

Music: Work by Oliveros

By DONAL HENAHAN

IT seemed a terribly bright idea a couple of decades ago: that a composer need not actually write a piece of music but might merely offer a few guidelines or signposts and let the performers and listeners do the creative work. In recent years, we have seen less of this practice, but memories of it were revived at Alice Tully Hall last night when the American Composers Orchestra presented the first New York performance of Pauline Oliveros's "For Valerie Solanas and Marilyn Monroe in Recognition of Their Desperation."

Miss Oliveros, a West Coast composer of militant feminist inclinations, wanted to dramatize the lives of two women who she felt were exploited by men. Valerie Solanas, you may recall, was the woman who tried to kill Andy Warhol and failed; Marilyn Monroe is the woman who tried to kill herself and succeeded. Although the concept smacks of pop sociology, it certainly might be a theatrically valid one. Miss Oliveros, however, makes only the vaguest attempt to justify her elaborate title, offering instead a general plan, without notation, that involved slowly shifting light cues and improvisation, in hopes that musical theater will result.

The orchestra distributed itself across the stage and in the aisles on either side of the hall, from where its members took hand signals from three conductors. The improvised sounds they created, while occasionally interesting as random antiphony, added up to half an hour of droning, somewhat in

the style of Ligeti's music for "2001: A Space Odyssey" or any of a hundred 1960's exercises in static monotony. The composer, in a program note, pointed out that the players' ways of "relating" were more important than the material. With that, certainly, one could readily agree even without knowing what relating means in such a context. In view of the evangelical nature of the Oliveros work it was odd that all three conductors who controlled the proceedings were males.

The other three pieces on the program, conducted by Dennis Russell Davies, were William Bolcom's "Humoresk" for Organ and Orchestra (a first performance); Hall Overton's "Sonorities" for Contrabass and Orchestra, and Anthony Newman's "Orchestral Cycle I" (a first New York performance). The Bolcom, with Mr. Newman taking the organist's role, was 10 minutes of what the composer called "tomfoolery." It had some rhythmic and polytonal fun with ideas that were vaguely Caribbean or Gottschalkian, but which also reminded one somehow of Strauss's "Burlesk."

The Newman piece, in three long-winded movements, made a kind of Cook's tour of 20th century musical history. The "Rite of Spring" poked its head in occasionally. So did Bartok, in his "Miraculous Mandarin" mood. So did Honegger, in his "Rugby" mood. Webern's textures were touched on at the beginning of the second movement, and so on. In spite of this eclecticism, there was obvious talent being expended in this score, and it did not seem impossible that Mr. Newman could write something more compelling if he gave more thought to economy and compactness of expression.

December 12, 1979

Donal Henahan
Music Editor
The New York Times
229 West 43rd Street
New York, NY

To Donal Henahan in Recognition of His Desperation

Dear Mr. Henahan,

First of all I want to congratulate you on your presence at the concert Dec. 3, 1979 by the American Composer's Orchestra at Alice Tully Hall and your subsequent review which appeared in the New York Times Dec. 4, 1979. I believe that one of the important tasks of the music critic, no matter what his or her opinion of the music may be, is to acknowledge the activities of composers of our time.

Secondly, I want to thank you for devoting so much of your review to my work, although I feel that my colleagues could have received equal attention.

Thirdly, I would like to answer your criticism and hopefully clear some misconceptions on your part about my work and philosophy:

First, obviously, the composer is an organizer of musical material. Today musical material ranges through the whole spectrum of audible sound and is not limited to tones of a so-called periodic nature. Therefore standard western notation can be a limiting factor to a composer. Staff notation is not the only way that musical ideas can be understood or notated. The composer must choose the most appropriate way to notate or transmit the music. Notation may consist of any kind of graphic configurations, i.e. numbers, drawings, pictures, etc., or words as long as it effectively communicates to musicians.

Second, a major part of the world's music is not written, but is transmitted by oral tradition, or words and actions. Thus your opening statement about writing a piece of music versus offering a few guidelines or sign posts could stand considerable re-examination in the light of the total history of music, not just the past 20 years. It may be true that there is "less of this practice" in Alice Tully Hall, but it is certainly an important and indeed a most necessary "bright idea" in the music world today. Your underlying sarcasm seems to spring, perhaps, from a wrong conception of what constitutes appropriate musical notation.

The correct title of my piece is To Valerie Solanas and Marilyn Monroe in Recognition of their Desperation -- not For Valerie Solanas and Marilyn Monroe in Recognition of their Desperation. This is a small detail, incorrect in the program, which could cause confusion. The title, as stated in the program notes is a dedication. It needs no justification. It was not intended to imply theater on stage, or dramatize lives, as you so mistakenly assumed, but rather it is intended to stimulate the listener. And what is wrong with an "elaborate title" especially if it provokes at least some kind of thought if not theater on the stage? To is different from For. In my mind the piece is directed to these women whose commonality was the desire to be heard and understood in terms of their inner needs as artists. The piece was not for their actions of desperation, suicide and attempted murder, but "in recognition of their desperation" in a society which was not listening to them, but forcefully imposing conceptions, which prevented their self-expression, finally leading to their anti-social acts. I fail to understand your reference here to "Pop Sociology".

When I saw myself described as "a composer of militant feminist inclinations", I was surprised that you would resort to a journalistic epithet. Perhaps you did not see the program note correction. Perhaps you believed the erroneous statement in the program notes that I belonged to SCUM (The Society For Cutting Up Men). I was not consulted on the final version of those notes and I cannot imagine the origin of such an assumption. I would be more likely to belong to the Society For Cutting Up With Men. In any case the core of my feminist philosophy is based on those social energies and directions which are beneficial for all living beings. It is my greatest desire that my actions as an individual and a member of society, both local and global, will spring from this principle which I call feminist. Thus your epithet is inappropriate. I am a feminist if the term implies the above principle but militant does not apply.

Your description of what the orchestra did is incomplete and rather distorted. Here again the program notes give such inaccuracies as "Colored lights supply cues for individual pitches". The lights provide cues for change in the accessibility of material. The pitches are supplied by the players. The players know what pitches to play because they have chosen them prior to the beginning of the piece according to specific guideline. Naturally a perusal of the score could clear up such wrong notions so please accept the enclosed score with my compliments.

You state "the improvised sound they created, while occasionally interesting as random antiphony, added up to half an hour of droning, somewhat in the style of Ligeti's music for 2001: A Space Odyssey, or any of 100 1960's exercises in static monotony." A careful look at the score will show that your use of the term improvise needs qualification. Certainly the players are en-

gaged in a kind of improvisation, however, they are asked to do this within rather strict guidelines. Your compliment concerning "occasionally interesting random antiphony" is questionable. What is random antiphony? Random, it is well-known, has a large range and also needs qualification. What is random about three groups in a specified spatial relationship consciously choosing when, what and how to play, again according to guidelines? As for droning in the style of Ligeti, I am glad to be in such good company even though our esthetics are miles apart and neither piece would stand analysis as a drone; there are too many structural changes. Incidentally, where can I find 100 1960's exercises in "static monotony"? Do you mean ecstatic monotony? Actually every piece of music is static or monotonous in some respect or else one would not be able to discern any form. Perhaps you mean unity, after all "static monotony" could be understood as redundant if not sloppy writing.

You say that "In view of the evangelical nature of the Oliveros work, it was odd that all three of the conductors who controlled the proceedings were males." I hardly consider myself evangelical. I don't consider it odd that the three conductors were male. Isn't that usually the case? The piece has been conducted by three women recently in Boston. It seems only fair to have equal representation in this performance especially with men who were so sensitive and feminist in their outlook. I don't recall ever being reviewed by a woman in the New York Times. What about that? Never the less, the conductors don't totally "control the proceedings" but interact with the musicians sometimes controlling sometimes just listening and accepting. Again you impose a concept which is not appropriate and could be cleared up by looking at the score.

What would be far more interesting to me than your attempted description and judgement, is a description of your real feelings as you listened to my piece. How do you account for the warm reception given to me by the audience? How do you account for the fact that my box overflowed with friends and people, during and after the intermission, giving me warm congratulations and thanks for the experience?

Although it wasn't perfect, I was happy with the performance. The players were generally sensitive and cooperative. The occasion was only spoiled for me by my distress over the program notes with those erroneous assumptions and possible consequences such as were reflected in your review.

In conclusion, I have written to you in the interests of communication and in hopes of closing the gap which exists between composers and their critics. Because the issues raised in this letter are so important to me, I intend to make this an open letter to all who may be concerned.

Institute for Studies in American Music

Brooklyn College of the City University of New York
Brooklyn, N.Y. 11210 • Telephone (212) 780-5655

Department of Music/School of Performing Arts

4 October 1979

Professor Pauline Oliveros, Director
Project for Music Experiment
University of California at San Diego
LaJolla, CA 92093

Dear Pauline (if I may):

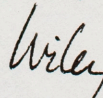
I'm writing program notes for the American Composers Orchestra concerts again this year, including the first one on December 3 with a work of yours. (Notes for that are due at the printers by November 2.)

Nicolas Roussakis has loaned me a score, but I would very much like to have from you vital statistics about the work (dates of composition, first performance -- where, when, by whom, etc.) and any comments about it you either have made or would like to make. Also, if there are biographical details about yourself that supersede or postdate the standard sources (Vinton's Dictionary of Contemporary Music, the new edition of Baker's, Dick Swift's entry on you for the new Grove's), please let me have them. The more first-hand material from the composer I can get, the better -- I mean, the better the notes can be.

Naturally, I need all this yesterday.

Best regards.

Sincerely,



H. Wiley Hitchcock
Director

HWH:np

PS: Best to use my home address: 1192 Park Avenue (#10-E), New York, NY 10028.

The letter was
mailed to his
home address, so he asked.
MT

October 17, 1979

H. Wiley Hitchcock
Director
Institute for Studies in American Music
Brooklyn College of the City University of New York
Brooklyn, New York 11210

Dear Professor Hitchcock,

Pauline Oliveros has asked me to send you a copy of the attached page which contains recent biographical information about her. I hope it's sufficient; please let me know if I can be of further assistance.

I imagine Ms. Oliveros will be sending you specific information about the work to be performed on December 3.

Sincerely,

Marcia Tanner
Director of Public Relations

MT/mt

c.c. Pauline Oliveros

I wish you a good future as a critic of good new music.

Sincerely yours,

Pauline Oliveros

Pauline Oliveros

PO\ac

December 13, 1979

Dear Mr. Hitchcock,

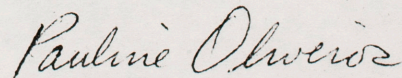
On Oct. 4, 1979 I received a letter from you asking for information and quoting some sources so that you could write program notes for my piece To Valerie Solanas and Marilyn Monroe in Recognition of Their Desperation. Had I been aware of the slanderous misrepresentation of me perpetrated by Nicholas Slonimsky in Baker's Biographical Dictionary I would have been horrified to think that you would be consulting it much less using it to write those notes. You may know by now that I was very distressed when I encountered the program notes. A source such as Baker's should be reliable, but please be informed that at least in my case it is not. Not only do I not belong to SCUM, and prefer no titles, including Miss, Mrs. or Ms., but there is a string quartet ascribed to me which I never heard of! I am certain that yours and Rita Mead's intentions were to represent me correctly, but of course you cannot do that when you have been so grossly misinformed.

Vintons Dictionary is dated but OK, I have not had the opportunity to read Grove's new edition but I hope that Dick Swift would not do me such an injustice.

I can assure you that the Slonimsky matter will be pursued until it is wiped out. I have joined the Society For Cutting Up Misinformation and Slomnimsky's is my first target. Please do me a favor and cross out that offending paragraph in your copy of Baker's 1971 Supplement and the new edition. And please help me by encouraging others to do the same through your influential newsletter.

I thank you for your consideration.

Sincerely yours,



Pauline Oliveros

PO/ac

December 13, 1979

Rita H. Mead
Institute for the Study of American Music
Brooklyn College
Brooklyn, NY 11216

Dear Ms. Mead,

Perhaps you have heard that I was shocked and upset to find the assumption that I belonged to the Society For Cutting Up Men in your program notes for "To Valerie Solanas and Marilyn Monroe In Recognition of Their Desperation". Nothing could be further from the truth. The assumption is harmful and rather disastrous to the work that I have tried to accomplish. Physical or mental violence towards others is not a part of my philosophy.

Would you help me now, by telling me how you came to write such a thing? If you got the statement somewhere, please tell me your source so that I may attempt to root it out.

I understand that the job of writing these notes fell to you from Mr. Hitchcock. No doubt you were under a great deal of pressure to get them done. Never the less, I am sure that you will understand my distress over such a misrepresentation of my views. I am sure that those program notes will haunt me for many years to come. I am enclosing the reply, which I intend to make public, to Donal Henahan's review of my work for your information.

I am sorry that I did not supply you with my own intention behind the title's dedication. However, since it is a dedication and a poetic one, I did not expect the projections that have been offered by those who do not know me.

I will look forward to your answer.

Sincerely yours,

Pauline Oliveros

Pauline Oliveros

PO/ac

December 13, 1979

Rita H. Mead
Institute for the Study of American Music
Brooklyn College
Brooklyn, NY 11216

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I will look forward to your answer.

Sincerely yours,

Pauline Oliveros

Pauline Oliveros

PO/ac

1192 Park Avenue • New York City 10028

24 December 1979

Pauline Oliveros
1602 Burgundy Road
Leucadia, California

Dear Pauline:

Your letter of December 13th, and its enclosures, reached me this morning.

As you say, Baker's should be reliable, and is so more often than not (in my experience), but obviously not in this case. (What do you suppose Slonimsky's erroneous source to have been, for both his 1971 Supplement and the new Sixth Edition?) I had already crossed out the mistaken identification of you as a SCUM member, once I saw the erratum slip inserted in the ACO concert program.

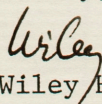
Since that erratum slip was inserted, presumably everyone at the concert saw it. That being so, and the concert reviews not having mentioned SCUM so far as I know, I doubt that the program notes will haunt you "for many years to come," as you wrote to Rita Mead. (Incidentally, the erratum slip, presumably inserted at your request, called you "Ms. Oliveros"--yet another error, I infer from your comment to me that you "prefer no titles.")

We shall be glad to call attention, in our next I.S.A.M. Newsletter (May), to Slonimsky's errors. Please furnish us copy, so that we do not unwittingly fall into yet another one. (This doesn't mean, however, that I relinquish editorial rights.)

I cannot resist adding that I find your note to Rita, with its request that she tell you the "source" of her SCUM-Oliveros connection, disingenuous. You know perfectly well, as your letter to me makes explicit, that her source was Baker's. And I would further add that Rita's finding a relationship between your own statements about your piece and Solanas's eloquent--and irreproachable--remarks about "a true community" was, in my opinion, a trouville of wit and wisdom -- whether or not you are, or have ever been, a member of SCUM.

Regards, and best wishes for a bright new decade.

Sincerely,


H. Wiley Hitchcock

HWH:fms

cc: N. Roussakis, R. Mead

UNIVERSITY OF CALIFORNIA, SAN DIEGO

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SANTA BARBARA • SANTA CRUZ

DEPARTMENT OF MUSIC B-026

LA JOLLA, CALIFORNIA 92093

December 27, 1979

Mr. Nicolas Slonimsky
10847 3/4 Wilshire Blvd.
Los Angeles, California 90024

Mr. Slonimsky:

Enclosed is my current curriculum vita and three letters which I wrote in December 1979 to Rita Mead, Wiley Hitchcock and Donal Henahan, respectively. Since the mistakes and misinformation in the entry, under my name, in Baker's Biographical Dictionary of which you are the editor, (both the 1971 supplement and the new 6th edition) are the cause for my concern, and you are mentioned directly in the letter to Hitchcock, I am sending you the curriculum vita and the letters for your information and your consideration.

According to your own words in the introduction to the 6th edition of Baker's, "A biographical dictionary ought to be a democratic assembly of factual information." Also you say, "The most authentic sources of information ought to be diaries and autobiographies, correspondence and reminiscences of friends and relatives." Therefore, I am sure that you will want to make the appropriate corrections to the first 17 points enumerated below, and corresponding to the numbered underlinings in the attached xerox copy from the Baker's 6th edition:

1. The statement "She is a member of the militant feminist group SCUM (acronym for 'Society for Cutting Up Men')" is NOT TRUE. Since this wrong information could not have come from an "authentic source", I am very curious as to its origin, and as to why it is included, especially because I could easily have been consulted by telephone or letter.
2. I attended San Francisco State from 1954 to 1958, not 1956.
3. The statement "She cultivates total music in mixed media" makes no sense to me. What is meant?
4. The seventh word in the title Duo for Accordion and Bandoneon with Possible Mynah Bird Obligato is possible not "optional".
5. The title "Variation for Sextet" should be the plural Variations.
6. Variations for Sextet should be dated 1960.
7. Pieces of Eight is a theater piece for wind octet involving a number of props, not just a cash register.

8. Rock Symphony is a tape montage, not an electronic tape. (Tapes are not electronic.)
9. Mnemonics are electronic in origin and exist on tape only with no other media.
10. Bye Bye Butterfly is a tape piece, part electronic and part montage.
11. Participle Dangling in Honor of Gertrude Stein is a tape montage for choreographer Elizabeth Harris. Her dance/theater piece included a mobile and a work crew.
12. The third word in the title Evidence for Competing Bimolecular and Termolecular Mechanisms in the Hydrochlorination of Cyclohexene is Competing not "Computing".
13. One Sound for string quartet is not my work. It was composed by Harold Budd. Furthermore, he does not describe it as "an invariant quadritone monody".
14. Who said, "In her later avatar she embraced Tibetan Buddhism and adopted a static type of composition with no perceptible tonal variation."? The use of the word avatar in relation to me is inappropriate. To say that I have embraced Tibetan Buddhism is misleading. I have studied and have great respect for Tibetan Buddhism as well as other disciplines. As for my style being "static with no perceptible tonal variation", I would have to assume that the person making such a statement simply does not know my work, or hears it much differently than I do.
15. Rose Mountain Slow Runner is the correct title not Rose Mountain. Subsequent versions are entitled Horse Sings from Cloud and The Pathways of the Grandmothers, respectively.
16. Rose Mountain Slow Runner is for voice and accordion not "vocal monotone" as is interpolated.
17. Horse Sings from Cloud was inspired by a dream image, which was not of "Flying horses", but of a horse which was lifted to a cloud by birds, quite a different reference than the assumed one.

Although I consider it a privilege to be included in a biographical dictionary of musicians before my death, I do not wish to be misrepresented. I want to know that at the next opportunity the entry under my name will be correct. It is imperative not only in my interest, but in the interest of good scholarship, that all of the errors be corrected. But especially important is the wrong statement which I listed first: "She is a member of the militant feminist group SCUM (acronym for 'Society

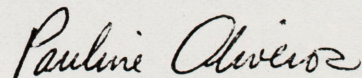
Mr. Nicolas Slonimsky
December 27, 1979
Page Three

for Cutting Up Men')". Not only is it untrue, but I consider it to be libelous. Since others are being misled by the current entry in Baker's, as evidenced by the Program notes written by Rita Mead for the American Composer's Orchestra and a subsequent review by Donal Henahan in the New York Times December 4, 1979, to which I make reference in the enclosed letters, I want the following efforts to be made in my behalf immediately:

1. Make a corrected version of the entry in Baker's Biographical Dictionary on "Pauline Oliveros" pursuant to the 17 points enumerated above to be personally approved by me.
2. Send the correct version immediately to all who own or use Baker's Biographical Dictionary with instructions to place it in the 6th edition of Baker's under my name.
3. Include the correct version in any subsequent printing of the 6th edition of Baker's Biographical Dictionary.

If these efforts are not made immediately then I will be forced to discredit the entry by my own means in my own way.

Sincerely yours,



PAULINE OLIVEROS
Professor
Department of Music

PO/11

cc: Schirmers

Attachments:

- 1- Curriculum Vita
- 2- Letter to Rita Mead
- 3- Letter to Wiley Hitchcock
- 4- Letter to Donal Henahan

american composers concerts, inc. american composers orchestra

DENNIS RUSSELL DAVIES, MUSIC ADVISOR

12/27

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Dear Pauline -

Having been extremely upset by Donald Henahan's non-review, I was happy to find the enclosed, which you may have received by now.

I hope you were pleased by the way the piece turned out. I found it spellbinding and very good programming for the A.C.O. I say this in spite of the shocking fact that Tully Hall charged us \$4,000 over our budget because of hiring seven extra

electricians for the Friday rehearsal and the Monday doings. This is really terrible, but they insisted this was necessary to give us what we requested.

Well, the orchestra seems to have everything against it right now - but I try to be philosophical and realize that the honeymoon is over, and we are sitting ducks.

I hope we are reasonably pure - Dennis is, I think - now, our keynote is survival, which no other new music orchestra has ever done.

Loved meeting you.
all the best,
Frank

ALAN RICH

Begbick should save the scene, and Lili Chookasian, of the second cast, does, with her song about the vision of Mahagonny that at least has the music and the words. But Astrid Varnay, the first Begbick, is little more than a nice old lady helping out in an opera.

Teresa Stratias is a dazzling Jenny; so, in the second cast, is Julia Migenes. Both hold themselves—tiny bodies, every muscle a lyrical statement—marvelously for the menace, the mechanical heartlessness, of their music. Both are betrayed by Dexter's decision that Jenny should react emotionally to Jimmy's execution at the end. Richard Cassilly's Jimmy is good; his voice has the same metallic edge as when he sang Don José at the City Opera twenty years ago, but his great third-act aria is thrillingly delivered. MacNeil is a good Moses except for an absurd decision to do a Ben Bernie M.C. number midway in the second act. Arturo Sergi's Schmidt is okay, but I liked even better the more touching portrayal by Timothy Jenkins, of the second cast, in his debut.

Over all there is the brilliant conducting of James Levine, which is wholly apposite to violent changes of mood and of music that sweep through this magical score. The orchestra, cut down to where every member must be a soloist, plays extraordinarily well; on *Mahagonny* nights it becomes the best orchestra in any hall in the city.

Rather than hang around for the Met's *Hansel and Gretel*, I went down to Norfolk for the Virginia Opera's world premiere of Thea Musgrave's *A Christmas Carol*, a wise choice. For four years I have been periodically, telephonically importuned by a lady named Edythe Harrison to come down and see the opera company for which she wheedles nickels and dimes from the good people of Virginia. But who wants to go all the way to the Virginia mud flats for repertory operas with unknown singers with names like Ashley Putnam? Or operas about Mary, Queen of Scots, or Scrooge by the wife of the company's music director?

Musgrave's new opera is a most distinguished work, and it was brilliantly put on. Musgrave has treated the story on the terms of Dickens's own rich and witty language. She does write a kind of musical Dickens, anyway: a terse, epigrammatic style that can outflower shamelessly into sentiment without loss of face. I like especially the way she has created this new work with respect for young people of all ages. The music is tense and challenging, and it never loses its way—even when Dickens himself dissolves in sun-

lit goo at the end. In David Farrar's magical production conducted by Musgrave's husband, Peter Mark, in Norfolk's shabby old WPA-built Center Theater, the elements were all in marvelous balance. At the end, with a band of local kids strung out through the audience piping carols (a sort of *Mahagonny* finale writ small), there was a temptation to cheer. Let those who think opera must be large and expensive and metropolitan look closely at this young, resourceful company. Resourceful? What else do you call it when you come into the company's offices the next morning, and there is the composer's mother, come all the way from Britain, licking envelopes?

Anthony Newman's recantation in a recent *Times* interview was amusing enough until you realized it was the old con with new words. (I played Bach that funny way because the record companies said it would be good for an image.) Mr. Newman, God help us, has now turned composer, and something called *Orchestra Cycle I* took up a very bad half hour on the **American Composers Orchestra's** first Tully Hall concert this season. His three-movement piece is a formless pastiche of styles, including a couple of Bach melodies chasing each other around in the middle movement. The con here is some kind of blather about a new compositional style "based on chord substitutions." Mr. Newman's brain is based on Jell-O substitutions. I suspect that his composition textbook is the Schwann LP catalogue.

Dennis Russell Davies conducted with the flair that has made him one of this country's most vivid conductors (and, apparently, one of this country's great losses—to the Stuttgart Opera). The best music was one of the big music-theater pieces by Pauline Oliveros of California, this one with musicians ringing the hall, moving with infinite slowness among a restricted selection of soft, held notes, and, hypnotically, creating a work inside the head of each listener. The name of the piece was *For Valerie Solanas and Marilyn Monroe in Recognition of Their Desperation*. There was also a nice new piece called *Humoresk* by Bill Bolcom, one of his neat blends of jazz styles merging imperceptibly into other areas.

I wanted also to write about Earl Kim's exquisite new Violin Concerto at the Philharmonic and about Berlioz's *Beatrice and Benedict* on a rainy night at SUNY at Stony Brook. Later; the following is more important.

You cannot move very far in the music world these days without com-

ing upon some new horror story about the parlous state of the record business. One day it's the news that most of the prestige classical labels have been swallowed up by a German-owned combine called Phonogram. Next day it's a flock of stories about two major American labels, RCA and Columbia, abandoning or planning to abandon all domestic classical-recording activity. The reason is that popular-record sales are so far off (something called "disco" now being something called "dead") that pop profits can no longer cover the traditional classical losses.

If all this means a reduction of worldwide recording activity to some sensible level, so that every conductor who comes down the pike doesn't automatically get to record the Brahms symphonies, well and good. But now there is some truly bad news. Warner Communications, the media giant that owns, among its hundred-or-so affiliates, the Nonesuch label, has fired the people who have established that label's individuality and has canceled all its recording commitments.

Nonesuch has never been just another label. It has, from its inception, provided an amazingly adventurous catalogue, in splendid performances, at remarkably low prices. It served to create, most of all among college-age listeners, a cultural hunger for Bach cantatas, early Haydn symphonies, worldwide folk music recorded in the field, and the most adventurous new music. It commissioned new scores—big pieces, some of them masterpieces. It created, almost alone, the Scott Joplin revival. It gave artists like Bill Bolcom, Joshua Rifkin, and Joan Morris their first hearing. When I say "it," by the way, I refer most of all to an energetic lady named Teresa (or "Tracy") Sterne, who ran Nonesuch virtually single-handedly.

Now Tracy Sterne has been fired and the Nonesuch catalogue made into a holding operation. Dealers here and in California have told me that orders for Nonesuch records, including such best-sellers as George Crumb's *Ancient Voices of Children*, haven't been properly filled in months—as if somebody at headquarters wanted to prove that the label has gone into a decline. Hundreds of people who value this unique recording venture, whose careers were made by Nonesuch and Tracy Sterne, and whose musical horizons were expanded by their efforts are now writing to David Horowitz, Warner Communications' records vice-president, at 75 Rockefeller Plaza, New York 10019, to protest this affront to American cultural integrity. It wouldn't hurt if you did the same. ■

I'm told this place is gorgeous.

THE DORLAND MOUNTAIN COLONY--

A working retreat for creative people
on site of the Nature Conservancy's Dorland Preserve

Temecula,
California

DORLAND MOUNTAIN COLONY OBJECTIVES

Dorland Mountain Colony proposes to provide the only working retreat for composers, writers and visual artists west of the Rocky Mountains. The colony is located on site of The Nature Conservancy's 300-acre Dorland Preserve in the wilderness region on the western boundary of the Palomar mountain range, 8 miles south of Temecula, California. The preserve is a nature sanctuary, haven to plant and animal life--and now the creative artist.

The land itself is a bounty of unspoiled California. Unfailing springs make ponds or nourish trees in the folds of canyons. Deer, coyote, raptors, small animals and birds are home here. But also, in the midst of nature almost undisturbed, the land has a place for man. A cradle of gentle slopes by a delphic grove of oaks invites the birth of human arts.

Here, man can be at one with nature and make his music, his paintings, his poetry and prose. If all art, as poetry was said to be, is emotion recollected in tranquility, here is a place where works of artists can find their being.

The colony invites serious creative talents to enjoy residence for periods of one to three months. New housing for three is immediately available.

The composer's house looks to the mountain through the length of Lupin Canyon. A small grand piano is provided. Two, who write, or a writer and a visual artist will share a single structure; common kitchen and bath separate the two individual studios. These studios look over an infinity of hills, across valley floor to distant mountain ranges. A deck is suited to sculpting or painting out of doors.

Hot water heater, refrigeration and cooking stove are powered by gas; heating is by efficient wood-burning stoves. Aladdin lamps provide pleasant effective light for work and reading.

The ranch's original adobe house provides a commons where colony residents may meet, make use of its library and piano. Those wishing an afternoon break may generally meet for tea at the dining house; preserve trails are available for walking.

There is no charge for use of these facilities, but established artists are invited to make tax-deductible contributions to the project.

Application blanks may be at once applied for and submitted to the admissions committee requesting immediate or future residence. Each application will be reviewed by at least two members recognized in the applicant's field. Address inquiry to Box 6, Temecula, California 92390.

DORLAND MOUNTAIN COLONY HISTORY

In 1930 Robert and Ellen Dorland homesteaded this 300 acres, cherishing its wildness. Concerned for the future preservation of this unique property, the Dorlands arranged in 1971 for the gift/sale of their land to The Nature Conservancy, an American Conservation organization devoted solely to the preservation of outstanding natural areas.

Under the stewardship of Conservancy the preserve will be extended to include an adjacent ranch to the west, the gift of Harvey and Trudi Emerson. This acquisition will form a sanctuary of more than 500 acres bordering government wilderness land; at the same time it creates a permanent link in a chain of representative California habitats protected by Conservancy.

Since acquisition was completed in 1976 the colony concept has been in preparation, that the property serve not only as a life bank for plants and animals, but that a small corner of it should offer sanctuary to another hard pressed species, the creative artist. The steering committee composed of natural scientists, members of the business, conservation and artistic community, is happy to announce that both acquisition and development costs have been entirely met. Largely because of extensive volunteer service by an interested public, the project at time of opening, is free of all indebtedness. Thus our use plan, unique among Conservancy preserves, important in calling attention to the close ties joining the conservation and arts communities, begins auspiciously.

Considering the interest, the considerable scientific and artistic talents of Robert and Ellen Dorland, it is particularly suitable that a dozen acres adjacent and including the existing ranch buildings are reserved to form Dorland Mountain Colony, essentially furthering a way of life long existent there.

DORLAND MOUNTAIN COLONY ASSETS

Dorland Preserve, estimated market value, \$800,000. Emerson addition, appraised at \$525,000. Volunteer work donated over a four-year period, \$90,000; buildings, furnishings, equipment, \$300,000; cash contributions, \$86,000. In total a heritage worth over a million dollars, through what one major contributor has called, "a laying on of hands"--this brings us to a point of operation. And for this, a \$30,000 challenge grant by Tosco Corporation will provide the cornerstone. Tosco's grant must, however, be met two for one.

DORLAND MOUNTAIN COLONY PRESENT, FUTURE NEEDS--IN WHICH YOU CAN HELP

Management consultant, Milton Rosenau, the colony's financial advisor, estimates the minimum financial needs of the colony through December, 1981, to be \$93,000. This sum to operate the physical plant, provide certain capital improvements, pay salaries of caretaker, and resident director and assistants and to provide fellowship support for a maximum of six residents.

To give with double purpose, to preserve a wild ecosystem and further human creativity, send tax deductible contributions to The Nature Conservancy, earmarked Dorland.

For more information contact:

DORLAND MOUNTAIN COLONY
THE NATURE CONSERVANCY
P.O. Box 921

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Temecula,
California

APPLICATION FORM

NAME _____ DATE OF BIRTH _____

ADDRESS _____
Number Street

City State Zip

PHONE NUMBER Res. () Bus. ()

EDUCATIONAL BACKGROUND, DEGREES, TEACHING, SELF-DIRECTED EXPERIENCE:

PUBLICATION, EXHIBITS, PERFORMANCES, HONORS, AWARDS (Give Dates):

(Use a separate sheet if more space is needed)

DURING MY STAY, I SHOULD HOPE TO ACCOMPLISH THE FOLLOWING:

PROPOSED DATES OF RESIDENCY: FROM _____ TO _____

ALTERNATE DATES: FROM _____ TO _____

COMPOSERS should send score and tape (or LP) of two representative works. Tapes may be reel to reel or cassette.

WRITERS should send manuscript copies of two representative works. Do not send originals.

PAINTERS AND SCULPTORS should send color photographs or slides of representative works.

List the names of two persons to whom we may write for expert judgement concerning your qualifications. (This requirement may be waived if the applicant has an already established national reputation.)

Name _____ Full Title _____
Address _____

Name _____ Full Title _____
Address _____

Send Application Form and all requested materials to:

GEORGE HEUSSENSTAMM
ADMISSIONS CHAIRMAN
5013 LOWELL AVENUE
LA CRESCENTA, CALIF. 91214

Please include return postage paid self-addressed envelope for materials submitted.

Application Form and all requested materials must be received at least four months prior to the commencement date of your proposed residency.* A decision will be rendered by the Admissions Committee as soon as possible, and in no case less than one month prior to the proposed commencement date of residency.

IT IS MY UNDERSTANDING that the gift of land and facilities by the Dorland family, the many gifts of funds and volunteer labor - an affirmation of a faith in the creative process - obligates me to so utilize the facilities as to maintain their continued use. Understanding that Dorland Mountain Colony is primarily a nature sanctuary under the protection of The Nature Conservancy, I will respect all of its life forms and avoid bringing harm to plant or animal.

Signature _____ Date _____

* Shorter lead time for composers at this moment.

Institute for Studies in American Music

Brooklyn College of the City University of New York
Brooklyn, N.Y. 11210 • Telephone (212) 780-5655

Department of Music/School of Performing Arts

4 January 1980

Pauline Oliveros
1602 Burgundy Road
Leucadia, CA 92024

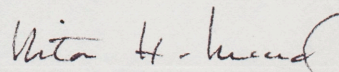
Dear Pauline Oliveros:

This is in response to your letter of 13 December which came to the office while I was home for the Christmas holiday.

I am very sorry that the program notes upset you, but as you know, my source for the remarks about SCUM came from Baker's -- usually an impeccable source. I had no reason to question the information since it had already appeared in the 1971 supplement and you had not had it deleted from the current edition.

As to the interpretation I placed on the title: since you did not supply your own in your letter to Wiley Hitchcock, I felt it was proper for me to do so. Such a provocative title cries out for some comment by the program annotator for the benefit of the audience. If the composer does not offer this, it can only be assumed that the composer prefers to leave the question open to a variety of interpretations.

Sincerely,



Rita H. Mead
Research Associate

RHM:np

1/8/80

Dear Wiley,

Thanks so much for your reply to my letter of Dec 13, 1979. I am enclosing a letter which I wrote to Nicolas Slonimsky. I am sure you will agree that the errors and distortions are rather extensive in that article about me. I have no idea where Slonimsky got the SCUM error, nor why he included it. I have not yet had his reply. I appreciate your willingness to call attention to the errors in the ISAM Newsletter. However, I will give Slonimsky and Schirmer a chance to correct it first. If they do not meet my requests I will notify you.

About the "ms." error in the erratum slip: My remark to you in my letter referred to Slonimsky's assumption in the 1971 supplement that I preferred "the egalitarian ms. to Miss or Mrs." that has been cut from the 6th edition. I don't know where he got that either. It's true though that I prefer to be addressed as just plain PAULINE OLIVEROS. It was my own error that I oked the erratum slip (which was not written by me) I was so anxious for the correction. My letter to Rita should have been dated Dec 5 and yours Dec 13. At the earlier date I was unaware of Baker's. When I got home to California I looked up your letter and found your references to Baker's Vinton's + Croves. I have written again to Rita expressing my regret that she was so misled by Baker's, and indeed, I agree that, given the circumstances, her notes were very well written. I appreciated

as you did her research and quotation from the
SCUM manifesto. But, I'm afraid that I will
be haunted by the Baker's error. People tend to
believe what is in print! I am glad your
eagle eye found the erratum slip in the program.
Many people did not. Also those little pieces of
paper easily separate from the program.

I shall also inform Donal Henahan about Baker's.
It is easy to see how he was using Baker's in
his review as well.

I want to wish you the Happiest of New Years.

Cordially,
Pauline Oliveros

1/8/80

Dear Rita,

The letter I wrote to you dated Dec. 13 should have been dated Dec. 5. When I wrote you I was ignorant of the Baker's Biographical Dictionary entry under my name. I want you to know that, considering the misinformation from Baker's, your handling of the program notes was quite sensitive. If I were actually "a member of SCUM" you softened it considerably.

I am enclosing a letter which I wrote to Nicolas Slonimsky concerning Baker's. I want you to see how extensive the errors and distortions are in the article. I am sorry you were misled by it.

Please accept my very best wishes for a Happy new year and correct information!

Cordially,

Pauline Oliveros

1/10/80

P.S.

Thank you for your ^{considerate} letter which arrived today dated 1/4/80. I imagine that you will agree that Baker's is "peccable" rather than impeccable! I agree that the title called for information and interpretation and as I said above, you did it very well under the circumstance. By the way Valerie Solanas is the one an only member (officially) of SCUM. I did indeed mean the title to be provocative! but certainly without Baker's mean little twist.

1/8/80

Dear Fran,

Thank you so much for your lovely letter, the review and the information on Dorlands. (I did not know about Dorlands.)

I want to thank you and everyone associated with the American Composers Orchestra for providing the opportunity to have my music heard.

Certainly Dennis Davies is extraordinary as a conductor and a wonderful champion for new music. The orchestra was fine and cooperative. It is unusual to have so many players, so excellent and sympathetic to new music. It is a boon to work with such people. I sincerely hope that ACO can continue despite the financial difficulties not to mention the spiritual and physical obstacles to such endeavors.

I hope also to receive a tape before long of the performance recorded by NPR. It would be so helpful to have it.

I am enclosing the letters which I have written concerning the error in the program notes which upset me so. I am sorry that Rita bread was misled by Baker's Biographical Dictionary where the error was published. When I read Henehan's review I felt that I must write a rebuttal.

Please accept my very best wishes for a Happy New Year and more than just "survival" for ACO!

Cordially, Pauline Oliveros

AS A RESULT OF
REGRETTABLE CONFUSION
THE MEMBERSHIP IN SCUM
HAS BEEN ATTRIBUTED
TO

Avant-Garde Music

Women's Lib on the Concert Stage

By Beverly Koch

WOMEN'S liberation is about to leap onto the concert stage.

For Valerie Solanis and Marilyn Monroe in Recognition of Their Desperation is the title of a work by avant-garde composer Pauline Oliveros, formerly of the Bay Area, to be presented tomorrow night at the New Music Ensemble Concert at Grace Cathed-

(In case anybody's forgotten, Valerie Solanis is the actress and member of the Society for Cutting Up Men (SCUM) who shot Andy Warhol. Nobody has forgotten Marilyn Monroe, of course.)

Why did she dedicate the composition to these two women? "A dedication doesn't have to be to a heroine," she believes.

"Marilyn Monroe took her own life in a desperate act. Valerie Solanis tried to take someone else's life in a desperate act. Both suffered greatly from stereotyping," Ms. Oliveros explained when she paused for an interview at the San Francisco Conservatory of Music the other day before a rehearsal. (She prefers the title, "Ms." used by many feminists in place of Miss or Mrs.)



MS. PAULINE OLIVEROS
A flair for choosing the bizarre



DEPARTMENT OF MUSIC B-026

LA JOLLA, CALIFORNIA 92093

December 27, 1979

Mr. Nicolas Slonimsky
10847 3/4 Wilshire Blvd.
Los Angeles, California 90024

Mr. Slonimsky:

Enclosed is my current curriculum vita and three letters which I wrote in December 1979 to Rita Mead, Wiley Hitchcock and Donal Henahan, respectively. Since the mistakes and misinformation in the entry, under my name, in Baker's Biographical Dictionary of which you are the editor, (both the 1971 supplement and the new 6th edition) are the cause for my concern, and you are mentioned directly in the letter to Hitchcock, I am sending you the curriculum vita and the letters for your information and your consideration.

According to your own words in the introduction to the 6th edition of Baker's, "A biographical dictionary ought to be a democratic assembly of factual information." Also you say, "The most authentic sources of information ought to be diaries and autobiographies, correspondence and reminiscences of friends and relatives." Therefore, I am sure that you will want to make the appropriate corrections to the first 17 points enumerated below, and corresponding to the numbered underlinings in the attached xerox copy from the Baker's 6th edition:

1. The statement "She is a member of the militant feminist group SCUM (acronym for 'Society for Cutting Up Men')" (is NOT TRUE.) Since this wrong information could not have come from an "authentic source", I am very curious as to its origin, and as to why it is included, especially because I could easily have been consulted by telephone or letter.
2. I attended San Francisco State from 1954 to 1958, not 1956.
3. The statement "She cultivates total music in mixed media" makes no sense to me. What is meant? **COMMON TERMS ARE "TOTAL THEATER" AND "TOTAL SERIALISM."**
4. The seventh word in the title Duo for Accordion and Bandoneon with Possible Mynah Bird Obligato is possible not "optional". **NOTED**.
5. The title "Variation for Sextet" should be the plural Variations. **NOTED**
6. Variations for Sextet should be dated 1960. **NOTED**
7. Pieces of Eight is a theater piece for wind octet involving a number of props, not just a cash register. **NOTED**

SO WHY DID YOU NOT SOUND ALARM IN 1971? IT WOULD HAVE PRODUCED RESULTS IN 1978.

Regrettable confusion. You dedicated a work to a member of SCUM, from which it does not follow that you are one. SEE ENCLOSED CLIPPING

List submitted by Pauline Oliveros
in 1970

OTHER RECENT COMPOSITIONS

Variations for Sextet, 1960; Sound Patterns for Mixed Chorus, 1961; Trio for Flute, Piano and Page Turner, 1961; Theater Piece for Trombone Player and Tape, 1967; Outline for Flute, Percussion and String Bass, 1963; Duo for Accordion and Bandoneon with Possible Mynah Bird Obligato, See-Saw Version, 1964; Valentine, for four players, electronics and slide projector, Commissioned by Sonic Arts Group, 1968; Evidence for Computing Bimolecular and Termolecular Mechanism in the Hydrochlorination of Cyclohexene, intermedia, March, 1968; Night Jar for viola d'amore, tape and projection, commissioned by Jacob Glick, 1968.

Mr. Nicolas Slonimsky

December 27, 1979

Page Two

8. Rock Symphony is a tape montage, not an electronic tape. (Tapes are not electronic.) NOTED

9. Mnemonics are electronic in origin and exist on tape only with no other media. NOTED

10. Bye Bye Butterfly is a tape piece, part electronic and part montage. NOTED

11. Participle Dangling in Honor of Gertrude Stein is a tape montage for choreographer Elizabeth Harris. Her dance/theater piece included a mobile and a work crew. NOTED

12. The third word in the title Evidence for Competing Bimolecular and Termolecular Mechanisms in the Hydrochlorination of Cyclohexene is Competing not "Computing". ERROR CONTAINED IN THE LIST YOU SENT TO ME IN 1970. COPY ENCLOSED.

13. One Sound for string quartet is not my work. It was composed by Harold Budd. Furthermore, he does not describe it as "an invariant quadritone monody". CONFUSION. YOU WROTE PROGRAM NOTES ON THIS WORK, AND IT BECAME ACCIDENTALLY

14. Who said, "In her later avatar she embraced Tibetan Buddhism and adopted a static type of composition with no perceptible tonal variation."? The use of the word avatar in relation to me is inappropriate. To say that I have embraced Tibetan Buddhism is misleading. I have studied and have great respect for Tibetan Buddhism as well as other disciplines. As for my style being "static with no perceptible tonal variation", I would have to assume that the person making such a statement simply does not know my work, or hears it much differently than I do. CHARACTERIZATION COLLATED FROM NEWSPAPER REPORTS POSSIBLY ERRONEOUS.

15. Rose Mountain Slow Runner is the correct title not Rose Mountain. Subsequent versions are entitled Horse Sings from Cloud and The Pathways of the Grandmothers, respectively. NOTED

16. Rose Mountain Slow Runner is for voice and accordion not "vocal monotone" as is interpolated. NOTED

17. Horse Sings from Cloud was inspired by a dream image, which was not of "Flying horses", but of a horse which was lifted to a cloud by birds, quite a different reference than the assumed one. NOTED

Although I consider it a privilege to be included in a biographical dictionary of musicians before my death, I do not wish to be misrepresented. I want to know that at the next opportunity the entry under my name will be correct. It is imperative not only in my interest, but in the interest of good scholarship, that all of the errors be corrected. But especially important is the wrong statement which I listed first: "She is a member of the militant feminist group SCUM (acronym for 'Society

Mr. Nicolas Slonimsky
December 27, 1979
Page Three

(SEE COMMENT ON POINT 1.)

for Cutting Up Men')". Not only is it untrue, but I consider it to be libelous. Since others are being misled by the current entry in Baker's, as evidenced by the Program notes written by Rita Mead for the American Composer's Orchestra and a subsequent review by Donal Henahan in the New York Times December 4, 1979, to which I make reference in the enclosed letters, I want the following efforts to be made in my behalf immediately:

1. Make a corrected version of the entry in Baker's Biographical Dictionary on "Pauline Oliveros" pursuant to the 17 points enumerated above to be personally approved by me. **ALL ERRORS WILL BE CORRECTED IN THE NEXT PRINTING**
2. Send the correct version immediately to all who own or use Baker's Biographical Dictionary with instructions to place it in the 6th edition of Baker's under my name. **TECHNICALLY IMPOSSIBLE FOR ME AS I HAVE NO LIST OF ALL USERS OF THE**
3. Include the correct version in any subsequent printing of the 6th edition of Baker's Biographical Dictionary. **AS STATED ABOVE, CORRECTIONS WILL BE MADE IN THE NEXT PRINTING**

If these efforts are not made immediately then I will be forced to discredit the entry by my own means in my own way.

Sincerely yours,

Pauline Oliveros

PAULINE OLIVEROS
Professor
Department of Music

PO/11

cc: Schirmers

Attachments:

- 1- Curriculum Vita — will arrive under separate cover. P.O.
- 2- Letter to Rita Mead
- 3- Letter to Wiley Hitchcock
- 4- Letter to Donal Henahan

UNIVERSITY OF CALIFORNIA, SAN DIEGO

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SANTA BARBARA • SANTA CRUZ

DEPARTMENT OF MUSIC B-026

LA JOLLA, CALIFORNIA 92093

February 6, 1980

Nicolas Slonimsky
10847-3/4 Wilshire Blvd.
Los Angeles, CA 90024

Dear Mr. Slonimsky:

Thank you for your prompt reply to my letter of December 12, 1979. The reason I did not "sound the alarm" in 1971 is that I was not aware of the 1971 supplement to Baker's Biographical Dictionary and had not read it. I remember receiving a request for information from you but since there was no subsequent correspondence, I did not realize that I had been included in the Dictionary. As I said in my previous letter, I am sure that you will want to make the corrections in the next printing and you say that this will be done. When is the next printing? In the meanwhile the users of Baker's will still be misled. Though it may be "technically impossible" to inform all owners of Baker's sixth edition of the correction to my entry, it is important to me that the corrected version be circulated and made public so that at least most owners will know of the corrections.

Sincerely yours,

Pauline Oliveros
Professor
Department of Music

PO/11

cc: Ken Stuart

Baker, Theodore

BAKER'S
BIOGRAPHICAL
DICTIONARY
of
MUSICIANS

1971 SUPPLEMENT

by

NICOLAS SLONIMSKY

G. SCHIRMER

New York/London

EHR

Olds, Gerry, American composer; b. Cleveland, Feb. 26; 1933. He studied at the Cleveland Institute and at the Chicago Cons. (M.A., 1957). His works include a *Short Symphony* (1956); violin concerto (1957); Toccata for string orch. (1958); wind quintet (1958); 2nd Symph. in one movement (1958); string trio (1959) and piano concerto (1960).

Olenin, Alexander Alexeyevitch. Exact date of death, Moscow, Feb. 15, 1944.

Oléline d'Alheim, Marie. Died in Moscow, Aug. 27, 1970, at the age of 100. In 1949 she joined the French Communist party; in 1959 went back to Russia.

Oliveira, Jocy de, Brazilian pianist and avant-garde composer; b. Curitiba-Parana, Brazil, on April 11, 1936, of French and Portuguese origin. She studied piano in São Paulo with J. Kliass and in Paris with Marguerite Long; received a fellowship from the Pan American Union to study composition in the U.S.; obtained her M.A. at Washington Univ. at St. Louis in 1968. She appeared as a piano soloist with major orchestras in Europe and America, specializing in modern repertory; in 1966 she played the piano part in Stravinsky's *Capriccio* in St. Louis, under Stravinsky's direction. As a composer, she occupies the aphelion of ultra-modernism, experimenting in electronic, environmental, theatrical, cinematic and television media, as exemplified by *Probabilistic Theater I, II and III* for musicians, actors, dancers, television and traffic conductor, and other environmental manifestations. Her *Polinterações I, II, III* present the culmination of 'total music', concerned with happenings in socio-theatrical situations and programmed as a synesthetic action, including the specifics of illumination and spatial parameters such as inflatable floors and movable panels, and involving the visual, aural, tactile, gustatory and olfactory senses, with an anatomic chart serving as a score for guidance of plural or singular participants, supplemented by a phonemic table indicating the proper verbalization of vocal parts. (Complete score and illustrations are reproduced in 'Source,' No. 7, Sacramento, California, 1970.) A performance of *Polinterações* was attempted on the occasion of the Catalytic Celebration of the 10th Anniversary Festival of the New Music Circle in St. Louis on April 7, 1970, but was interrupted halfway through the proceedings by the management as a noisy, noisome nuisance. Jocy de Oliveira is also active in belles-lettres; she wrote a socio-

logical fantasy *O 3° Mundo (The Third World)*; a utopian, optimistic vision of the future); a controversial play, *Apague meu (Spotlight)*, first produced in São Paulo in 1961; poetical works, etc. She also composed a number of advanced Sambas, precipitating the vogue of the Brazilian 'bossa nova.' She is the wife of the Brazilian conductor Eleazar Carvalho.

Oliver, Joseph ('King'), black American jazz band leader; b. on a plantation near Abbeville, Louisiana, May 11, 1885; d. Savannah, Georgia, April 8, 1938. He played cornet in a school brass band; took odd jobs; performed in the New Orleans red light district. His distinctive improvisation of jazz breaks fascinated the listeners; riding the wave of success, he formed his own King Oliver Creole Jazz Band, specializing in 'gully-low' New Orleans music which he projected with an insistent rhythmic stress. His name remains as one of the most potent figures in the annals of jazz.

Oliveros, Pauline, American avant-garde composer; b. Houston, May 30, 1932. She received the rudiments of musical education from her mother and grandmother; studied composition at the Univ. of Houston (1949-52), at San Francisco State College (1954-56), and privately with Robert Erickson. In 1967 she joined the faculty of the Univ. of California at San Diego. As a composer, she cultivates total music in mixed media, often with whimsical intent. She is a frequent participant at avant-garde events. She is active as instructor in group improvisation; she has also tutored psychiatric patients (1965-67). Works: *Trio* for flute, piano and page turner (1961); *Outline* for flute, percussion and string bass (1963); *Duo* for accordion and bandoneon with optional mynah bird obbligato, see-saw version (1964); *Variation for Sextet* (1964); *Pieces of Eight* for wind octet, cash register and magnetic tape (1965); *Rock Symphony* for electronic tape (1965); *Seven Sets of Mnemonics* for multi-media (1965); *Bye Bye Butterfly* for oscillators, amplifiers, and assorted tapes (1965); *Participle Dangling in Honor of Gertrude Stein* for tape, mobile and work crew (1966); *Engineer's Delight* for piccolo and 7 conductors (1967); *Evidence for Computing Bimolecular and Termolecular Mechanism in the Hydrochlorination of Cyclohexene*, for inter-media (1968); *Double-Basses at 20 Paces* (1968); *The Dying Alchemist* for multi-media (1968); *Night Jar* for viola d'amore (1968); *The Wheel of Fortune*, improvisation suggested by the

trump cards of the Tarot deck (1969); *One Sound* for string quartet, an invariant quadritone monody; *Apple Box Orchestra with Bottle Chorus* (1970). As a member of the militant feminist group SCUM (Society for Cutting Up Men), she prefers the egalitarian designation Ms in place of the more customary Miss or Mrs..

d'Ollone, Max. Died in Paris, May 15, 1959.

Olsen, Poul Rovsing, Danish composer; b. Copenhagen, Nov. 4, 1922. He studied at the Copenhagen Cons. and later with Nadia Boulanger in Paris. Returning to Copenhagen, he studied ethnomusicology and traveled to Greenland in search of materials. Among his works are *Variations symphoniques* (1953); a piano concerto (1954); *Sinfonia* (1958); *Passacaglia* for flute, violin, cello and piano (1960); piano sonata; cello sonata; songs. He also composed an opera *Belisa* (1964) and several ballets.

Olsson, Otto Emanuel. Died in Stockholm, Sept. 1, 1964.

Ondříček, Emanuel. Died in Boston, Dec. 30, 1958.

Ondříček, Franz. Date of birth, April 29, 1857 (not 1859); date of death, April 12 (not April 13), 1922.

Oosterzee, Cornélie van, Dutch composer; b. Batavia, Java, Aug. 16, 1863; d. Berlin, Aug. 8, 1943. She studied in Berlin, and settled there in 1890; her opera *Das Gelöbniß* was produced in Weimar on May 1, 1910.

Orbón, Julián. Add to works: *Partita* for harpsichord, string quartet, vibraphone, celesta and harmonium (1964).

Orchard, William Arundel. Died at sea, near Sydney, Australia, April 7, 1961.

Ordoñez, Carlos, Austrian composer of Spanish extraction; b. Vienna, April 19, 1734; d. there, Sept. 6, 1786. He was employed as a clerk, but studied violin and performed successfully at chamber music concerts. He wrote numerous singspiele and much instrumental music, some of which was published in his lifetime. His singspiel *Diesmal hat der Mann den Willen* was performed in Vienna on April 22, 1778; his marionette opera *Alceste* was introduced by Haydn in Esterházy in 1775. He developed an excellent métier, and several of his symphonies possessed enough merit to be misattributed to

Haydn. For further details see H. C. Robbins Landon's article on Ordoñez in 'Die Musik in Geschichte und Gegenwart.'

Orefice, Giacomo. Pronunciation: accent on the 2nd syllable (not on the 3rd).

Orel, Alfred. Died in Vienna, April 11, 1967. A Festschrift in honor of his 70th birthday was published in Vienna in 1960.

Orff, Carl. Add to works: *Comoedia de Christi Resurrectione*, Easter cantata (Munich, March 31, 1956); *Oedipus der Tyrann*, musical play after Sophocles (Stuttgart, Dec. 11, 1959); *Ludus de nato infante mirificus*, a nativity play (Stuttgart, Dec. 11, 1960); *Prometheus*, opera (Stuttgart, March 24, 1968). See I. Kiekert, *Die musikalische Form in den Werken Carl Orffs* (Regensburg, 1957); A. Liess, *Carl Orff: His Life and His Music* (N. Y., 1966).

Orlov, Nikolay Andreyevitch. Died in Grantown-on-Spey, Scotland, May 31, 1964.

Ornstein, Leo. Date of birth Dec. 11, 1892 (not 1895).

Orr, Robin, Scottish composer; b. Brechin, June 2, 1909. He studied organ and theory at the Royal College of Music in London and at Cambridge Univ. (1929-32). He subsequently studied composition with Edward J. Dent in London, with Alfredo Casella in Siena and with Nadia Boulanger in Paris. In 1938 he returned to Cambridge as organist of St. John's college; was lecturer at Cambridge Univ. (1947-50) and at the Royal College of Music in London (1950-56). In 1956 he was appointed prof. of music in the Univ. of Glasgow. His works include *Symphony in One Movement* (London, Dec 12, 1963); *Full Circle*, opera (Perth, Scotland, April 10, 1968); *Divertimento* for chamber orch.; string quartet, choral music. He edited 'The Kelvin Series of Scots Songs.'

Orrego Salas, Juan. In 1961 was appointed prof. of composition at Indiana Univ., Bloomington; also became Director of the Latin American Music Center, newly established there. Add to works: *Symph. No. 3* (1961); *Psalms* for narrator and wind orch. (1962); concerto for wind orch. (1964); *Concerto a Tré* for violin, cello, piano and orch. (Washington, May 7, 1965); *Sonata a Quattro* for flute, oboe, harpsichord and double-bass (1964); *Alboradas* for piano, harpsichord, percussion and female chorus (1964); *America, no invocamos tu nombre en vano*, cantata (1965); *Palabras de Don Quijote*

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Olds, Gerry, American composer; b. Cleveland, Feb. 26, 1933. He studied at the Cleveland Institute and the Chicago Cons. (M.A., 1957). His works include *Short Symphony* (1956); *Violin Concerto* (1957); *Toccata for string orch.* (1958); *Wind Quintet* (1958); *Zenith Symph.* in one movement (1958); *String Trio* (1958) and *Piano Concerto* (1960).

Olenin, Alexander, Russian composer, brother of the singer **Olénine d'Alheim**; b. Istomino, district of Riazan, June 13, 1865; d. Moscow, Feb. 15, 1944. He studied with P. Pabst and with Erdmannsdorfer; lived most of his life in Moscow. He wrote an opera in a folk style, *Kudayar* (Moscow, Nov. 26, 1915); a symph. poem, *After the Battle*; *Préludes prairiales* for 2 oboes, violin, and piano (1927); a piano sonata; a violin sonata; several song cycles (*The Street*, *The Peasant's Son*, *The Autumn*, *Home*, etc.), and 53 songs to texts by Heine.

BIBLIOGRAPHY: V. Belaiev, "Olenin's Reminiscences of Balakirev," *Musical Quarterly* (Jan. 1930).

Olénine d'Alheim, Marie, Russian soprano; b. Istomino, Riazan district, Oct. 2, 1869; d. Moscow, Aug. 27, 1970, at the age of 100. She studied in Russia and later in Paris. Through her brother, the composer **Alexander Olenin**, she met Stasov, Balakirev, and Cui, and became interested in Russian vocal music. In 1893 she married the French writer Pierre d'Alheim (1862-1922), translator of the text of *Boris Godunov*; together they organized, in Moscow and in Paris, numerous concerts and lectures on Russian music, particularly on Mussorgsky; she was an outstanding interpreter of Russian songs; publ. a book, *Le Legs de Mussorgsky* (Paris, 1908). In 1935 she settled in Paris as voice teacher; in 1949 she joined the French Communist party; in 1959 she returned to Russia.

Oliphant, Thomas, British composer; b. Conditon, Perthshire, Dec. 25, 1799; d. London, March 9, 1873. Of Scottish birth, he settled in London in 1830 and became a member of the Madrigal Society of London; publ. *A Brief Account of the Madrigal Society* (1835); *A Short Account of Madrigals* (1836), and *La Musica Madrigalesca* (1837; the words of 400 madrigals, chiefly of the Elizabethan period); also wrote English words for Italian madrigals; publ. several collections of glees, catches, and rounds. See the article on him in the *Dictionary of National Biography*.

Olitzka, Rosa, German contralto; b. Berlin, Sept. 6, 1873; d. Chicago, Sept. 29, 1949. She studied with Désirée Artôt and Julius Hey; sang at Berlin (1891); then was engaged at the Hannover Opera (1892-93); at Covent Garden, London (1894), and in New York with the German Opera Co., conducted by Damrosch (1895-97); later also with the Metropolitan Opera. After a season with the Chicago Opera Co. (1910-11) she left the stage and was active as vocal teacher in Chicago.

Metropolitan Opera in Wagnerian roles; was with the Metropolitan Opera until 1947. He was a nephew of Rosa Olitzka.

Oliveira, Jocy de, Brazilian pianist and avant-garde composer; b. Curitiba-Parana, Brazil, on April 11, 1936, of French and Portuguese origin. She studied piano in São Paulo with J. Kliass and in Paris with Marguerite Long; then traveled to the U.S.; obtained her M.A. at Washington Univ. at St. Louis in 1968. She appeared as a piano soloist with major orchestras in Europe and America, specializing in modern repertoire; in 1966 she played the piano part in Stravinsky's *Capriccio* in St. Louis, under Stravinsky's direction. As a composer, she occupies the aphelion of ultra-modernism, experimenting in electronic, environmental, theatrical, cinematic and television media, as exemplified by *Probabilistic Theater I, II and III* for musicians, actors, dancers, television and traffic conductor, and other environmental manifestations. Her *Polinterações I, II, III* present the culmination of "total music" involving the visual, aural, tactile, gustatory and olfactory senses, with an anatomic chart serving as a score for guidance of the participants, supplemented by a phonemic table indicating the proper verbalization of vocal parts. (Complete score and illustrations were reproduced in *Source*, No. 7, Sacramento, California, 1970.) A performance of *Polinterações* was attempted on the occasion of the Catalytic Celebration of the 10th Anniversary Festival of the New Music Circle in St. Louis on April 7, 1970, but was stopped by the management as a noisy, noisome nuisance. Jocy de Oliveira is also active in belles-lettres; she wrote a sociological fantasy *O 3º Mundo (The Third World)*; a utopian, optimistic vision of the future; a controversial play, *Apague meu (Spotlight)*, first produced in São Paulo in 1961; poetical works, etc. She also composed a number of advanced sambas, precipitating the vogue of the Brazilian "bossa nova." She is the wife of the Brazilian conductor Eleazar de Carvalho.

Oliver, Henry Kemble, American composer of hymn tunes; b. Beverly, Mass., Nov. 24, 1800; d. Salem, Aug. 12, 1885. He was a chorister at Park Street Church in Boston; graduated from Dartmouth College in 1818; played the organ in various churches in Salem and Boston; in 1826, founded and managed the Salem Mozart Association; subsequently went to Lawrence, Mass., where he was mayor in 1859; later was also mayor of Salem; 1861-65, was treasurer of the State of Massachusetts. He was given B.A. and M.A. degrees by Harvard Univ. (1862) and was made Mus. Doc. by Dartmouth College (1883). He wrote many well-known hymn tunes (*Federal Street, Morning, Harmony Grove, Beacon Street, Hudson*), motets, chants, and a *Te Deum*; publ. *The National Lyre* (1848; with Tuckerman and Bancroft; contains many of his own compositions), *Oliver's Collection of Hymn and Psalm Tunes* (1860), and *Original Hymn Tunes* (1875).

BIBLIOGRAPHY: F. J. Metcalf, *American Writers*

ist and bandleader; b. on a plantation near Abens, Louisiana, May 11, 1885; d. Savannah, Georgia, April 8, 1938. In 1907 he was working in Storyville (the brothel district of New Orleans) with the Melrose Brass Band; in subsequent years he was with a number of other "brass bands" there, and in 1915 formed his own group, eventually known as the Creole Jazz Band; in 1917 he acquired the nickname "King," traditionally reserved for the leading jazz musicians. Also in 1917, the government closed the bordellos in Storyville, putting most of the musicians (among others) out of work; the following year Oliver moved his band to Chicago, leading a migration of jazz musicians to that city that was largely responsible for the dispersion of the black New Orleans jazz style throughout the country; in 1922 Louis Armstrong, whom he had known in New Orleans, joined the band, helping to make it the most polished exponent of New Orleans collectively improvised jazz; the group's 1923 recordings were the most influential early jazz recordings ever made; they have been reissued by the Smithsonian Institution. Subsequent bands formed by Oliver remained a potent force in jazz until around 1928. Oliver is the uncle of composer **Ulysses Kay**.

BIBLIOGRAPHY: W. C. Allen, *King Joe Oliver* (London, 1958); M. Williams, ed., *Jazz Panorama* (contains essays on Oliver by Edmond Souchon and Larry Gushee; N.Y., 1964); F. Ramsey, Jr., in *Dictionary of American Biography*, Supplement II.

Olivero, Magda, Italian soprano; b. Saluzzo, near Turin, March 25, 1912. She studied at the Turin Cons.; made her debut in Turin in 1933; then sang in the Italian provinces. She temporarily retired from the stage when she married in 1941, but resumed her career in 1951; made successful appearances at La Scala, Milan, in Paris and London. In 1966 she made her American debut in Dallas in the title role of Cherubini's *Medea*; she was 63 years old when she made her first appearance with the Metropolitan Opera, N.Y., in April 1975 as Tosca, an unprecedented occurrence in the opera annals; on Dec. 5, 1977 she gave a highly successful recital in a program of Italian art songs at Carnegie Hall, N.Y. Among her operatic roles were Violetta, Mimi and Tosca; she was praised mainly for her dramatic penetration of each character and her fine command of dynamic nuances.

Oliveros, Pauline, American avant-garde composer; b. Houston, May 30, 1932. She received the rudiments of musical education from her mother and grandmother; studied composition at the Univ. of Houston (1949-52), at San Francisco State College (1954-56), and privately with Robert Erickson. In 1967 she joined the faculty of the Univ. of California at San Diego. She cultivates total music in mixed media.

WORKS: *Trio* for flute, piano and page turner (1961); *Outline* for flute, percussion and string bass (1963); *Duo* for accordion and bandoneon with optional mynah bird obbligato, see-saw version (1964); *Variation for Sextet* (1964); *Pieces of Eight* for wind

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BAKER'S BIOGEOGRAPHICAL DICTIONARY 6th EDITION
NICOLAS Slouimsky

d'Ollone-Olsen

7 octet, cash register and magnetic tape (1965); *Rock Symphony* for electronic tape (1965); *Seven Sets of Mnemonics for multimedia* (1965); *Bye Bye Butterfly for oscillators, amplifiers, and assorted tapes* (1965); *Participle Dangling in Honor of Gertrude Stein* for tape, mobile and work crew (1966); *Engineer's Delight* for piccolo and 7 conductors (1967); *Evidence for Computing Bimolecular and Termolecular Mechanism in the Hydrochlorination of Cyclohexene*, for inter-media (1968); *Double-Basses at 20 Paces* (1968); *The Dying Alchemist* for multimedia (1968); *Night Jar* for viola d'amore (1968); *The Wheel of Fortune*, improvisation suggested by the trump cards of the Tarot deck (1969); *One Sound* for string quartet, an invariant quadritone monody; *Apple Box Orchestra with Bottle Chorus* (1970). In her later avatar she embraced Tibetan Buddhism and adopted a static type of composition with no perceptible tonal variation; typical of this style is her *Rose Mountain* for vocal monotone and accordion (1977; renamed *Horse Sings From Cloud*, after a dream about flying horses). She is a member of the militant feminist group SCUM (acronym for "Society for Cutting Up Men").

COMPETING 12
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d'Ollone, Max (full name, Maximilien-Paul-Marie-Félix), French composer and writer on music; b. Besançon, June 13, 1875; d. Paris, May 15, 1959. He studied with Lavignac, Massenet, and Lenepveu at the Paris Cons.; received the Grand Prix de Rome in 1897 with his cantata *Frédégonde*; was active as opera conductor in Paris and the French provinces. A prolific composer, he wrote 5 operas: *Le Retour* (Angers, Feb. 13, 1913), *Les Uns et les autres* (Paris, Nov. 6, 1922), *L'Arlequin* (Paris, Dec. 24, 1924), *George Dandin*, after Molière (Paris, March 19, 1930), and *La Samaritaine* (Paris, June 25, 1937); *Dans la cathédrale*, for orch. (1906); *Fantaisie* for piano and orch. (1899); chamber music; many songs; contributed to French magazines on musical subjects; publ. a book, *Le Théâtre lyrique et le public* (Paris, 1955).

Olmeda de San José, Federico, Spanish musicologist and composer; b. Burgos de Osma, 1865; d. Madrid, Feb. 11, 1909. He studied violin and music theory at Burgos; was appointed organist at the Cathedral of Burgos in 1888; in 1908 went to Madrid as choirmaster of the Convent of Las Descalzas Reales; founded and edited the review *La Voz de la Música* (1907); publ. manuals of solfeggio; the essays, *Folklore de Burgos* (Burgos, 1902), *Pío X y el canto romano* (Burgos, 1904), etc. and an important study on the 12th-century Codex of Calixtus II, in *Viaje Musical a Santiago de Galicia* (1895). He wrote 4 symphonies; a symph. poem, *Paraíso perdido*; an Oda for string orch.; several church works: 32 *Rimas* for piano (1890-91); organ pieces, etc. (altogether some 350 works).

BIBLIOGRAPHY: H. Collet, *L'Essor de la musique espagnole au XX^e siècle* (Paris, 1929).

Olsen, Ole, Norwegian composer; b. Hammerfest, July 4, 1850; d. Oslo, Nov. 10, 1927. He studied with J. Lindeman; was active as organist and theater conductor in Trondhjem and other provincial towns; in 1870 went to Leipzig, where he studied with Richter and

Reinecke; returning to Norway in 1874, he became a piano teacher in Oslo; was conductor of the Music Society there (1878-81), instructor of music at the Military Academy (1887-1903), and inspector of military music (1899-1919). He wrote the operas *Stig Hvide* (1876), *Stallo* (1902), *Klippeøerne* (1905), which were not produced, and *Lajla* (Oslo, Oct. 8, 1908); also some incidental music; *Symph.* (1878); the symph. poems *Aasgaardstreien* (1878) and *Alfedans* (*Elf Dance*; 1880); *Concerto for Horn and Orch.* (Oslo, April 1, 1905); numerous choruses; songs; piano music.

Olsen, Poul Rovsing, Danish composer and ethnomusicologist; b. Copenhagen, Nov. 4, 1922. He studied law at the Univ. of Aarhus (1940-42) and Univ. of Copenhagen (1942-48); concurrently, took lessons in composition with Knud Jeppesen at the Royal Cons. of Music in Copenhagen (1943-46); later studied with Nadia Boulanger in Paris (1948-49). Between 1958 and 1963 he took part in ethnomusiological expeditions to Arabia, India, Greece and East Greenland and wrote numerous valuable papers on the folklore and musical cultures of the areas he visited. He served as chairman of the Danish Society of Composers (1962-67); taught ethnomusicology at the Univ. of Lund, Sweden (1967-69) and subsequently at the Univ. of Copenhagen. In 1977 he was elected president of The International Folk Music Council. He was a music critic for the newspapers *Morgenbladet* (1945-46), *Information* (1949-54) and *Berlingske Tidende* (1954-74). Much of his music embodies materials of the Eastern countries where he traveled. His *Elegy* for organ (1953) is the first piece in the serial system by a Danish composer.

WORKS: opera, *Belisa* (1964; Copenhagen, Sept. 3, 1966); 4 ballets: *Ragnarök* (*Twilight of the Gods*, 1948; Copenhagen, Sept. 12, 1960); *La Creation* (1952; Copenhagen, March 10, 1961); *Brylluppet* (*The Wedding*, 1966; Copenhagen, Sept. 15, 1969); *Den Fremmede* (*The Stranger*; 1969; Copenhagen, July 17, 1972); *Symphonic Variations* (1953); *Piano Concerto* (1953-54); *Sinfonia I* (1957-58; Copenhagen, April 13, 1959); *Sinfonia II, Susudil*, based on Arab and Turkish modes (1966; Copenhagen, Oct. 31, 1966); *Capriccio* for orch. (1961-62); *Kejseren* (*The Emperor*) for tenor, male chorus and orch. (1963; Copenhagen, Sept. 5, 1964); *Et russisk bal* (*The Russian Ball*) for orch. (1965); *Au Fond de la Nuit* for chamber orch. (1968); *Randrussermarchen* for orch. (1977); 2 *Pieces* for clarinet and piano (1943); *Romance* for cello and piano (1943); *Violin Sonata* (1946); 2 string quartets (1948, 1969); *Serenade* for Violin and Piano (1949); 2 piano trios (1950, 1976); *Schicksalslieder*, after 4 Holderlin poems, for soprano or tenor, and 7 instruments (1953); *Evening Songs* for mezzo-soprano and flute (1954); *Prolana* for clarinet, violin and piano (1955); *Cello Sonata* (1956); *Alapa-Tarana*, vocalise for mezzo-soprano and percussion (1959); *The Dream of Pan* for solo flute (1959); *Nouba*, 6 movements for harp (1960); *Passacaglia* for flute, violin, cello and piano (1960); *À l'inconnu* for soprano or tenor, and 13 instruments (1962); *Patet* for 9 musicians (1966); *Fantasy* for 2 accordions (1967); *Arabesk* for 7 musicians (1968); *Shangri-La* for flute, viola d'amore and piano (1969); *Pour une Viole d'Amour* (1969); *Recontres* for

cello and percussion (1970); *A Song of Mira Bai* for chorus, 3 trumpets and percussion (1971); *Poème* for accordion, guitar and percussion (1973); *Concertino* for clarinet, violin, cello and piano (1973); *Partita* for solo cello (1974); *Nostalgie* for guitar (1976); for piano: 3 sonatinas (1941, 1951, 1967); *Rondo* (1947); 2 sonatas for 4 hands (1948, 1967); 12 *Preludes* (1948); 2 sonatas (1950, 1952); 3 *Nocturnes* (1951); 5 *Inventions* (1957); *Bagatelles* (1962); *Images* (1965); 4 *Innocent Sonatas* (1969); *Many Happy Returns* (1971). He published 2 books: *Musiketnologi* (Copenhagen, 1974) and *Music and Musical Instruments in the World of Islam* (with Jean Jenkins, London, 1976).

Olsen, Sparre, Norwegian composer; b. Stavanger, April 25, 1903. He studied composition with Valen in Oslo (1925-30), then with Max Butting in Berlin, and with Percy Grainger in London; was violinist with the Oslo Symph. Orch. (1923-33) and in Bergen (1933-40); in 1936 became a recipient of the State Salary of Art (a government life pension); in 1968 was awarded the Order of St. Olav. His music is in the national tradition.

WORKS: *Variations on a Norwegian Folk Song* for orch. or piano (1930); *Little Overture* (1931); 2 *Edda Songs* for voice, and orch. or piano (1931); 2 *Modelle für Musik als Hörkulisse* for orch. (1931); *Gneisten* (*The Spark*) for male chorus and orch. (1933); *Cantata for Bergen* (1934); *Roystene* (*The Voices*) for soloists, chorus and chamber orch. (1935); *Prelude and Fugue* for orch. (1935); *Draumkvedet* (*The Dream Ballad*) for narrator, soloists, chorus and orch. (Bergen, April 19, 1937); 3 *Symphonic Fantasias*: No. 1 (1938-39; Oslo, Sept. 21, 1939), No. 2 (1957; Oslo, Oct. 6, 1957), No. 3 (1973; Bergen, Nov. 28, 1974); *Nidarosdomen* (*The Nidaros Cathedral*), fugue and chorale for orch. (1940); *From Telemark*, suite for small orch. or piano (1940-41); *Ver Sanctum* for chorus and orch. (1941); *De Profundis Sursum Corda*, peace cantata (1945; Bergen, May 1946); *Music for Orchestra* (Oslo, Nov. 3, 1948); *Pastoral and Dance* for orch. (1949); *Leitom Suite* for orch. or piano (1951); *Serenade* for flute and string orch. (1954); *Intrada* for orch. with choral finale (1956); *Canticum* for orch. (1972); *Suite* for flute, oboe and clarinet (1933); *Wind Quintet* (1946); 3 *Pieces* for flute and viola (1970); *String Quartet* (1972); songs; sacred choruses.

Olsson, Otto Emanuel, eminent Swedish organist and composer; b. Stockholm, Dec. 19, 1879; d. Stockholm, Sept. 1, 1964. He studied with Lagergren and Dente at the Stockholm Cons. (1897-1901); from 1908 until 1945, taught there; was organist of the Gustav Vasa Church in Stockholm (1908-56); became a member of the Royal Academy of Music in 1915.

WORKS: *Requiem* for soli, chorus and orch. (1903); 3 string quartets (1903, 1906, 1947); 2 organ symphonies (1903, 1918); 3 sets of *Preludes and Fugues* for organ (1910-11, 1918, 1935); 6 *Latin Hymns* for a cappella chorus (1911-13); solo songs.

Ondříček, Emanuel, Czech violinist; son of Jan Ondříček and brother of Franz Ondříček, b. Pilsen, Dec. 6, 1882; d. Boston, Dec. 30, 1958. He studied with his father and with Ševčík at the Prague Cons.; after a

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