

Bio

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Larry Polansky is a composer, theorist, performer, editor, writer and teacher. He is the Emeritus Strauss Professor of Music at Dartmouth College, the co-founder and co-director of Frog Peak Music (A Composers' Collective), and is currently Professor of Music at UC Santa Cruz. He has also taught at Bard College and several other schools.

His five solo CDs are available on *New World Records*, *Artifact*, and *Cold Blue*, and his music is widely anthologized on many other labels. His own works are performed frequently around the world.

From 1980-90 he worked at the Mills Center for Contemporary Music, where he was one of the co-authors (with Phil Burk and David Rosenboom) of the computer music language *HMSL*, and a contributor to the widely-used program *SoundHack* (by Tom Erbe).

His articles are published widely in journals such as *Perspectives of New Music*, the *Journal of Music Theory*, the *Computer Music Journal*, the *Musical Quarterly*, *Leonardo* and the *Leonardo Music Journal* (of which he was the founding editor), as well as many other publications. He is the editor of around 20 the scores of Johanna Magdalena Beyer, as well as scores by Ruth Crawford Seeger and others. In 2004, at the request of Crawford Seeger's estate, he completed and edited her major monograph *The Music of American Folk Song* (published by the University of Rochester Press). His writings on American music include works on James Tenney, Crawford Seeger, Lou Harrison, Beyer, and many others. He is also the co-author of *Music and Computers*, a web-text published by Key Publications.

He is the recipient a number of prizes, commissions, and awards, including Guggenheim, Fulbright, and Mellon New Directions Fellowships (the latter for work in American Sign Language performance). He was the inaugural recipient (with David Behrman) of the Henry Cowell Award from the American Music Center.

As a performer (primarily as guitarist and mandolinist), he has premiered and recorded important contemporary works by Christian Wolff, Barbara Monk Feldman, Michael Parsons, James Tenney, Lou Harrison, Lois V Vierk, Ron Nagorcka, Daniel Goode, David Mahler, and many others. A member of several contemporary music ensembles, he also served as the curator for the Downtown Ensemble (NYC) for a number of years, and as part of *Trio* (with Kui Dong and Christian Wolff) for over a decade.

In 2010, he wrote the score for Stacey Steers' *Night Hunter*, an experimental animation chosen for the Telluride, Sundance, Rotterdam, and other film festivals, and selected for the New York New Films/New Directors festival at Lincoln Center. Currently he is working on new pieces, actively performing on the guitar and mandolin, editing of James Tenney's collected theoretical writings, and developing a theoretical software-based investigation of a unified theory of form. Recently, he produced a major festival of American Sign Language (ASL) poetry at UC Santa Cruz, and has written a short opera in ASL and a series of articles and festivals about poetry and performance in the that language.

