

Polansky, Larry, American composer, theorist and teacher; b. New York, Oct. 16, 1954. He studied anthropology and music at New College, Sarasota, Florida (1974); received a B.A. in mathematics and music at the University of California, Santa Cruz (1976); did graduate work at York University in Toronto (1977); took an M.A. in composition at the University of Illinois at Champaign-Urbana (1978), and studied an additional year there. He studied composition privately with James Tenney and Ben Johnston, among others. He performed and arranged various styles, particularly jazz and folk, on guitar and other plectra, piano, and electronics (since 1966); he was a dance accompanist (1977-81) and composed for such choreographers as Ann Rodiger and Anita Feldman. Polansky is a sophisticated technician, and has been a computer programmer, systems analyst and audio engineer since 1975. He was on the faculty of Mills College in Oakland, California (1981-90), where he was also involved with the Center for Contemporary Music (1981-7, Interim Director 1988) and directed the Contemporary Performance Ensemble (1981-6). He is assistant professor of music at Dartmouth College (from 1990). His wife is Jody Diamond (b. Los Angeles, Apr. 23, 1952), American publisher, performer and composer, who is founder and director of the American Gamelan Institute and its journal, *Esungun*. With Diamond, Polansky is co-founder and director of the publishing firm Frog Peak Music, A Composer's Collective. Polansky is music advisory editor to the journal *Leonardo* (since 1985), associate editor to *Perspectives of New Music* (since 1988) and co-author of *HMSL*, a widely used computer music language. He has written extensively on computer music, traditional American music, and many aspects of music theory. His numerous compositions reflect sophisticated technical concerns in acoustics, intonation and morphological processes; his works are generally in variation or canonic forms, based on single ideas worked out in textures that sometimes resemble those of minimalism.

WORKS: *Four Voice Canon no. 3* for tape (1977); *Movement for Andrea Smith* for four strings (1978); *Four Voice Canon no. 4* for marimbas (1978); *Psaltery* for tape (1979); *Another Fou* for harp (1979-80); *V'Leem Shol (...and to rule...)*, *Cantillation Study no. 2* for five flutes (1984); *Four Voice Canon no. 5* for percussion (1984); *Hensley Variations* for flute, viola and guitar (1985); *B'rey'sheet (In the Beginning)*, *Cantillation Study no. 1* for voice and computer (1986); *Four Voice Canon no. 6* for computer (1986); *Simple Actions*, computer installation (1986); *Bedhaya Sadra/Bedhaya Guthrie* for voices, kemanak and gamelan (1989-90).

WRITINGS: *Early Works of James Tenney* (1983); *New Instrumentation and Orchestration* (1986).

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during the Civil War, and wrote the song *The Red Cavalry*. This was the 1st of a series of many songs that have acquired great popularity, among them *If War Comes Tomorrow* (1938), *March of the Tank Brigade*, *Farewell*, etc. He also wrote music for films.

Polacco, Giorgio, Italian conductor; b. Venice, April 12, 1873; d. N.Y., April 30, 1960. He studied in St. Petersburg, at Venice's Liceo Benedetto Marcello, and at the Milan Cons.; became assistant conductor at London's Covent Garden (1890), then conducted in Europe and South America; appeared in the U.S. for the 1st time for Tetzlaff's debut in San Francisco (1905); toured the U.S. with the Savage Opera Co. (1911); made his Metropolitan Opera debut in N.Y. with *Manon Lescaut* (Nov. 11, 1912), remaining on its roster until 1917; conducted the Chicago Grand Opera (1918-19; 1921) and in Boston (1927); was principal conductor of the Chicago Civic Opera (1922-30). He was married twice to the soprano Edith (Barnes) Mason.

Polansky, Larry, American composer, music theorist, and teacher; b. N.Y., Oct. 16, 1954. He studied anthropology and music at New College in Sarasota, Fla. (1974); subsequently studied mathematics and music at the Univ. of Calif., Santa Cruz (B.A., 1976), and undertook graduate work at York Univ. in Toronto (1977); finally majored in composition at the Univ. of Illinois in Champaign-Urbana (M.A., 1978); also studied composition privately with James Tenney and Ben Johnston. He performed and arranged pieces in various styles, particularly jazz and folk, on guitar and other pletra, piano, and electronics (from 1966); he was a dance accompanist (1977-81), and composed works for the choreographers Ann Rodiger and Anita Feldman. He worked as a computer programmer, systems analyst, and studio engineer (from 1975); taught at Mills College in Oakland, Calif. (1981-90), where he also was involved with its Center for Contemporary Music (1981-87); interim director, 1988) and directed its Contemporary Performance Ensemble (1981-86); in 1990 he became a prof. at Dartmouth College. He is married to Jody Diamond (b. Los Angeles, April 23, 1952), a music publisher, performer, and composer who founded and directed the American Gamelan Inst. and also ed. its journal, *Balungan*. Together they founded and directed the publishing firm Frog Peak Music, A Composers' Collective. Polansky was music advisory ed. to the journal *Leonardo* (from 1985), associate ed. of *Perspectives of New Music* (from 1988), and co-author of HMSL, a widely used computer music language. His compositions reflect sophisticated technical concerns in acoustics, intonation, and morphological processes; they are generally in variation or canonic forms, based on single ideas worked out in textures that sometimes resemble those of minimalism. He authored 2 books: *Early Works of James Tenney* (1983) and *New Instrumentation and Orchestration* (1986).

Works: 4 *Voice Canon no. 3* for Tape (1977); *Movement for Andrea Smith* for 4 Strings (1978); 4 *Voice Canon no. 4* for Marimbas (1978); *Psalmtery* for Tape (1979); *Another You* for Harp (1979-80); *V'Leem 'Shol (. . . and to rule . . .)*, *Cantillation Study no. 2* for 5 Flutes (1984); 4 *Voice Canon no. 5* for Percussion (1984); *Hensley Variations* for Flute, Viola, and Guitar (1985); *B'rey'sheet (In the Beginning)*, *Cantillation Study no. 1* for Voice and Computer (1986); 4 *Voice Canon no. 6* for Computer (1986); *Simple Actions*, computer installation (1986); *Bedhaya Sadra/Bedhaya Guthrie* for Voices, Kemarak, and Gamelan (1989-90).

Poldini, Ede (Eduard), Hungarian composer; b. Budapest, June 13, 1869; d. Corseaux, Switzerland, June 28, 1957. He studied at the Budapest Cons., and later with Mandyzewski (theory) and Julius Epstein (piano) in Vienna. In 1908 he went to live at Vevey. In 1935 he received the order of the Hungarian Cross of Merit; in 1948, was awarded the Hungarian Pro Arte Prize. He wrote the successful operas *Vagabund und Prinzessin* (Budapest, Oct. 17, 1903) and *Hochzeit im Fasching* (Budapest, Feb. 16, 1924); also orch. pieces, choral works, songs, and much piano music, some of which became very popular.

Poldowski (pen name of Irene Regine Wieniawski), Polish-English pianist, composer, and conductor; b. Brussels, March 18, 1879; d. London, Jan. 28, 1932. She was the daughter of Henryk Wieniawski; her mother was an Englishwoman. She studied at the Brussels Cons. with her father and later in London with Percy Pitt; married Sir John Lubbock Paul; took additional courses in composition with Gabriel Fauré and later in London with Percy Pitt; married Sir John Lubbock Paul; began writing songs in composition with Gabriel Fauré in Paris; began writing songs to French words in an impressionist style; set to music 21 poems by Paul Verlaine and 8 poems by others. She also composed *Caleidoman*, a suite of 8 pieces for Piano; *Bercesse de l'excentrique*, a suite for Violin and Piano; *Tango* for Violin and Piano; *Suite de chansons à danser* for Woodwind Instruments; a series of phonetic sketches (*Nocturnes* and *Tenements*); and an *Autumnal Laughter*.

Polgar, Tibor, Hungarian-born Canadian composer, conductor, pianist, and teacher; b. Budapest, March 11, 1913. He was a pupil of Kodály at the Budapest Academy of Music and received a composition diploma, 1925, and earned a degree in piano (1931); was active as a performer and composer with the Hungarian Radio, later serving as its artistic director (1941-46). From 1962 to 1964 he was associate conductor of the Hungarian National Opera in Marl kreis Recklinghausen. He emigrated to Canada and became a naturalized citizen (1955). He conducted the Univ. of Toronto Sym. Orch. (1950-57) and later was on the staff of the Univ.'s opera house (1964-75); also taught at the Royal Cons. of Music of Toronto (1968); then taught orchestration at York Univ. in Toronto (1977).

Works: *Kérök* (The Suitors), opera (1954); *Impassioned* for 4 Horns (1962); *In Private* for Violin and Viola (1962); *European Lover*, musical theater (1965); *The Last Days of Louis Riel*, cantata for Contralto, Baritone, Chorus, and Piano (1966-67); *The Troublemaker*, opera (1968); *Variations on a Hungarian Folk Song* for Harp, or Harp and Cello (1970); *Hlona's 4 Faces*, suite for Clarinet or Saxophone, or Piano and Orch. (1970); *Let's We Forget the Last Chorus*, cantata for Low Voice, and Piano or Orch. (1970); *Notes on Kollo* for Violin and Harp (1970); *Notes on Kollo*, Concert Band (1971); *The Glove*, opera (1973); *How Long Is the Ungodly Triumph?*, Psalm for 6 Voices and Organ (1973); *Annabel Lee* for Voice, Flute, and Harp (1977); *A Prayer for Concert Band* (Toronto, Feb. 15, 1977); *A Prayer*, opera (1978-88); 2 *Symphonic Dances in Suite* for Trumpet and Symphonic Band (1979); *Faith*, Joy for Symphonic Band (1982); *Frères Jacques*, variations on a children's song for 4 Harps (1982); *romantico* for Harp and Orch. (1986); *The Fool*, fantasy for Concert Band (1989); arrangements for Choir and Orch.; songs.

Poliakin, Miron, Russian violinist and conductor; b. Kassy, Feb. 12, 1895; d. Moscow, May 21, 1969. He received his early training from his father, a noted violinist, and with Elena Vonsovskaya in Kiev and with Anna Goldstein in Leningrad (1908-18). He developed a successful career, making his N.Y. debut on Feb. 27, 1930, at the New York Cons., and in 1936 joined the faculty of the Moscow Cons. With Yampolsky and Yankelevich, he was one of the finest violinists who dominated the concert scene in Russia and elsewhere.

BIBL.: L. Raaben, M. P. (Moscow, 1965).

Poliakov, Valeri(an), Russian composer and conductor; b. Orel, Oct. 24, 1913; d. Kishinev, Jan. 17, 1973. He studied clarinet and composition in Khar'kov (1931) and joined the staff of the Kiev Opera in 1933. He was head of the music dept. of the Moscow Conservatory (1938-45), Kishinev, and taught at a music school in Leningrad (1945-48); taught in Armenia (1941-45) and Kishinev (1945-48); music ed. and conductor of the Kishinev Conservatory (1948-53); conducted the dance ensemble *Zdobycha*.