

OLIVEROS, Pauline

February 1980

ATTACHMENTS TO FILE

✓ Attached are letters of Thanks, Congratulations, and Announcements of Awards and Competitions, submitted by Pauline Oliveros.

Neenah Bond
25% COTTON FIBER

Pauline Oliveros

PAULINE OLIVEROS

Who's Who in America 40th Edition

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AMERICA VOL 40

FILE NO. 661706

Pauline Oliveros
Dept Music
Univ Calif
La Jolla CA 92037

MARQUIS WHO'S WHO, INC.
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Chicago, IL 60611

To assure proper handling, please make all
biographical corrections on this form. **Do
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form offering special discount price.

Please check above address and correct any errors.

Here is the galley proof of your biography, scheduled to be included in the 40th Edition of **Who's Who in America**. Please check it carefully to verify that the facts are correct and up-to-date. Please print clearly—in the biography—any important corrections or additions. **Do not abbreviate; avoid rewriting and minor changes.** Whether or not changes are necessary, please return this proof in the enclosed envelope within 15 days.

FOR OFFICE
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*1661706IN14 10211999119321FIAI

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16617621

ADF 10 Oliveros, Pauline, composer; b. Houston, 1932; studied composition with
11 Erickson and Nee. Mem. San Francisco Tape Music Center, Mills Coll.,
12 1961-67; dir. Tape Music Center, Mills Coll., 1966; asso. prof. music, U.
13 Calif. at San Diego; dir. Center for Music Experiment, U. San Diego.
14 Guggenheim fellow, 1972-73. Composer: I of IV, 1966; Sonic Meditations.
SUVWFS 15 Home: 1602 Burgundy Leucadia CA 92024 Address: # Dept
TUVW 16 Music Univ Calif La Jolla CA 92037

January 7, 1977

Ms. Pauline Oliveros
1602 Burgundy Road
Leucadia, California 92024

Dear Ms. Oliveros:

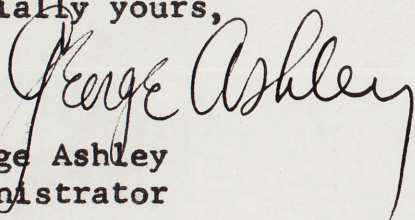
It is a pleasure to inform you that the Experimental Intermedia Foundation, Inc. has received a grant, No. R70-33-104, from the National Endowment for the Arts in support of our Artist in Residence Program. The grant period starting date is November 1, 1976 and the ending date is November 1, 1977.

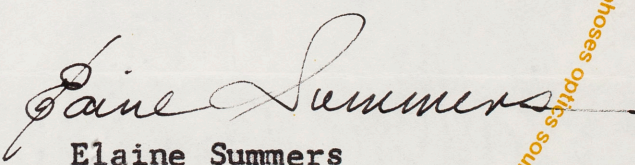
From these funds we are prepared to offer you the sum of \$2,000 towards expenses in connection with your project, including fee and expenses for Al Chung Liang Huang.

It is a condition of this grant that the Endowment funds provided may not exceed fifty percent of the total cost of the project. We are now actively engaged in seeking corporate and foundation support of the AIR Program.

We are looking forward to having you in residence in New York with great pleasure.

Cordially yours,


George Ashley
Administrator


Elaine Summers
Artistic Director

STADT BONN

Der Oberstadtdirektor

Postanschrift: Stadt Bonn - Amt 41 - 53 Bonn 1

To
Pauline Oliveros
1602 Burgundy Rd.
Leucadia, Cal.
USA 92024

Kulturamt

Bonn-Bad Godesberg, Kurfürstenstraße 2 - 3

Sachbearbeiter	Zimmer
Herr Nagel	214
<input checked="" type="checkbox"/> Durchwahl	Fernschreiber
830 623	8 86 861 skbn d

Datum und Zeichen Ihres Schreibens

Mein Zeichen
41 - 0

Datum
16.02.1977

Betrifft:

Dear Mrs. Olivero!

In the meantime you heard, that you got the open competition prize. Now it's to me to come in contact with you, because I'm preparing the World Music Days. I think it is necessary that you come in the first half of March for a fundamental discussion of everything. Then I would try to interest all musicians and composers who are here for the World Music Days.

Please send some biographical notes, photo and write when you can come. I think we ment pay the travel expenses.

Best wishes

(Nagel)

(announcement attached)

letters

TO THE EDITOR:

I was of course delighted with Elliott Galkin's review of the Baltimore Symphony's world premiere of my *Testament of Eve* in the August issue [page MA-22]. Just to keep the record straight, however, I would like to point out a small factual error. This work was not "commissioned," as the review says. What I had from the Baltimore Symphony was an assurance

of performance. On the basis of that, and with supporting letters from the conductor, the soloist, and others, I attempted to get funding from the National Endowment, the Guggenheim, and others, to take time off from teaching to complete this major work, but to no avail. I did receive a grant from the American Music Center which covered the copying of the parts. It was otherwise unfunded.

The Baltimore Symphony, the soloist, Elaine Bonazzi, and the conductor, Leon Fleisher, gave it a magnificent performance, which I am

very happy to have had. But since I have applied in vain for so many grants, and never received a major one, I do not exactly relish having it called a "commission" when it was not. I combined writing it with a full-time teaching job (on the composition faculty of Peabody Conservatory, a school which has no sabbaticals), copied the score myself, copied the voice-piano reduction myself.

I would like your readers to know that *Testament of Eve* will have its New York premiere Sunday November 7 at 3 p.m., performed by the Columbia University Orchestra in McMillin Hall. Elaine Bonazzi will again be the soloist, and Victoria Bond will be the conductor. It is part of a program featuring women as composers, conductors, and soloists, sponsored by the National Federation of Music Clubs. Elsewhere on the program are a world premiere of a work for viola and orchestra by Elisabeth Lutyens, with Karen Phillips as the soloist, and Joyce Keshner as the conductor; and New York premieres of orchestral works by Germaine Tailleferre, Grete von Zieritz, and Julia Smith.

Jean Eichelberger Ivey
Kew Gardens, N.Y.

CITY OF BONN BEETHOVEN FESTIVAL 1977— OPEN COMPETITION

To mark the 1977 Beethoven Festival, the City of Bonn is holding an Open Competition. Prizes are to be awarded. The purpose of the Competition is to initiate musical composition on a particular theme. Accordingly, the announcement lays down merely the general objectives, framework and possible scope of a project.

The theme of the 1977 Beethoven Festival is

URBAN MUSIC

"Urban Music" implies the "active artistic planning and organization of urban space." Performances are to be carried out in the Bonn City Centre with its organically structured pedestrian area, incorporating Market Place, smaller squares and adjoining pedestrian zones.

Objectives, Framework and Potential of "Urban Music"

- Use of instrumental, vocal, electro-acoustic and musical-scenic resources.
- Visual shaping of the places of performance by means of projections, arrangement of facades, street-painting, decoration.
- Combination of spoken work, sound, painting, scenery, light.
- Co-operation with and inclusion of professional actors and amateur groups.
- Arrangement of simultaneous performances at different sites, audience circulation.
- Inclusion of folklore activities with their own programs (choral and musical societies, traditional and modern folk-groups).
- Incorporation of specific architectural features (towers, balconies etc.).

Prizes: Three prizes of the following amounts are to be awarded:

First Prize	8.000,—DM
Second Prize	6.000,—DM
Third Prize	4.000,—DM.

The prize-winning works will be selected by a judge, who will explain and justify his choice to a jury of experts. The final decision will be taken by the Council of the City of Bonn.

Entry Particulars: Entrants should be forwarded to the

Kulturamt der Stadt Bonn (City of Bonn Cultural Department)

Kurfürstenstrabe 2-3, 5300 Bonn-Bad Godesberg, West Germany

by January 31, 1977, including all data, in the form of scores, sketches, plans etc., relevant to the judging of their compositions.

The prize-winning compositions will be performed and the prizes awarded within the framework of the ISCM World Musical Celebrations which take place in Bonn from 14-21 May, 1977 in conjunction with the 29th Beethoven Festival of the City of Bonn.

An Epitaph for Lily Pons

TO THE EDITOR:

I am in complete accord with John Dixon's letter (September) regarding the limited space accorded Lily Pons' obituary. This beloved soprano not only gave the people of the United States great pleasure when she sang, but she was one of the few artists that traveled to the remotest places in the world to entertain our troops during World War II.

She sang the role of Lucia numerous times and I think the last part of the Mad Scene in Lucia illustrates how I and many others feel about her demise.

*Spargi d'amaro pianto
il mio terrestre velo
mentre lassù nel cielo
io pregherò per te*

The English translation is "Sprinkle with bitter tears my mortal remains, whilst in heaven above I will pray for you."

Unfortunately, these words have become her epitaph.

Geraldine Segal
Randallstown, Md.

WU, ENTS 753-7400 -

452-4383

2/16/77

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FRAU PAULINE OLIVEROS 1602 BURGUNDYRD

LEUCADIA/CAL/92024

WITH GREATEST PLEASURE I INFORM YOU THAT THE JURY FOR THE
OPEN COMPETITION PRICE DECIDED TO GIVE YOU THE FIRST PRICE
FOR BONN FIRE . PLEASE CONTACT US IF YOU CAN COME THE
FIRST HALF OF MARCH FOR MAKING PREPARATIONS FOR THE
PERFORMANCES .

COL 1602 92024

P2/24

THE OFFICIAL DECISION THROUGH THE COUNCIL OF THE CITY OF
BONN WILL REACH YOU AT THE END OF MARCH

GEZ DR BRUESE KULTURAMT BONN

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PAULINE OLIVEROS
1602 BURGUNDY RD
LUCADIA CA 92024

THIS MAILGRAM IS A CONFIRMATION COPY OF THE FOLLOWING MESSAGE:

LT TDRN LUCADIA CA 38 02-17 0232P EST
INT LT DR BRUESE KULTURANT DER STADTBONN
KURFURSTENSTRASE 2 3 5300 BONN BAD GODESBERG
BONN (WESTGERMANY)

I GRATEFULLY ACCEPT THE FIRST PRIZE FOR BONN FIRE I CAN COME TO BONN
MARCH 6 THROUGH 15 TO PREPARE FOR THE PERFORMANCE
PAULINE OLIVEROS

COL 2 3 5300 6 15
1433 EST

MGMCOMP MGM

February 25, 1977

DR. PAUL SALTMAN
Vice Chancellor
Academic Affairs

SUBJECT: Special Leave/Pauline Oliveros

Pauline Oliveros was awarded first prize by the city of Bonn, West Germany for a new work which will be premiered at their Beethoven Festival in May. This is a great honor for Ms. Oliveros, for the University of California and for the United States. Attached is a copy of the telegram announcing this award.

Because of the nature of this work, Professor Oliveros must go to Bonn to work out special environmental and musical needs for the performance. She has been requested to come the first half of March. Added to other commitments which she had arranged previously, the total leave required is now in excess of a month. Earlier, she had been scheduled to go to Washington, D.C. for three days of meetings at the National Endowment for the Arts, and had planned to prepare a premiere performance at Connecticut Wesleyan at the end of March. With the addition of this trip to Bonn, it becomes impractical to return to San Diego between engagements.

Her projected schedule is as follows:

March 2	National Endowment for the Arts, Washington, D.C.
March 7	Prepare premiere of <u>Bonn Fire</u> , Bonn, West Germany
March 21	Handle CME business in Paris, France
March 26	Lecture at Clark College, Worcester, Massachusetts
March 28- April 3	Prepare premiere of <u>Rose Moon</u> , commissioned by Connecticut Wesleyan for Neely Bruce and the Wesleyan singers, Connecticut
April 4	Lecture at University of Illinois
April 5	Return to San Diego

Professor Oliveros has reviewed with me the graduate class she is teaching (Music 202) student projects in process, and I have approved the presentation by David Dunn (San Diego State) on his environmental theater pieces and field recording techniques. Bruce Rittenbach has been associated with the Center for Music Experiment for several years and is very well-qualified to assist students with their research projects. Please refer to the attached

- continued -

letter to the Chairman of the Committee on Educational Policy regarding her leave during final examinatin.

Although this leave comprises slightly more than a month of time, in fact, only two weeks of teaching (six hours of class time) are involved; the last two weeks fall during final examinations and spring break. Dr. Will Ogdon will be Acting Head of the Center for Music Experiment while she is gone, and this is being confirmed with Dean Rotenberg.

I am convinced that there will be no serious problems with her absence, and I hope the University will be able to extend approval for her leave.

THOMAS NEE
Thomas Nee
Professor and Chairman
Department of Music

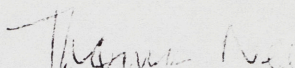
Attachments: telegram
leave form (U1616)
letter to CEP

cc (without attachments): J. Gusfield, Chairman, CEP
Pauline Oliveros
John Stewart, Provost, Muir

February 25, 1977


JOSEPH GUSFIELD, Chairman
Committee on Educational Policy and Courses

I would like to request approval of the absence of Pauline Oliveros during final exams Winter Quarter 1977. Music 202 (Problems and Projects in the Specialized Use of Electronics in Performance) is the only class Professor Oliveros teaches this quarter. There will be no final exam; student grades will be based on a term paper and project. Due to a delay in receiving equipment necessary for setting up the research project, and because of the very experimental nature of the course, it has taken students longer to formulate the direction of their study. Ms. Oliveros has therefore decided to give students an extension on the time in which to complete their work, and will assign their grades upon her return from Germany. The students involved have been informed that they will receive NR grades and that the department will submit change of grade forms during Spring Quarter.



Thomas Nee
Professor and Chairman
Department of Music

23
November
1977

Pauline, 



Just a quick line to again thank you for coming up to the festival, taking part in the seminar, and having the meditation. This kind of a festival was a real singular occurrence and your presence here helped make it so. I was glad that we could have a few moments to talk and get to know each other a little better and sincerely hope that this might lead to some kind of further 'collaborations' for lack of a better word. I'm looking forward to coming down to SD this next spring w/ the weasels and also possibly by myself.

My thanks to Paul for his performance, which was to me a brilliant piece of Shamanism. My god, what a fine performer!

Here's a copy of the magazine Art Contemporary which the article's in, and a copy of the program notes for the Variety Theater cassette. Understand these notes are pre-publication copies, as La Mabelle (Carl Loeffler) has not got around to printing them nor the labels for the tape. Selavy.

I will be bringing the modules to Don on Friday, as I didn't get in to Berkeley that night until 3 a.m.

Have a nice end of the year and if there is any way I can help you with information up here let me know.

sincerely,



P.S. please pardon
the printing errors in
the article, Loeffler refused to
make corrections on galley, ...

1/78

ILLINOIS WESLEYAN UNIVERSITY

BLOOMINGTON, ILLINOIS 61701

January, 1978

SCHOOL OF MUSIC

Dear *Ms. Oliveros,*

One of the most exciting events on this year's Music School calendar is the anniversary of our Choral Commission, and we would like you to join that celebration--of course, you are a part of it already!

In several weeks we will be giving the first performance of the twenty-fifth original composition of our "IWU Collegiate Choir Commission Series," a project which was initiated back in the early 1950's.


The first composition which was commissioned, and which provided a successful impetus for this (then) unique endeavor, was titled SONGS OF INNOCENCE. The composer was Earl George. The most recent work, our twenty-fifth commissioned composition, is called SONGS OF EXPERIENCE, and is modeled after the Earl George settings. The composer is Lloyd Pfautsch, who began this successful venture when he was Director of Choral Activities here.

We will be doing a semester-long emphasis on the music resulting from our commission efforts, and are anxious to involve all of the composers who have written for the Collegiate Choir. Therefore, I am writing in hopes that you will send us some comments appropriate for the occasion--perhaps mentioning your original reaction to our contact, some discussion of the music you wrote, information on subsequent performance, publication, sales, audience reaction, etc. We would also enjoy hearing about your current creative activities, particularly in vocal/choral areas.

It would be great to hear from you again, in any event, and I hope you will choose to be part of our celebration. I would encourage you to write yet this month since the premiere of Lloyd's piece is set for February 15, and we are hoping to organize a portfolio of correspondence and scores for display at that time.

Thank you for your interest in this anniversary.

Sincerely,


David Nott
Director of Choirs

DN/md

January 17, 1978

TO: Genette Foster
Ed Harkins
✓Pauline Oliveros
Bernard Rands

FROM: Cherie McMullin *CM*

This is to confirm the meeting of the Admissions Committee on Friday, January 26 from 12:00-2:00pm. Bernard Rands will be in attendance to advise the committee on admission policies and procedures.

There are currently 54 applicants for Fall 1979. By this time last year we had received approximately 40 applications and reached a total of 54 by the end of the summer.

PAID MY DUES

JOURNAL OF WOMEN & MUSIC

P. O. Box 6517
Chicago, Illinois 60680

May 29, 1978

Pauline Oliveros
Director, Center for Music Experiment
and Related Research
University of California, San Diego
La Jolla, CA 92093

Dear Ms. Oliveros,

Thank you for your most delightful statement on composition and musical training. It is ideal for inclusion in the magazine. We go to press next month and will send you a few copies of the magazine at the end of July.

Again, thanks for contributing to the magazine.

Sincerely yours,



Karen Corti
for the staff of PMD

*Rec'd 6/1/78
MR*

6/11/78

PROYECTO CREACION MUSICAL Y FUTURO



UNIVERSIDAD NACIONAL
AUTÓNOMA DE MÉXICO

Mexico City, 6.11.78

Miss Pauline Oliveros
Department of Music
University of California, San Diego
Post Office Box 109
La Jolla, California 92037
United States of America

Dear Pauline,

Together with this letter I send you the official invitation to participate on the Musical Creation and Futur Seminar, from the 4th to the 8th december 1978.

I'm very happy to know that you can come to México. I'm sure that you will be in love with this country, and I'll do the best to bring you the better image of it, including mariachis and new music.

The Proyect Music and Futur is a creative way to do a re-search on new music: fantasy about what it will be -a kind of musical fiction- on the next years.

I hope that we can see us more frequently after this, when you will be a mexicanist. I remember how nice was the complete day we were with Shapiro at SD; then the japanese restaurant and your students.

I'm completely sure that your participation on the Seminar will be extremely important, Knowing your music and your personal attitude to music, life and society. Software for people is welcome the same as your music. I have receive your scores and choiced the reflecting piece for brass, winds and voices.

Please, send me your letter -the official answer to the official one- to prepare the ticket and reservation on the plane.

With the best,

Julio Estrada,
Av. Insurgentes Sur 408-8
México 7, D.F.

SEND MAIL ONLY TO:

SEND ME YOUR EXACT ADRESS AND TELEPHON.

SAN DIEGO: DEPARTMENT OF MUSIC
LA JOLLA, CALIFORNIA 92093

6/29/78

TO: P. Oliveros

FROM: L. Newmark



Your appointment as Acting Chair of the Music Department has been approved for the period July 1, 1978, to July 24, 1978.

Thank you for agreeing to serve.

Vice Chancellor -- Academic Affairs
Date 6/27/78
<i>L. Newmark</i>
<i>P. Oliveros</i>
<i>Blank</i>

June 21, 1978

TO: P. Saltman, Vice Chancellor, Academic Affairs
 FROM: L. Newmark, Acting Chair, Department of Music
 RE: Appointment of Acting Chair/Pauline Oliveros

I recommend that Pauline Oliveros be appointed as Acting Chair for the interim period between my termination as Acting Chair on June 30 and Bernard Rands' return on July 24.

L. Newmark

APPROVED *6/27 1978*
Paul Saltman
 PAUL SALTMAN
 VICE CHANCELLOR - ACADEMIC AFFAIRS

LN/om

RECD
 DEPARTMENT OF MUSIC
 VICE CHANCELLOR

JUN 28 1978

RECEIVED

PHILADELPHIA COLLEGE OF THE PERFORMING ARTS

250 SOUTH BROAD STREET, PHILADELPHIA, PENNSYLVANIA 19102 (215)545-6200

JOSEPH CASTALDO, President

September 25, 1978

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Pauline Oliveros
Music Department
California State Univ.
of San Diego
La Jolla, CA 92093

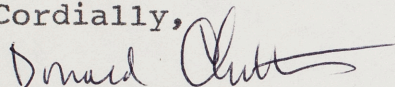
Dear Ms. Oliveros:

We have scheduled the MTNA session on your music on Thursday, April 5 at 3:00-4:00 P.M. in the Olympic Hotel, Seattle.

Enclosed please find a news release form, and equipment list for your session. Please complete the checked items and return them to Gertrude Brown, National Convention Chairperson.

We are looking forward to your session with great anticipation.

Cordially,



Donald Chittum

P.S. We have checked our January and early winter schedule and I do not think we can find a mutually convenient date for a visit to PCPA. Please keep me aware of your trips to the east, if you will, and hopefully we can work out a visit this, or next, year.

cc: Gertrude Brown



October 26, 1978

Ms. Pauline Oliveros
Associate Professor
Muir College
University of California
at San Diego
La Jolla, California 92093

Dear Pauline:

I can't thank you enough for bring^{ing} inspiration to our small music division. The people who attended the Saturday and Sunday sessions were tremendously stimulated and discussions continued into our Monday and Tuesday classes.

I do hope there will be another opportunity for you to be with us in Santa Fe. I would particularly have liked for you to visit our Materials and Structure of Music classes where students might have asked questions and raised topics on a smaller scale. Another time...

Again, sincere thanks for sharing with us your ideas and processes. I hope that we can keep in touch in the future.

With best wishes,

A handwritten signature in cursive script, appearing to read "Suzanne".

Suzanne M. Harkins
Director
Music Division

MARQUIS PUBLIC THEATER
3717 India Street
San Diego, California 92103
Phone: 298-8111

November 3, 1978

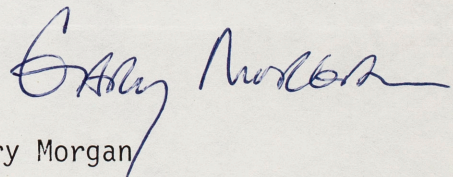
Dr. Pauline Oliveras
1602 Burgunday Rd.
Encinitas, Ca. 92024

Dear Dr. Oliveras,

The annual meeting of the Marquis Public Theater Board of Directors will be held on Sunday, November 12, 1978, at the home of Raoul Marquis, 9471 Poole Street, La Jolla. There will be a dinner for the Board and the staff of the Marquis Public Theater at 5:00 p.m., followed by the Board meeting.

Please RSVP at 298-7674.

Thank you,



Gary Morgan
Business Manager



November 4, 1978

Pauline Oliveros
1602 Burgundy
Leucadia, CA 92024

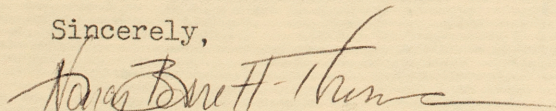
Dear Pauline Oliveros,

The New England Women's Symphony has scheduled a performance of your work, "To Valerie Solanas and Marilyn Monroe..." for our first concert on December 3, 1978 in Sanders Theatre of Harvard University at 8:00. I have enclosed some information about NEWS so that you may become more familiar with us.

In order that our audiences may grow to know more about women's music we are producing an extensive program book with notes about each composer, their thoughts on music and the work we are performing. Would you please send us a picture and information about yourself and your music, specifically anything pertinent to this work. I will need this information as soon as possible as our programs go to press on November 25.

Kay Gardner sends her regards. Perhaps we will be able to meet with you in the near future.

Sincerely,


Nancy Barrett-Thomas'
Manager.

11/7/78



UNIVERSIDAD NACIONAL
AUTÓNOMA

COORDINACION DE HUMANIDADES

Torre 2 de Humanidades Piso 14

Of. Núm. 15/1797/78

Sra. Pauline Oliveros
Project for Music Experiment
Department of Music
University of California, San Diego
Post Office Box 109
La Jolla, California 92037

La Coordinación de Humanidades y el Instituto de Investigaciones Estéticas de la Universidad Nacional Autónoma de México, invitan formalmente a usted a participar como ponente en el "Seminario Internacional de Estudios en Creación Musical y Futuro" que se celebrará en la Ciudad de México del 4 al 8 de diciembre del presente año.

Como se lo ha comunicado oportunamente el maestro Julio Estrada, responsable de este proyecto, cada participante presentará una ponencia escrita, con una extensión de 10 a 20 cuartillas y en las sesiones de trabajo hará una exposición oral sobre la misma. Los trabajos podrán ser presentados en español, francés o inglés y con posterioridad serán publicados en una memoria que editará la Universidad Nacional.

Los trabajos del seminario se llevarán a cabo de las 10 a las 13 horas, y por las tardes se realizarán entrevistas, conducidas por Julio Estrada; una de ellas estará dedicada a usted y a su obra, ilustradas con las cintas magnetofónicas que usted traiga al efecto.

En caso de aceptar la presente invitación le rogamos nos lo haga saber a la brevedad posible, en la inteligencia de que nosotros asumiremos los gastos de transportación aérea San Diego-México-San Diego y los gastos de hospedaje y alimentación, así como el pago de \$200 US dólares por la presentación de su ponencia escrita y su participación en este Seminario.

Esperamos contar con la participación -además de la suya- de las siguientes personas: David Rosenboom, Dr. Hans Peter Reinecke, Iannis Xenakis, Iwanka Stoianowa y Jorge Sarmientos, entre otros.

...



UNIVERSIDAD NACIONAL
AUTÓNOMA

2

COORDINACION DE HUMANIDADES

Torre 2 de Humanidades Pto 14

Of. Núm. 15/1797/78

También le pedimos que nos envíe un resumen de 100 a 200 palabras de su ponencia y que nos indique el título de la misma. Le agradeceremos nos haga saber los elementos técnicos que requerirá para llevar a cabo su participación.

Sin otro particular, reitero a usted la seguridad de mi consideración más distinguida.

"POR MI RAZA HABLARA EL ESPIRITU"
Ciudad Universitaria, D.F., 7 de noviembre de 1978.
EL COORDINADOR DE HUMANIDADES

DR. LEONEL PEREZNIETO

P.S. Le rogamos remitir toda la correspondencia a la siguiente dirección:
M. Julio Estrada
Av. Insurgentes Sur 408-8
México 7, D.F.

LP*lsf*

SAN DIEGO: DEPARTMENT OF DRAMA
UCSD THEATRE
LA JOLLA, CALIFORNIA 92093

12.1.78

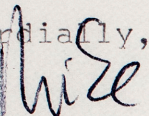
Dear Pauline:

Many thanks for agreeing to give a presentation about your work to our Major Seminar next term. At present, I have you scheduled for Wednesday February 14th. Please let me know if that time is ok for you.

The Major Seminar is held in the East Room (ie the Lobby Reception Room) of the Mandeville Center, and begins at noon. Usually only runs for an hour, although sometimes the questions cause a longer session.

Thanks so much: we look forward to your presentation very much.

Cordially,



Michael Addison



JAMES T. AMSLER
PRESIDENT

The Commonwealth of Massachusetts

North Adams State College

North Adams 01247

12/18/78

Dear Pauline Oliveros,

I think I failed to enclose the names of the women conductors and composers I am presently working with, if so please excuse.

Nancy Van de Vate will not be on the West Coast as planned and I am looking for a group flight to Hawaii with a stop-over in California. I hope at this time I may be able to meet with you.

Your composition To Valerie Solanas and Marilyn Monroe was performed by NEWS in Boston . I am enclosing the review. I was in N.Y.C. at the Decade of Womens Concert conducted by Victoria Bond and missed Boston.

Enclosed is a copy of a grant that I have applied for to continue writing and publishing, thought you might be interested.

Sincerely,

Jane Weiner LePage

Jane Weiner LePage
Chairperson, Music Department

Museum of Contemporary Art

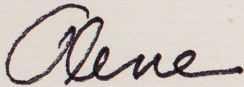
Jan 9

Dear Pauline,

Looking forward to your visit. I'm sending along the promotional material surrounding your performance here. We will provide the incense and light - you the music.

Enjoy the Midwest.

Best,



Alene Valkanas



1902 Association Drive,

**Music
Educators
National
Conference**

Reston, Virginia 22091

January 12, 1979

Dear MEJ Contributor:

I am enclosing sample copies of the issue of Music Educators Journal to which you contributed material. We hope you are pleased with the final product; we welcome your comments and criticisms.

Thank you again for your cooperation and your interest in Music Educators Journal.

Sincerely,

Duke Johns
Managing Editor
Music Educators Journal

DJ:rr

Enclosures

2/22/79

Dear Pauline,

Sincere thanks for the interview, it was super for me and I've been trying for the last few days to sort out all your accomplishments - it blows my mind.

At this point I feel the book should show a picture of one of your "scores" - perhaps Rose Moon? I do not feel anyone could possibly use the "score" without your written notes on you - but I do think the picture of a score would certainly arouse the curiosity of the reader. I will include the address of Smith Publications.

I assume I need both your permission and the publisher's? Of course, I will delete this if you do not agree.

Your draft chapter will be the first one completed when I get to Mass. It's exciting, different, and I want to be quite certain that I am reflecting and presenting your work correctly.

You will send me a picture of yourself for the book?

I want to use Footnote 13, it was written by Marilyn Ballar, Home news staff writer - and is a review of Voorhes Chapel - Teach Yourself to Fly - I need to know the name of the newspaper so I write for permission.

Sincere Thanks,

John W. LePage.

3/7/79

Rodney Oakes-
500 Prospect Blvd.
Pasadena, Ca. 91103
March 7, 1979

Pauline Oliveros
UCSD
CME
Q-37
La Jolla, Ca. 92093

Dear Pauline,

I appreciated your participation on the Panel, Sat. morning at the ASUC Conference. Your honesty and candidness was refreshing.

As a NEA reject, I have a couple of thoughts. I do not know if they are useful, but you asked for comments.

Has the NEA ever considered giving "seed" money for the publication and recording of new works? Rather than being commissioned for a work that would probably only be performed once, I would rather be published and/or recorded. Publishing - recording are costly ventures. There is a reluctance on the part of record companies and publishers to record and publish new works because they do not make money. It would seem that the NEA might do the composer and new music a greater service by subsidizing initial publishing and recording costs. The composer could then be rewarded financially through royalties.

I do not know if you have any power in the decision making process regarding the policies of distributing money. This thought occurred to me as I was listening to the panel discussion and I wanted to share it with you.

Good luck and keep up the fine work.

Sincerely,
Rodney Oakes
Rodney Oakes

6/12/79

THE INTERCULTURAL COUNCIL OF THE ARTS/COMMUNITY ARTS



PRESENTS



A SERIES DESIGNED TO PROMOTE THE ARTS IN SAN DIEGO COUNTY

850 Third Avenue San Diego, Ca. 92101 Telephone 233-0141

June 12, 1979

Dear Ms. Oliveros:

The Intercultural Council of the Arts would like to thank you for being part of the jury for "The First Annual Multi-Media Competition". The competition winners will be presenting "Siluetas Incarnadas/Incarnated Silhouettes" beginning June 16th. (See attached schedule).

Hopefully you will be able to attend the "Artreach" session in your region, and please encourage your associates to attend and support this effort.

Thank you again for your participation.

Project Coordinators: *Larry T. Baza*
Larry T. Baza

Lynn Schuette
Lynn Schuette

BUCKNELL UNIVERSITY Lewisburg, Pennsylvania 17837

DEPARTMENT OF MUSIC
(717) 524-1216

Pauline Oliveros
1602 Burgundy Road
Leucadia, CA 92024

Dear Pauline,

I am falling so behind in my correspondence that if I don't send you this material this morning it may be months, and I don't want that to happen.

Jack Hill and I gave the program of "Sonic Meditations" last night and were extremely happy with our results. We decided, over the course of several weeks, to limit the audience to participants who came with some degree of understanding of what they would be asked to do. Although this created a smaller audience, there was a spirit and an atmosphere that would not have been present otherwise. After "The Greeting" Jack spoke a bit about music and meditation, a subject he knows quite a bit about, and this helped relax some of the people and put them in the right frame of mind. After each meditation we all talked a bit ^{about} what had taken place and I read a few appropriate quotes from the material you sent. This helped to frame the meditations as separate entities. Some people were experiencing this type of activity for the first time and talking about each one helped prepare them for the experience of the next one.

Almost everyone agreed that "Removing the Demon" was the most successful. A great amount of energy was created and I think many people who may have been hesitant were surprised and perhaps a little shocked at what was taking place. A number of people want to do this again in the near future and I am sure people who did not come will hear about it and want to take part. We will keep you informed.

Jack is going to be in San Diego for the ASUC meeting and can tell you more about the program. He is interested in mysticism and music and is looking forward to talking with you.

Thank you for letting us program your meditations. I'm sure we will be doing more of your music in the near future.

Sincerely yours,

Bill

Bill Duckworth