

P R E S S R E L E A S E

Public Information Office
MILLS COLLEGE
Oakland, California 94613
(415) 632-2700 ext. 288 or 347

9/26/66

For Immediate Release

With the recent merger of the Mills College Performing Group and the San Francisco Tape Music Center, an unusually eventful concert season is ahead for the Mills Music Department, according to Dr. Margaret E. Lyon, Department head.

The merger culminated an informal working relationship of several years; the Mills Performing Group and the Tape Music Center have exchanged artists and staged joint programs since the 1961 founding of the Center in San Francisco. This year, the two organizations received a four-year Rockefeller Foundation grant "for the purpose of establishing at Mills College a center for the composition, performance and study of contemporary music."

"A Welcome Happening" is the title of the opening tape and instrumental concert on the evening of Monday, October 31, at 8:30 p.m. in the Mills Student Union. A joint concert by the Mills Performing Group and the Tape Music Center, it will celebrate the installation of the Center at Mills. The program will include performances of Bach's Wedding Cantata, the 18th-Century composer Marin Marais' work for narrator and viola de gamba called "Description of an Operation for Gall-bladder," and "Hallo," a conversation piece, a collaboration by Pauline Oliveros, Tape Center director, and Anthony Martin, its visual director. Due to limited seating, admission to this concert only will be limited to the Mills community and season subscribers.

(more...)

Formal concert programs by the Mills Performing Group have been scheduled for the evenings of Sunday, December 11 - the Christmas concert - and the Monday evenings of January 16, March 13 and April 17. All four concerts will be held in the Mills Concert Hall at 8:30 p.m.

The Tape Music Center will present informal concerts on the Monday evenings of November 14, January 9 and April 10, all at 8:30 p.m. at the Mills Student Union; and its "big concert" of the year on Monday, February 13, 8:30 p.m. at the College's Concert Hall.

As in prior seasons, the Mills Performing Group programs will mix new music with the works of the past that a contemporary perspective finds newly interesting. On December 11, an unperformed pantomime or "happening" by Mozart called "Pantolon und Colombine" will precede performances of mimed works by Luciano Berio (March 13) and Darius Milhaud (April 17). The piece with narration by Marais will anticipate narrated works by Kurt Weill (April 17) and the Berio. A newly published Charles Ives work, "From the Steeples and the Mountains," written in 1901, will show the polytonality and polyrhythms associated with the works of Stravinsky and Milhaud of a generation later.

Each concert will also present a work of a local composer. On December 11 the music of the currently "local" Karlheinz Stockhausen and the former U. C. composer Earl Kim; on January 16, a new work by Mills composer Leonard Klein and the one-act opera "Sweeney Agonistes" by U. C. composer Arnold Elston; on March 13 works by Stanford's Leland Smith and former Mills composer Luciano Berio; on April 17 a ballet "L'homme et son Desir" by Mills' Darius Milhaud and a work of a local composer to be announced.

(more...)

(Cont...1966-67 Concert Schedule, Mills College - 2)

Participants in the Mills Performing Group include Mills faculty-artists Bernhard Abramowitsch and Naomi Sparrow, pianists; Nathan Rubin, violin; Bonnie Hampton, cello; Jean-Louis LeRoux, conductor and oboe; and Edgar Jones, baritone, as well as additional instrumentalists, singers, dancers and actors to be announced.

The Tape Center's informal experimental concerts will make full use of its electronic equipment, now installed in the College's Music Building, and the projections of Anthony Martin, heading the Tape Music Center's visual center.

The Mills Performing Group is under the direction of Nathan Rubin. Pauline Oliveros is director of the Tape Music Center. Activities of the two groups are coordinated by Charles Boone. Head of the Mills Music Department is Dr. Margaret E. Lyon.

Single tickets and series subscriptions may be obtained from the Mills College Music Department, Oakland, or single tickets purchased at the door on the evening of each performance.

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COMPLETE CONCERT SEASON FOR FORTHCOMING SEASON - ATTACHED.

Mills College



OAKLAND, CALIFORNIA 94613

Public Information Office
(415) 632-2700 ext. 288 or 347

1966-67 CONCERT SCHEDULE

THE PERFORMING GROUP AND TAPE MUSIC CENTER AT MILLS COLLEGE

Monday, October 31 - Mills Student Union, 8:30 p.m. Joint concert by the Performing Group and the Tape Music Center.
"A Welcome Happening" - tape and instrumental music celebrating installation of the Tape Music Center at Mills. Admission by series subscription, and to members of the Mills Community.

Bach: Cantata No. 202 (Wedding Cantata)
Marais: Description of a Gall-bladder Operation
Pauline Oliveros and Anthony Martin: Hallo
(A Conversation Piece)

Monday, November 14 - Mills Student Union, 8:30 p.m. Informal concert by the Tape Music Center.

Sunday, December 11 - Mills Concert Hall, 8:30 p.m. Concert by the Mills Performing Group.

Ives: From the Steeples and the Mountains, for bells, trumpet and trombone
Stockhausen: Mikrophonie, for four percussionists
Medieval English Carols
Earl ~~Kin~~ ^{Rini}: Dead Calm (Samuel Beckett) for soprano and instruments
Mozart: Pantalon and Colombine

Monday, January 9 - Mills Student Union, 8:30 p.m. Informal concert by the Tape Music Center.

Monday, January 16 - Mills Concert Hall, 8:30 p.m. Concert by the Mills Performing Group.

Leonard Klein: A work in progress
Schoenberg: String Quartet No. 2, with soprano
Purcell: Instrumental Music
Arnold Elston: Sweeney Agonistes

Monday, February 13 - Mills Concert Hall, 8:30 p.m. The big concert of the year by the Tape Music Center. Program to be announced.

(more)

1966-67 schedule - Performing Group and Tape Music Center, Mills College - 2

Monday, March 13 - Mills Concert Hall, 8:30 p.m. Concert by the Mills Performing Group.

Leland Smith: A work in progress

Schubert: Piano or chamber work

Luciano Berio: Laborintus, for mimes, mezzo-soprano,
two children and chamber orchestra

Monday, April 10 - Mills Student Union, 8:30 p.m. Informal concert by the Tape Music Center

Monday, April 17 - Mills Concert Hall, 8:30 p.m. Concert by the Mills Performing Group.

Weill: Der Lindbergflug (Bertolt Brecht), for
soloists, chorus and orchestra

A work by a West Coast composer

Milhaud: L'homme et son Desir (Claudel), a ballet

* * * * *

Ticket Information: Single tickets are \$2 (students \$1) for each of the four Performing Group concerts. Series tickets at \$7.50 (students \$3.50) cover all four concerts and the Oct. 31 joint concert with the Tape Music Center.

Tickets for the three informal Tape Music Center concerts at the Mills Student Union are \$1, and for its "big concert" on Feb. 13, \$2 (students \$1).

Tickets may be obtained from the Mills College Music Department, Oakland 94613, or purchased at the door the evening of each performance.



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HISTORY OF THE PERFORMING GROUP AND TAPE MUSIC CENTER AT MILLS COLLEGE

The Performing Group

Established by composers Luciano Berio, Morton Subotnick and Darius Milhaud to assure the performance of contemporary music - of new music, and, with it, the older music which a changing contemporary perspective renders new - the Mills Performing Group was organized in 1963 through a three-year grant from the San Francisco Foundation.

In 1965 the Performing Group received a one-year grant from the Rockefeller Foundation; and in 1966, together with the San Francisco Tape Music Center, it received a four-year Rockefeller Grant for the purpose of establishing at Mills College a center for the composition, performance and study of contemporary music.

The Performing Group is an outgrowth of the smaller, similarly oriented Mills Chamber Players which performed concerts of contemporary and newly interesting works by Purcell (Dido and Aeneas), Monteverdi (Tancredi) and others throughout the West Coast area from 1958 to 1963 with great success. These concerts were conducted at Mills between 1953 and 1960 by Leon Kirchner, and often included important first American performances. In the 'thirties the Pro Arte Quartet of Belgium had held forth with similar programs.

The Performing Group is under the direction of Nathan Rubin (affiliated with the Mills College music faculty since 1955). Head of the Mills Music Department is Dr. Margaret E. Lyon.

The Tape Music Center

The San Francisco Tape Music Center was founded in 1961 by composers Morton Subotnick (then a member of the Mills music faculty) and Ramon Sender (who received his Master's degree in music at Mills in 1965), to establish a co-operative electronic music studio, present concerts and provide a meeting place for composers and other artists. Since that time, the Tape Music Center has been the only electronic music studio in the Bay Area available to interested composers; it has provided dozens of concerts featuring local and international works in all media; and it has supported the design and construction of a modular electronic music system which eliminates the need for much bulky, expensive equipment and enables composers to work more conveniently. It has also been instrumental in developing programs of mixed media, using visual and theatrical arts under the direction of Anthony Martin.

Now sharing a Rockefeller Grant with the Mills Performing Group, the Tape Music Center is headed by Center director Pauline Oliveros and visual director Anthony Martin. William Maginnis is the studio technician.

Charles Boone is coordinator for both the Tape Music Center and the Performing Group at Mills College.

From: Public Information Office (632-2700, Ext. 288 or 347)
Mills College
Oakland, California 94613

Winter 1966

Biographical Data re: Pauline Oliveros, Director of the Tape Music
Center at Mills College

One of the leading young experimental composers in the Bay Area, Pauline Oliveros became affiliated with Mills College as Director of the Tape Music Center in September, 1966. She is an honor graduate of San Francisco State College, receiving her A. B. in music composition. She was a student of composer Robert Erickson for six years, and came to San Francisco from Houston, Texas in 1952.

Miss Oliveros has studied the accordion, piano, violin, tuba -- and her special interest, the French horn. In addition to composing dozens of works, she has taught privately, and has concertized extensively on both the East and West Coasts. Miss Oliveros has performed at the Dramatic Arts Center concerts in Ann Arbor, Michigan, the New Hampshire Music Festival, the Cleveland Institute of Music and the Case Institute of Technology. In the Bay Area, she presented "An Afternoon with Pauline Oliveros and Friends" at a San Francisco State College Concert in 1965. She has also taken part in a number of concerts with the San Francisco Mime Troupe, and the San Francisco Tape Music Center prior to its relocation on the Mills College campus in the summer of 1966. Miss Oliveros has worked with choreographer and designer Elizabeth Harris on a number of theatre pieces.

Among her many honors and awards is the Directors' Award in Musical Composition given to her in 1960 by the Pacifica Foundation for her work "Variations for Sextet." She won the Gaudeamus Foundation award (Best Foreign Work) at Bilthoven, Holland in 1963 for her "Sound Patterns for Mixed Chorus."

As Director of the Tape Music Center at Mills, Miss Oliveros will supervise instruction in techniques of composition utilizing magnetic tape. This will include the study of basic studio techniques as well as basic acoustical and electronic information.

Miss Oliveros makes her home at 2134 Fruitvale Avenue in Oakland.

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Public Information Office
MILLS COLLEGE, Oakland, California 94613
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Fall, 1966

Biographical Information: Nathan Rubin, violinist, Director of the
Mills Performing Group

Nathan Rubin has been affiliated with the Mills College music faculty since 1955. He is Director of the Mills Performing Group, a major music venture established in 1963 by a three-year grant from the San Francisco Foundation and augmented last year (1965) by a one-year grant from the Rockefeller Foundation. This year, together with the San Francisco Tape Music Center, it received a four-year Rockefeller Grant for the purpose of establishing at Mills College a center for the composition, performance and study of contemporary music.

The Mills Performing Group works and performs directly with Mills students as an integral part of the college's music instruction program. Mr. Rubin was a member of the widely-acclaimed Mills Chamber Players, an ensemble of four Mills faculty artists who made their initial bow to West Coast audiences in 1958. The Chamber Players were the nucleus of the Mills Performing Group.

Mr. Rubin has served as concertmaster of the San Francisco Little Symphony. He has performed as soloist with the San Francisco Little Symphony, the Oakland Symphony and the San Francisco Symphony. He has been widely heard as a chamber musician and as a recording artist on Epic, Fantasy and Contemporary Records labels.

A graduate of the Juilliard School of Music (1949), he studied with Naoum Blinder and Louis Persinger. His honors include the San Francisco Music Critics award and the Hertz award.

In addition to his teaching at Mills (violin and viola) and his work with the Performing Group, Mr. Rubin is concertmaster of the Oakland Symphony.

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From: Public Information Office
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Fall 1966

Biographical Information: Charles Boone, Coordinator for
The Performing Group and Tape Music Center at Mills

Charles Boone, now a San Franciscan, was born in Cleveland, Ohio in 1939, raised in San Diego, and educated at the University of Southern California, San Francisco State College and the Academy of Music in Vienna.

He served as chairman of the Composers' Forum in San Francisco for a number of years before coming to Mills. Primarily a composer, his works are scheduled to be performed during the coming year in a number of major music centers, including Chicago, Los Angeles, San Francisco, Oakland and Seattle. He had a commission from the Cabrillo Music Festival last year, is now working on a commission for the San Francisco Chamber Music Society.

At Mills, Charles Boone coordinates the activities of two music groups which have had a working relationship for the past five years. The Mills Performing Group, organized in 1963, was an outgrowth of the Mills Chamber Players which had performed contemporary and newly interesting works at Mills and throughout the West Coast area from 1953. The Tape Music Center was founded as the San Francisco Tape Music Center in 1961 as a co-operative experimental electronic music studio. It moved to the Mills campus during the summer of 1966, sharing a four-year Rockefeller Grant with the Performing Group for the purpose of establishing at Mills a center for the composition, performance and study of contemporary music.

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TAPE-ATHON

JULY 22, 1967

136 EMBARCADERO (NEAR FERRY BUILDING)

WINE AND FLOOR SPACE PROVIDED

BRING YOUR OWN SLEEPING BAG OR CUSHION

6:00 PM - 6:00 AM

ELECTRONIC MUSIC BY PAULINE OLIVEROS
30 PIECES 1961 - 1967

STAY

GO

FILMS
LIGHT SHOWS
MAGIC LANTERNS
CHOREOGRAPHY
SLIDES
TV

LYNN LONIDIER

ELIZABETH HARRIS RONALD CHASE
(HOST)

ALLIE HILDER

JACK FOSS

BETTY AND SHIRLEY WONG

BOB MORAN

ORVILLE DALE

CHUCKIE, MARGIE AND JULIA HILDER

FREE BRING A FRIEND

LIST OF COMPOSITIONS AND PERFORMANCES - To 1966

Began study of composition in 1951 with Paul Keopke at University of Houston.

Continued study privately with Robert Erickson, 1954-1960.

Student works performed at University of Houston, 1951-1952.

Student works performed at San Francisco State College Composers' Workshop programs under the direction of Wendell Otey, 1953-1958.

SPECIFIC WORKS

Variations For Sextet, 1960

PACIFICA FOUNDATION NATIONAL PRIZE, 1961.

First Performance: American Composers' Workshop, 1960, at San Francisco Conservatory of Music, conducted by Thomas Nee.

Subsequent Performances: New Hampshire Music Festival, 1961-1964; San Francisco Museum of Art, conducted by Gerhard Samuel; University of Illinois Summer Festival, conducted by Kenneth Gaburo.

Radio Performances: KPFA - WBAI - KPFK, and in Europe.

Sound Patterns For Mixed Chorus, 1961

Publisher: Tonos Edition, Darmstadt, Germany, 1963.

FOUNDATION GAUDEAMUS PRIZE FOR BEST FOREIGN WORK, 1962, Bilthoven, Holland.

First Performance: NCVR Radio Chorus, Hilversum, Holland.

Subsequent Performance: European radio.

Trio For Flute, Piano, and Page Turner, 1961

First Performance: Composers' Forum at San Francisco Museum of Art, 1961.

Subsequent Performances: Performers Choice, 1963; New Hampshire Music Festival, 1964; tour program: Chicago Rockefeller Foundation players, 1966.

Reviewed by Morton Subotnick in Perspectives of New Music, Fall-Winter 1963, Volume 2, No. 1.

Radio: KPFA - KPFK - WBAI.

Duo For Accordion and Bandoneon With Possible Mynah Bird Obligato, See Saw Version, 1964

First Performance: San Francisco Tape Music Center, 1964. Played by the composer, David Tudor, and Ahmed, the mynah bird, with staging by Elizabeth Harris.

Outline For Flute, Percussion and String Bass, 1963

First Performance: By Bertram Turetzky and the Hartt Chamber Players at Yale University, 1963.

Subsequent Performance: Bedoin College, Maine, September 1966.

Pieces of Eight (Dedicated To Long John Silver) For Wind Octet and Magnetic Tape, 1965

First Performance: University of Arizona, Tucson, conducted by Barney Childs, Spring 1965.

Subsequent Performances: San Francisco Tape Music Center, conducted by Warner Jepson, Spring 1965; Here Festival, Minneapolis, Minnesota, conducted by Eric Stokes, June 1965.

A Theater Piece (Dedicated To the San Francisco Mime Troupe), 1966, utilizing 15 actors, film and projections, tape and electronic modifications of live sound material, staging by Elizabeth Harris, sets and visual elements by Ronald Chase.

First Seven Performances: Encore Theater, San Francisco, under the direction of the composer, January 1966.

Light Piece For Piano, 1965, for piano electronically modified, four channel tape, and lighting effects.

First Performance: San Francisco Tape Music Center, with David Tudor, and light by Anthony Martin, November 1965.

Subsequent Performance: Case Institute of Technology, Cleveland, Ohio, May 6, 1966.

Mneumonics V, 1965, stereo tape

First Performance: Encore Theater, San Francisco, January 1966.

Subsequent Performance: San Francisco Tape Music Center National Tour, May 1966.

SOLO PROGRAMS

Hear Festival, Center Harbor, New Hampshire, August 1964.

Works included

1. Trio For Flute, Piano, and Page Turner
2. Apple Box (For amplified apple box)
3. Variations For Sextet
4. Covenant (For dancer and electronically-modified piano)
5. Five (For solo trumpet and dancer)
6. Seven Passages (For stereo tape and dancer)

Solo program sponsored by the Associated Students of San Francisco State College, November 1965.

Works included

1. George Washington Slept Here Too
2. Apple Box Double
3. George Washington Slept Here
4. Covenant
5. Light Piece For Piano
6. Before the Music Ends

Solo program sponsored by the San Francisco Mime Troupe at the Encore Theater, January 1966.

Works included

1. Apple Box Orchestra
2. A Theater Piece

Tour program by dancer and designer, Elizabeth Harris, September 1966.

First Performance: West Valley College, Campbell, California.

Works included

1. Five (For trumpet, film, and dancer)
2. Winter Light (For tape, film, mobile, and dancer)
3. Covenant
4. Seven Passages
5. Participle Dangling In Honor of Gertrude Stein (For tape, mobile, and work crew)
6. Before the Music Ends (For tape, dancer, and set)

Subsequent Performances: MacAllister College, St. Paul, Minnesota, October 16, 1966; Bradford College, Bradford, Massachusetts, October 21, 1966.

PUBLISHED ARTICLE

"Karl Kohn: Concerto Mutabile," Perspectives of New Music, Spring-Summer 1964, Volume 2, No. 2.

STATEMENT OF PROJECT

I want to continue composing music which utilizes electronic means of performance as opposed to storing sounds on tape. Financial aid would relieve me of my duties as Director of the Tape Music Center.

Also, I would like to continue the collection of technical material for the composer, which has formerly been confined to electronics technicians and engineers. I strongly believe that the gap between artists and engineers must be bridged in order for the art form to progress.

Alfred · A · Knopf *Incorporated*

501 Madison Avenue



NEW YORK (22), N. Y.

ENCYCLOPEDIA OF MUSIC AND MUSICIANS *Wallace Brockway* EDITOR

November 21, 1967

Dear Miss Oliveros:

As I am very anxious to include a biography of you in our forthcoming Encyclopedia of Music and Musicians, I would be grateful if you would send us some details about your career. Particularly important for the record are certain facts, currently unavailable in the standard reference books, about your exact date and place of birth, training, important debuts and premieres.

Our deadline is in the autumn, so I would appreciate receiving this information from you as soon as possible.

With thanks,

Sincerely yours,

A handwritten signature in green ink that reads "Wallace Brockway". The signature is fluid and cursive.

Wallace Brockway, Editor

PUBLISHER OF BORZOI BOOKS

From: Public Information Office (632-2700, Ext. 288 or 347)
Mills College
Oakland, California 94613

Winter 1966

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JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION

90 Park Avenue · New York, N.Y. 10016

APPLICATIONS and accompanying documents should reach the office of the Foundation not later than the date specified in our announcement.

In what field of science, scholarship, or art does your project lie? MUSIC COMPOSITION

Concise statement of project COMPOSITION OF MUSIC UTILIZING ELECTRONIC MEANS OF PERFORMANCE AND THE COLLECTION OF ELECTRONIC DATA USEFUL TO COMPOSERS WHO ARE INTERESTED IN ELECTRONIC MEDIA.

State where you intend to carry out your proposed plan: TAPE MUSIC CENTER AT MILLS COLLEGE

State the inclusive dates of the period for which you are requesting a Fellowship: SEPT 1967 - AUG 1968

Name in full (surname in capitals) PAULINE OLIVEROS

Present address 2134 FRUITVALE AVE. OAKLAND, CALIFORNIA

Telephone 532-3790

A permanent address AS ABOVE

Title of present position DIRECTOR OF TAPE MUSIC CENTER AT MILLS COLLEGE OAKLAND, CALIFORNIA

Place of birth HOUSTON, TEXAS Date of birth MAY 30, 1932 Sex F

Citizenship USA If not a native-born citizen, give date and place of naturalization:

Single, Married, Widowed, Divorced SINGLE

Name and address of wife or husband

Name and address of nearest kin, if unmarried

Number and ages of children

JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION

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A permanent address AS ABOVE

Title of present position DIRECTOR OF TAPE MUSIC CENTER AT MILLS COLLEGE OAKLAND, CALIFORNIA

Place of birth HOUSTON, TEXAS Date of birth MAY 30, 1952 Sex F

Citizenship USA If not a native-born citizen, give date and place of naturalization:

Single, Married, Widowed, Divorced SINGLE

Name and address of wife or husband

Name and address of nearest kin, if unmarried

Number and ages of children

Give a summary of your education in the following form:

	Name of Institution	Period of Study (give dates)	Degrees, Diplomas, Certificates (give dates)
Academic: College	SAN FRANCISCO STATE COLLEGE	1953 - 1957	A.B. 1957
University	UNIVERSITY OF HOUSTON	1949 - 1952	
Technical			
Professional			
Musical	ACCORDION FRENCH HORN PRIVATE STUDY		
Artistic			
Special Study	COMPOSITION WITH ROBERT ERICKSON	1954 - 1960	

List the foreign languages that you can use, indicating your proficiency in reading, speaking, and writing each: SPANISH CONVERSATION, READING AND WRITING

List the positions that you have held (professional, teaching, administrative, and business), beginning with your current position and working backwards.

Name of Institution or Organization	Position (Full Title)	Years of Tenure (give dates)	Compensation
DIRECTOR OF TAPE MUSIC CENTER AT MILLS COLLEGE	DIRECTOR	1966 - 1967 SEPT TO JUNE	\$5000
BEAUMONT THEATER LINCOLN CENTER	ACCORDIONIST	1966 MAR. - JUNE	\$166 WEEKLY
SAN FRANCISCO TAPE MUSIC CENTER	SECRETARY	1961 - 1966	STUDIO TIME
SELF EMPLOYED PROFESSIONAL MUSICIAN		1952 - 1966	

(3) An applicant in *writing* should submit twelve copies of:

A detailed account of his career as a writer.

A list of publications.

A statement briefly outlining what the applicant wishes to do during the period for which the Fellowship is requested. Detailed plans are not desired.

(4) An applicant in *music composition* should submit twelve copies of:

A detailed account of his career as a composer.

A list of compositions, including public performances of works with names of orchestras, conductors, and dates; a list of published compositions with names of publishers and dates and places of publication; and a list of recordings.

A statement briefly outlining what the applicant wishes to do during the period for which the Fellowship is requested. Detailed plans are not desired.

Applicants not directly covered in the above categories should follow the procedure outlined for the category closest to their own.

REFERENCES:

List the names of four persons to whom the Foundation may write for expert judgment concerning your abilities, especially in relation to your proposal for the use of a Fellowship. (All statements by references to the Foundation are held in the strictest confidence.)

Name of Reference	Position (Full Title)	Address
ROBERT ERICKSON	PROFESSOR OF MUSIC	132 MADISON SAN FRANCISCO, CALIF.
WILBUR OGDON	PROFESSOR OF MUSIC	MUSIC DEPT. UNIVERSITY OF CALIFORNIA SAN DIEGO, CALIF.
RICHARD FELCINO	PROFESSOR OF MUSIC	46 COLE ST. SAN FRANCISCO, CALIF.
THOMAS NEE	PROFESSOR OF MUSIC	4224 DUPONT AVE SO. MINNEAPOLIS 9 MINN.

If you have applied or expect to apply elsewhere for any fellowship or scholarship for the same period, state the facts regarding such applications:

If you apply elsewhere for any fellowship or scholarship after presenting this application, please notify the Foundation immediately.

SIGNATURE..... Pauline Oliveira

PLACE AND DATE OF MAILING..... 10/13/66 Oakland, California

PO - THE XEROX MACHINE WAS
BUSTED & PRINTED, FREE OF
CHARGE, SOME EXTRA COPIES
OF PAGES 1+2. ~~WITH~~ WITH
OUR COMPLIMENTS
BOB.

COMPOSITIONS UTILIZING TAPE STORAGE

<u>Composition</u>	<u>Year</u>	<u>Length</u>	<u>Tracks</u>
Time Perspectives	1961	20'	4
Seven Passages For Dancer	1963	14'	2
Before the Music Ends (Dancer)	1965	13'	2
Pieces of Eight (Wind Octet & tape)	1965	16'	2
The Chronicles of Hell (Theater)	1965	One-Act Play	2
Light Piece For Piano (Electronically modified piano, light, and tape)	1965	35'	4
George Washington Slept Here (Amplified violin, film, projections, and tape)	1965	15'	2
Covenant (Film)	1965	10'	1
Rock Symphony	1965	12'	2
A Theater Piece (15 Actors, film, projection, and players)	1965	1 hr. 15'	4
Mnemonics III	1965	20'	2

COMPOSITIONS UTILIZING TAPE STORAGE

<u>Composition</u>	<u>Year</u>	<u>Length</u>	<u>Tracks</u>
Time Perspectives	1961	20'	4
Seven Passages For Dancer	1963	14'	2
Before the Music Ends (Dancer)	1965	13'	2
Pieces of Eight (Wind Octet & tape)	1965	16'	2
The Chronicles of Hell (Theater)	1965	One-Act Play	2
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Mnemonics III	1965	20'	2

Big Mother Is Watching You	1966	26'	2
NO MO	1966	26'	4
Participle Dangling In Honor of Gertrude Stein (Mobile & film & tape)	1966	7'	2
Ultra Sonic Studies in Real Time	1966	30'	2
Ultra Sonic Studies "	"	"	"
" "	"	"	"
(Six additional Ultra Sonic Studies in Real Time)	"	"	"

University of Toronto Electronic Music Studio

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" "	"	"	"
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University of Toronto Electronic Music Studio

Theater music 2 Compositions

DRAMA

Dark of the Moon Little Theater Houston Texas 1952

Cook a Doodle Dandy Actors Workshop S.F. 1958

Tom Sawyer Frederick Buske Children's Theater S.F. 1958

Views From The Bridge Curran Theater SF 1959

Lu Lu Poetry Festival SF State 1962

The Exception and The Rule S.F. Music Troupe 1965

Candela's " " " 1965

The Chronicles of Hell " " " 1965

Lysistrata Mills College 1967

Film music

The 4H Leader Documentary N of Calif Berkeley 1959

Art in Wood Cut Documentary Proctor Jones 1962

Room Art Film Anthony Martin 1965

Covenant Art Film Ronald Chase 1965

Five Art Film " " 1966

Dance music

Covenant Electronics and prepared piano 1963-1966

Seven Passages 2 drum tape

Five Trumpet E. Harris

Participle Dangling tape

Winter light tape

Before The Music Ends tape

The Bath Dancon Workshop 1966

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ST-612RS	REGULATED POWER SUPPLY 6-12 VOLTS UTILIZES (2) 10 WATT ZENER DIODES TO REGULATE VOLTAGE	5.75
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ST-130	CODE PRACTICE OSCILLATOR	1.79
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~~Professional Musician Experience~~

2. Performance

Accordion - Yucca Yance 1949-1966 including the following special engagements

National tour S.F. Tape Music Center 1964 (25 perf of Desert Amb

Concerts SFTMC 1961-1966

Highlights Actors Workshop 1958 and 1963

Yucilin Center - Beaumont Theater Spring 1966 (150 perf of

Concerts Mills TMC 1966-67 *Caucasian Chalk Circle*

French Horn Yucca Yance 1951-1966

National tour SF Tape Music Center 1964

Concerts SFTMC 1961-1965

Marin Symphony

San Francisco Symphony

New Hampshire Music Festival Orch 1962 and 1964

Ice Follies Orch 1958

Ed Gerlach Dance Band 1954-52

Municipal Bands Oakland and San Francisco 1953-63

Electronics

S.F TMC 1961-1966

Concert Tours 1964-1967

Mills TMC 1966-67

March 9, 1967

College Theatre - 11:00 A.M.
Admission Free

ANNOUNCEMENT:

The concert by the Fichten String Trio scheduled for this morning has unfortunately been postponed. In its place The Associated Students of City College of San Francisco are pleased to present

PAULINE OLIVEROS
DIRECTOR, TAPE MUSIC CENTER
AT MILLS COLLEGE
DEMONSTRATION - DISCUSSION - LECTURE
ABOUT THE HOWS AND WHYS OF
ELECTRONIC TECHNIQUES IN MUSIC

3/9/67
Do not say
[Signature]

ABOUT MISS OLIVEROS:

INSTRUCTION: 1947-1951 at the University of
Huston.
1951 started composing.
1953-1957 majored in composition at
San Francisco State College
1953 studied privately with Robert
Erichson.

PRIZES:

1961 Pacifica Foundation for
"Variations for Sextet."
1962 Gaudianus in Bilthoven,
Holland for "Sound Patterns
for mixed Chorus"

COMMISSIONS:

1962 Pacifica Foundation
1962 "Lou-Lou" San Francisco
State College Poetry Center.

OUTSTANDING PERFORMANCES: 1961-66 with San
Francisco Tape Music Center
1964 with New Hampshire
Music Festival Symphony
1965 at Troupe
1966-67 at Mills College

Miss Oliveros is currently Director of The Tape Music
Center. Over the past year she has worked extensively with
the dancer Elizabeth Harris and the painter Ronald Chase.
She has also given numerous concerts and lectures of her own.

March 9, 1967
College Theatre - 11:00 A.M.
Admission Free

Electronic Studios Work

Studios Visited

SFTMC 1961-65

Columbia Princeton Spring 1965

U of Toronto EMS Summer 1966

Mills TMC 1966-67

2nd EMS Moog
Trumannsburg, N.Y.

Coop 2nd. Studio Ann Arbor

U of S EMS

28 PROFESSIONAL EXPERIENCE

Teaching ~~at~~ (wide variety and lots though not formal)

Mills TMC Seminars in Studio Techniques 66-67

Dancers Workshop ^{Kentfield} Seminars in Sound for Dancers 1966
Ann Halperin

American Dance Co ^{San Francisco} " " " " " " 1964
Elizabeth Harris

Private tutoring of psychiatric patient 1965-~~1966~~-67

Dr. Denahay, Maudsley Institute of S.F. Neuro-

15 years private teaching French Horn - Piano -
Accordion and group improvisation
Houston Tylan + S.F.

^{here} W. H. Music Festival School Summers
1962 and 1964

Center Harbor, N.H. Group Improvisation

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MARCH 14, 1967

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25- 48	6.20
49 - UP	5.70

University of Essex

Department of Sociology
Wivenhoe Park, Colchester, Essex
Tel: Colchester (OCO 6) 5141

13 November

Miss Pauline Oliveros
Director
Tape Music Center
Mills College
Oakland, California

Dear Miss Oliveros:

I have just been informed of the Conference on Rock n' Roll music, held last March at Mills College.

I am attempting to write a book on British pop music, and would be most grateful if you could send me a copy of your paper "Rock n' Roll as Electronic Music."

Thank you very much,

Sincerely,

Nancy B. Achilles

UNIVERSITY OF CALIFORNIA, SAN DIEGO

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SANTA BARBARA • SANTA CRUZ

DEPARTMENT OF MUSIC

POST OFFICE BOX 109
LA JOLLA, CALIFORNIA 92037

January 7, 1968

Miss Nancy B. Achilles
Sociology Department
University of Essex
Wivenhoe Park, Colchester, Essex

Dear Miss Achilles,

I am sorry but "Rock n' Roll is Electronic Music" was a talk which I did not document. Included in the talk was a presentation of my Rock Symphony which is a tape montage of Rock 'n Roll music processed electronically. Also, I played other music influenced by Rock and Roll, by Composers Folke Rabe of Stockholm and James Tinney of New York City.

I emphasized the fact that Rock musicians were about to move into ~~studios~~ where the audio engineer would become indispensable. (Since then, Sgt. Pepper's Lonely Hearts Club Band appeared.) W

Without electronics Rock n' Roll would not exist as such. The Rock musician has gone beyond the existing equipment and will have to influence designers of electronic equipment to meet his needs. At the same time, the Rock musicians are moving into the studios for processing techniques. Electronic music composers are moving out of the studios and looking for "live" electronic performance techniques, often borrowing from the Rock musicians.

The Sound of the 60's is electronic, and the audio engineer must think of "electronic sound" as well as the reproduction of natural sound. In the future many more instruments will be electronic.

It is already true that a full symphony orchestra can not compete in sound level with a five-piece ~~back~~ band with the best equipment. sound level has risen probably in direct proportion to the noise level of society. Rock bands play loud enough that one can only listen to the music; whereas, the Symphony is often ~~disturbed~~ by sirens and other environmental sounds. As man makes more and more noise and learns to amplify his musical instruments more and more, one wonders what sort of ears future generations will have.

Perhaps the acoustic ear mechanism will be bypassed and the brain will detect sound as a radio receiver, receiving electrical impulses directly into the neuron complex associated with sound. The electronic age has produced an extension of the human nervous system. The Rock musicians could be prophets of deafness or prophets of new sensory awareness.

Please inform me of the publication of your book.

Sincerely,

December 1, 1967

Dear Will,

In the last four years I have composed a number of works which are now categorized as intermedia or mixed-media. In all cases I have performed or directed these works myself, since I did not have the necessary (non-musical) technical information to convey my meanings to performers via scores. The necessary technical information comes from the fields of electronics, magic, art, poetry, drama, dance-theater, lighting, design, film and projection. The realization of many of these works has involved extensive collaboration with people from these fields and with performers who were willing to improvise with unfamiliar media.

At present I have a new mixed-media improvisation group which meets each Thursday night. This voluntary research group includes musicians, dancers, composers, computer scientist, Biology students, painter, poet, projectionist, etc., and is trying to uncover ways of relating to each other and possible new scoring methods.

Assimilation of the above mentioned experiences, plus the arrival on the scene of new audio-visual equipment, is easing the crisis of communication between composer and performer. Also, recognition of inter-media is encouraging a common vocabulary which did not exist four years ago.

With an extended period such as a fellowship might give me, it would now be possible to put in score form the attached list of existing works and some which are in progress, thus making them available for publication by BMI of Canada and Composer Performer Editions.

Enclosed are letters from the prospective publishers and some reviews of past performances, for descriptive purposes.

Sincerely,

WORKS TO BE SCORED OR REALISED

WORKS TO BE SCORED OR REALISED

WARNER JEPSON / Ready-Mix (first performance)

John Winner, Bill Hendrick, John Foreman, and
Larry Wilson (tom-toms), Peter Magadini (tympani).

WARNER JEPSON / Terrain

two-channel audio tape; realized at the
Tape Music Center at Mills College.

PETER LEWIS / Ten Sweets (first Bay Area performance)

Dwight Peltzer, pianist

(intermission)

2181 Portsmouth
Houston 6, Texas
August 17, 1960

Henry A. Sauerwein, Jr.
Director Wurlitzer Foundation
Los Pandos Road
Taos, New Mexico

Dear Mr. Sauerwein;

On the basis of the following contents, I request consideration to candidacy for the Wurlitzer Foundation. I wish to work on one or more of the following projects during the coming winter:

- (1) Orchestration of the opera, San Francisco's Burning, libretto by Helen Adam. San Francisco's Burning is a unique treatment of the Barbary Coast era, ending with the earthquake and fire. I have tapes of the songs for the complete work, and the libretto. It will be necessary for me to do much research on this project, for I will strive for period authenticity. There is an opportunity for a synthesis of many musical styles and for unusual instrumentation. To give a brief example, the script calls for a Barbary Coast band and for a bagpiper. The remaining instrumentation will be equally unique.
- (2) For quite some time I have felt the need for new literature for the accordion for the purpose of giving this instrument its rightful place in contemporary music. I have written extensively for the accordion already and believe I am the only person who fully understands what a composer and arranger needs to know in order to write for it in a way that will take it out of its present category as an instrument for flashy entertainment. My works to date include:
 - (a) Concert Piece for Accordion
 - (b) 18 Pieces for Children
 - (c) View From the Bridge Overture
 - (d) Music for Cock-a-Doodle-Dandy
 - (e) Trio for Trumpet, Accordion and String Bass (now in progress)
- (3) My final project, already in progress, is to complete a book of études for the French Horn for the purpose of making contemporary playing techniques available to the student and professional. As a professional horn player and teacher I have found a considerable lack of study material leading to playing music in the contemporary idiom. My études attempt to fill this need. I

have completed thirty-five of these studies for my own playing and for my students. They have been very helpful, and I now intend to prepare them for publication. The book will also include extracts from orchestral works by contemporary composers and my own compositions for horn.


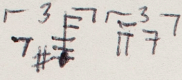
I have a varied musical background with twelve years teaching experience and performing and nine years of composition. Seven of these years in composition were taken privately under the instruction of Robert Erickson. Attached are programs which show public performances of my works from 1952 - 1960. Included with these is a review by Alfred Frankenstein, music and art critic for the San Francisco Chronicle.

My need for financial assistance at this time is very pressing. All of my work for the past eight years has been accomplished under most adverse circumstances as most of my energy has been consumed by the effort of making a living. In order that I be able to carry out any one of the above mentioned work, I urgently feel the need for an interrupted working period.

Yours truly,

Pauline Oliveros

CLARINET

- (21) MARK POCO RITARD AND ³ BEFORE (22)
BROADER ON TRIPLET.
- (39) ADD  (YOUR MIDDLE C)
- (83) NOT TOO FAST ON F7 FOR 87
- (108) MARK RITENUTO BEATS 3+4 (109) A TEMPO
- (122) ~~(123)~~ AS LYRICALLY AS POSSIBLE (LENGTHEN BEACENOTES)
- (128) MARK RITENUTO BEATS 2+3
- (150) ADD  YOUR LOW F#
- (184) MARK MOLTO RITENUTO BEATS 2, 3, +4 (185)
1, 2 THEN A TEMPO BEAT 3

Feb. 6, 1960

To whom it may concern,

This is to certify that Paulene Oliveros was a private student of mine on the flute taking one lesson a week during the period from Oct. 1, 1959 through Feb. 6, 1960.

Lucia V. Yates