair, 2014-15); Vice Provost for Research Search Committee (2015); Provost's University Advisory Committee (2011-14), Strategic Planning Steering Committee (2012-13), University Archives Advisory Committee; University CIO Search Committee (2011), Provost's Centers and Institutes Committee (2009-10), Film Program Executive Committee (2009-15) Media Arts Committee (2009 on), Dean's Advisory Committee (2005-08), Reaccreditation Committee on Admissions (2005-06); Departmental committees on Budget, Concerts, Curriculum; Classroom Improvement Committee (2004); Faculty Senate (2000-2003) Senate Council (2002-03); Committee for faculty handbook revision regarding rights of faculty outside of the tenure system (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).

2003-2004 HARVARD UNIVERSITY, Cambridge, MA. **Visiting Professor of Music and Director of the Harvard Electronic Music Studio;** Teach *Digital Electronic Music Composition*. Oversee the studios.

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

1980-1985 GUILD OF COMPOSERS, INC., New York, NY. **Executive Director.** Coordinated all aspects of concert production, development, 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 funded by the NEA.

## **Education**

Columbia University, MA, DMA (music composition)  
Bates College, BA cum laude, Phi Beta Kappa, honors in music, (music & biology)  
Attended New England Conservatory of Music  
Flute studies with Harvey Sollberger, Jazz studies with Ed Berg, guitar; Joe Allard and Carl Atkins, saxophone

## **Professional Affiliations**

The Composers Conference, Board of Directors (President, 2013-present); AGS representative, the AAU. Council of Graduate Schools representative; ASCAP; Electronic Music Foundation (charter member); International Computer Music Association; Society for Electro-Acoustic Music in the United States. Bau Institute Advisory Board. Boston CyberArts Festival (founding member of the music committee), Aaron Copland Society (Advisory Board member), NewMusic USA.

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## Selected Awards and Honors

Bau Institute Composer Residency, Carmargo Foundation, Cassis, France (2014)  
Chamber Music America Commission for New York New Music Ensemble (2010-11)  
Barlow Endowment commission for Talea Ensemble (2010-11)  
IBM Innovation Prize for the BEAMS Marathon, (2011)  
Eric Chasalow collection in the Library of Congress established (2009)  
Sylvia Goldstein Award (2007) for *Flute Concerto: Three Love Poems*  
Koussevitzky Music Foundation Commission (2005) for *Flute Concerto: Three Love Poems*  
Aaron Copland Award (2004)  
Honors, Pierre Schaeffer Computer Music Prize (2004) for *Due (Cinta)mani*  
American Academy of Arts & Letters, Academy Award for Music (2003)  
Synergy Conference, week-long LA Philharmonic event (2002)  
Fromm Foundation at Harvard, (2001) *Concerning Sunspots* for Boston Modern Orchestra Project  
Bourges Selection (2000) for *Crossing Boundaries*  
Honors, first Pierre Schaeffer Computer Music Prize (1999) for *Left To His Own Devices*  
Rome Prize, alternate (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, 2007), Norlin/MacDowell Fellowship 1984

## Selected Commissions

MusicaTrieze (Marseille) twelve voice chorus and electronics (2016)  
Network For New Music (Philadelphia) string trio and electronics (2013)  
Talea Ensemble (NY) ensemble and electronics (2011-12)  
New York New Music Ensemble (NY) ensemble and electronics (2011-12)  
Portland Chamber Music Festival, string sextet (2009)  
Bruno Schneider, (Solo horn, Lucerne Festival Orchestra), horn concerto (2008)  
Consortium commission, flute chamber concerto (2005), Auros Group for New Music,  
California EAR Unit, DaCapo Chamber Players, Tara Helen O'connor, 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)

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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**

*Scuffle and Snap* for violin and electronic sound on *Harmonic Constellations*, Mari Kimura, vln. New World Records (2016)

Series of columns on electroacoustic music, commissioned by NewMusicBox.org (2016)

*Eric Chasalow: Works for Instrument and Tape* (1979-2013), vol. 1 soloist and tape (2015)

*Are You Radioactive, Pal?* CD of electroacoustic music from 2001 – 2014. (2015)

*feather, breath, mirror* CD – two electroacoustic pieces and two concerti composed between 2002-2008. (2014)

*Fly Away*, Barbara Cassidy Band. Original and cover Folk/Americana songs (2013)

*Leaving Things the Way I Found Them*, Barbara Cassidy Band. Original and cover Folk/Americana songs (2012)

**Composing from Memory:** the convergence of archive creation and electroacoustic composition. *Organised Sound*, vol. 11, #1, 2006, Cambridge University Press, NY.

*OHM+:* The Early Gurus of Electronic Music, special edition. Ellipsis Arts, NY, 2006. Two interviews conducted by E. Chasalow and B. Cassidy are part of the CD/DVD anthology.

*The Music of Mario Davidovsky*, volume 3. Liner notes for Bridge Records 9171 (2005).

*Left to His Own Devices*, 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.

*The Video Archive of Electroacoustic Music*, co-curators Eric Chasalow and Barbara Cassidy. 150 hour archive of oral histories from pioneering engineers and musicians from 1950’s to present. 1997

*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.

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*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.

## **Lectures, Artist Residencies, Panels**

Lectures at Dartmouth, Harvard, Columbia, Northwestern, Roosevelt, Brooklyn College, Cleveland State, University of Oregon, University of Buffalo; University of Iowa; Boston University, Cleveland State, Coe College; Luther College; University of Arizona, Stanford, UC Berkeley, 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; Stonybrook University, Sacramento State University. External Review Committee, Stonybrook University (2016), Connecticut College (2004); Radio interviews on WNYC, WGBH, WBUR, WKCR, Swedish and Swiss National Radio, Voice of America. Panelist for Fromm Foundation, Copland House, Connecticut Council for the Arts, Composers Conference at Wellesley, Fondation Destellos (Buenos Aires), Society for Electro-Acoustic Music in the US - ASCAP Awards, International Computer Music Conference, New York Electroacoustic Music Festival, NewmusicUSA. Conference presenter and panel chair on electroacoustic music at Tufts, numerous ICMC and SEAMUS Conferences, AES.

## **Compositions**

*2009- 2016 performances in Barcelona, Cambridge, Helsinki, Jerusalem, Marseille, Mass MOCA(North Adams MA), Milan, Miami, Nice, NYC, Paris, Rome, other.*

*Elegy and Observation* (2016) twelve voices and electronics (30:00)

*A Solution in Search of a Problem:* (second piano sonata) (2015) piano (12:00)

*This Day Will Be* (2015) text by Eric Chasalow, flute solo (4:00)

*As a Kind of Knowing* (2014) 8.1 channel fixed media. In three movements. (17:00)

*If True, Then...* (2014) piano (4:00)

*As a Kind of Always* (2014) piano (4:00)

*Where it Finds Nothing But the Wind* (2013) ten texts from the Dead Sea Scrolls. for soprano, fl, guitar, perc. In ten mvts. (30:00)

*Shatter and Glide* (2012-13) string trio and electronics. In three movements. Network for New Music commission. (11:00)

*I'm Just Sayin'* (2012) for string quartet. Lydian commission in honor of Fredrick Lawrence. 5:00

*Incident and Scatter...* (2012) for fl, cl, vln, vc, prc, pn and electronics. Talea commission. 18:00

*On That Swirl of Ending Dust* (2011), for fl, cl, vln, vc, prc, pn and electronics. New York New Music Ensemble commission. 20:00

*Are You Radioactive, Pal?* (2010) alto saxophone and electronic sound. in three movements. 13:00

*Scuffle and Snap* (2010) violin and electronic sound. 5:30

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*String Sextet* (2009). In three movements. Portland Chamber Music Festival, August 13, 2009. 16:00

*Horn Concerto* (2008-09). in four movements. 15:00 January 2012 world premiere by Bruno Schneider.

*Symphony of Popular Misconceptions* (2008-10), 5.1 surround; fixed media. (3 mvts; 16:00)

*(pieces from before 2009, listed with selected performances)*

*The Puzzle Master* (2007), text by F.D. Reeve. One-hour multimedia opera for five singers, keyboard, electronics and video. May 5,6 premiere, Boston CyberArts Festival, Spingold Theater Center. Additional performance at University of Iowa, Grinnell, Coe College, Luther College 2008. Finalist for City Opera's Vox2008.

*Flute Concerto (Three Love Poems)* (2005), Flute solo, cl, vln, vc, prc, pn. November 19, 2005 premiere, Auros Ensemble. Subsequent performances by EAR Unit, DaCapo Chamber Players. Recorded by Tara Helen O'connor.

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

*The Fundamental Object* (2004), viola and electronic sound. Commissioned by David Bursack, Rome.

*Into Your Ears* (2004), electroacoustic. In honor of Mario Davidovsky's 70<sup>th</sup> birthday. April 2008, SEAMUS, Salt Lake City.

*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. 2005, ICMC Barcelona; RedCAT, LA by EAR Unit, May 2008; Theatre St. Germain, Paris, 2009.

*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, Seoul, South Korea, Singapore, and others.

*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.

*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. Active repertoire of several clarinetists. Cited in Harry Sparnaay's forth-coming book on bass clarinet.

*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.

*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.

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*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 50<sup>th</sup> anniversary of Brandeis University. Premiered Nov. 14, '98 Nancy Armstrong with the Lydian String Quartet.

*'Scuse Me* (1998), electric guitar and tape. Active repertoire of several guitarists. Tim Brady, Montreal. UC San Jose, 1999. Warebrook Festival 1999. Brandeis 2001. UNC Greensboro and Montreal 2001. Subsequent performances in Padova and Bari, Italy and Basel, Switzerland.

*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. San Francisco and Tuscan, Arizona 2006.

*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. Tempe, Arizona 2004.

*The Fury of Rainstorms* electroacoustic (1992)  
SEAMUS conference, Austin TX April 1993.

*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.

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***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. Connecticut College, March 1 2008.

***Over The Edge*** flute and tape (1986)(McGinnis & Marx, publ.) Active repertoire of several flutists.  
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). Active repertoire of several cellists.  
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;  
Contemporary Chamber Players, U. of Ill; March 20, 1985; Tsuyoshi Tsutsumi, Group for Contemporary Music, NYC;  
Dec. 84, Fred Sherry.