

UNIVERSITY OF CALIFORNIA, SAN DIEGO

BERKELEY · DAVIS · IRVINE · LOS ANGELES · RIVERSIDE · SAN DIEGO · SAN FRANCISCO



SANTA BARBARA · SANTA CRUZ

DEPARTMENT OF MUSIC

POST OFFICE BOX 109
LA JOLLA, CALIFORNIA 92037

April 8, 1975

Dear Women:

This summer Pauline Oliveros and I are planning a Women's Composers' Workshop to be held at U.C.S.D. from June 23-July 11. Enclosed is information about the purpose, activities, and fees involved. We do not have a large publicity campaign, so would appreciate it if you would post this material or pass it on to those women whom you know might also be interested.

Sincerely,

A handwritten signature in cursive script that reads "Heidi Von Gunden".

Heidi Von Gunden

UNIVERSITY OF CALIFORNIA EXTENSION, SAN DIEGO

COURSE PROPOSAL

ADDED CLASS

C.P. Date	Category	Type	Level
4/30	14	1	2

Academic Department	In. Account No.	- 20300	Programmer	Quarter
WOMAN MUSIC	Ex. Account No.	- 20300	ML Walshok	SU 75

EDP No.	Short Title	Max Enrollment
W0005		35

Title
WOMAN/COMPOSERS' WORKSHOP

Number	Units	(Formerly)
X 451	(3)	

Course Description

The purpose of this workshop is to provide an opportunity for women at all levels of experience to compose, perform, and experience creative situations. The composition seminar will be meeting several times a week and will culminate in performances of pieces created during the workshop. A recital of keyboard works by women composers performed by Sr. Nancy Fierro, pianist, and a lecture on "The Historical Survey of Women Composers" given by Judith Rosen will be featured.

Prerequisite

Fee: Credit : \$
Non-Credit : \$

Teacher	Days	Time	Meetings
Ms. Oliveros	TBA	TBA	9

Beg. and End Dates	Holidays	Meeting Location
EX128 6/23-7/11	0	UCSD

Makeup Meetings	Hours per Day	Days per Week	Total Hours
0	TBA	TBA	30

Teacher's Name	Degrees
Pauline (First) (Middle) Oliveros (Last)	B.A.

Position
Associate Professor, Music Department, UCSD

Business Address	City & State	Zip	Business Phone
() Check if Mailing Address	UCSD (B-026)		ext. 3230

Home Address	City & State	Zip	Residence Phone
() Check if Mailing Address			

Compensation	Approval	Oath	Room Permission
\$00			insty. arrange room

I UNDERSTAND THAT THE TERMS OF THIS COURSE PROPOSAL ARE SUBJECT TO FINAL ACADEMIC APPROVAL BY THE UNIVERSITY OF CALIFORNIA.

IMPORTANT: For additional employment information, see your Instructor's Manual.

(KEEP THIS COPY FOR TAX PURPOSES.)

INSTRUCTOR'S SIGNATURE

DATE

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WOMEN'S COMPOSERS' WORKSHOP

June 23 - July 11 U.C.S.D.

PAULINE OLIVEROS - director

Purpose:

To provide an opportunity for women at all levels of experience to compose, perform, and experience creative situations

Activities and events:

- 1) Composition seminar
- 2) Informal performance of seminar compositions by seminar members
- 3) Recital of keyboard works by womencomposers - Sr. Nancy Fierro, pianist
- 4) Lecture - "Historical Survey of Women Composers" - Judith Rosen
- 5) Natural Body Movement Sessions (extra fee)

plus whatever rituals, activities, events that we may create as a group

Fees:

Workshop. \$45 (add \$7.50 for one unit of credit, if desired, and \$15 for two units. This credit would be given through the University Extension)

Housing at U.C.S.D. \$11.25 per day for single room
9.50 " " " double room

The housing is modified American plan which includes breakfast and lunch. Another solution is to just come and see what we can work out as a group.

Child care is available through YMCA for six years and over and at the Day Care Center at U.C.S.D. for walking toddlers up to 6 years at 55¢ per hour at a minimum of 5 hours. Please notate on your registration form if you will be wanting the U.C.S.D. Day Care Center for your young children.

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Regular Summer School Session:

Pauline Oliveros is teaching Music 2, Basic Musicianship approached through exercises developing attention and awareness, which lasts for six weeks. It begins on June 23. For those interested in attending this class write to the University of California, San Diego Summer Session for information about fees and credit.

Please detach and fill out registration blank.

NAME _____

ADDRESS _____

PHONE _____

Check if you want reservations for University Housing,
credit or no credit

- ___ Single Occupancy - \$11.25 per day
- ___ Double Occupancy - \$9.50 per day
- ___ one unit of credit - \$52.50 total fees for Workshop
- ___ two units of credit - \$60.00 total fees for Workshop
- ___ no credit - \$45.00 total fees for Workshop
- ___ Natural Body Movement - \$36.00 for 9 two hour sessions

Send to:

Heidi Von Gunden
Women's Composers' Workshop
Music Department
University of California, San Diego
La Jolla, California 92037

Dr. Claire Polin
Dragon Hill
Baird and Heath Roads
Merion, Pennsylvania , 19066

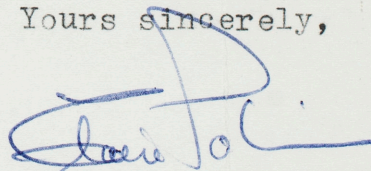
5 V 75

Dear Miss Von Gunden:

Many thanks for your letter and information about the Women's Composers' Workshop in which, as a board member of the League of Women Composers, I am naturally interested in. I find that I shall probably be flying to California sometime before the 28th of June and staying a week in Palo Alto or San Francisco for performances, etc. (I am also a flutist and play in the PanOrphic flute/harp duo with Phyllis Schlomovitz of Palo Alto). As my dates roughly correspond to your seminars, perhaps I shall be able to attend some, with the incentive, of course, of either hearing my works and/or playing, if useful to yourselves. (By the way, my chief publisher at the moment is SEESAW in New York who can send you catalogues including my music in all combination.)

If you think I can be somehow included in your plans for the seminar, please let me know as I must make plans involving others very soon. How far (and by what transportation) to San Diego from Palo Alto, for instance?

Hoping to hear from you very soon, I am,
Yours sincerely,



(NB) TO BE A COMPOSER ONE DOESNT NEED A DEGREE -- JUST TO BE FREE
.... I got mine, while being ill for (5) years SOMETHING TO DO ... (Ha)
so I did all the dirty work from A-Z THESIS ETC ETC --
(I had no plans to get out, though....)

(Prof of MUSIC)
SANTA CRUZ ACADEMY
of DANCE and MUSIC

2960 Soquel Ave.
Santa Cruz, CA 95062
[408] 462-1010

Dr. Vera N. Preobrajenska
5423 Ygnacio Avenue
Oakland, Calif. 94601

c/o
Pauline Oliveros
Univ. of Calif S. Diego
La Jolla, CA

(Oakland residence
until August 1st '75)
May 9, 1975
Friday

Dear Pauline,

..... The American Society of University
Composers, have recently contacted me in regards
to composers who would be interested in joining
and be representatives at national meetings.
you can either get in touch with Prof Homer Keller
School of Music, University of Oregon, Eugene Oregon
97403
or, to the American Society of University Composers
250 West 57th Street Room 626-7 New York N.Y.
10019

I'm planning to move to Santa Cruz some
time this year, as I have a school to teach at and
other musical functions, still in the project stage, --
meanwhile, I'm conducting everything through the
U.S. postal communications, i.e., on the phone....

Your Composers Workshop data, I forwarded
to The University of Indiana, c/o the music department
Someone up there is doing a research project on composers
there may be a possibility, that you'll be approached!
ITS better, than hanging it on a dusty wall.... Best regards Vera



(P.S.) I received a nice note from a friend of yours: Ms Diane Cold, Dundastond
on were a visiting composer here....

May 12, 1976

Dear Pauline,

I am excited about attending the Women's Composers' Workshop. I need to know approximately when and how many hours it will be meeting during the week - more specifically, what blocks of time (morning, afternoon, or evening) on which days of the week it will meet, or if easier, it will not meet, so that I can arrange to commute to L.A. for teaching.

Thanks for any such information.
I'm looking forward to working with you.

Lou Alexander

— 3725 S. Topanga Cyn.
Malibu, California 90265

14 May, 1975

Dear Pauline,

Just a short note to tell you I had the opportunity to give 2 talks on women & music. One at Lesbian / West. Cypri & one at UC Santa Cruz. Both times I discussed your work & the women were so responsive & excited!

I'm looking forward to this summer's workshops. I have some questions: 1) Is there any chance to get some training on synthesizers? I'm a beginner - but really eager. 2) Is there any chance of setting up an additional tutorial w/ you or Heidi in composition? I need several more units & would love the work as well.

Be well - my regards to Lynn.

Love,

Anna Rubin

IOWA STATE
UNIVERSITY

Department of Music
Music Hall
Ames, Iowa 50010

Telephone: 515-294-5364

May 27, 1975

Dear Ms. Oliveros,

I wanted to send you a copy of my new brochure, and say that I am excitedly looking forward to the workshop this summer at UCSD.

I do hope you will still consider an organ piece for me. I am game for anything you want to do --- skating-sunk organs, or whatever. We can talk about it when I am at the workshop if you are willing.

[FOLTS]

One of my interests is the possibility
of making music from inside
the organ rather than at the
keyboard - - - This would
demand a pipe organ into which
you can walk, crawl, etc -
trucker organs are particularly good
for this because there are so
many mechanical parts to
be worked with!

It will be a pleasure to
meet you and be at the workshop.

Sincerely,
Martha Folts



Martha Folts

organ recitalist



REVIEWS AND COMMENTARIES

"Martha Folts . . . plays up a storm . . . "Martha Folts is a terrific player." Michael Steinberg, the Boston Globe, April, 1974

"Mrs. Folts is just about the only organist I have heard who has any business playing truly contemporary music. She keeps things clean in a way almost unheard of in the organ business, and also puts a bit of zing, or fire, in her rhythmic snap." David Noble, The Patriot Ledger, Quincy, Mass., April, 1974

"Professor Folts is not only a distinguished interpreter of music of the past, as she amply proved, but she is also a knowledgeable and articulate proponent of the music of contemporary composers . . ." Raymond Stahura, Chairman, Music Dept., Ripon, Wis., Commonwealth Press, Nov., 1974

"Martha Folts belongs to the few musicians who combine thorough knowledge about the theoretical/technical dimensions of music with greatest artistic sensibility. Her performances of my organ pieces, particularly her imaginative collaboration with the sound-engineers in the items for organ and electronics, do indeed belong to my strongest impressions of a fine careful, enthusiastic musician with a first-class technique." Bengt Hambraeus, Dept. of Music, McGill University, Montreal, Quebec, Canada, February, 1972 (recalling her excellent performances during the fall of 1971).

"Martha Folts' recital at Dartmouth was without question the most exciting organ recital I have ever attended. She is a superb and imaginative musician." Jon Appleton, Director, Electronic Music Studio, Dartmouth College, September, 1970

"I have found Mrs. Folts' playing of new music characterized by admirable enthusiasm and energy, controlled by exceptional thoroughness and care in preparation. She spares no efforts in getting all the aspects of a piece correctly understood and exploring its possibilities imaginatively. And finally, her playing is both lively and authoritative." Christian Wolff, October, 1970

"The performance of the Schoenberg Variations is the best and most musical I've heard." Eric Salzman, New York City, October, 1970

"Mrs. Folts' show was a standout. She is a thoroughgoing professional and made her presentation with verve, sparkle, and complete artistry. Her dedication carried her initially skeptical audience into total agreement that what she had to say was, of its kind, altogether worth hearing."

Arch Crossley, The Sun, Westerly, R.I., February, 1970

" . . . impeccable musicianship. Mrs. Folts conveyed an unmistakable understanding and enjoyment of the art form. Her performance of these exquisite variations was delicate . . . and her technique . . . was confident, crisp, and clear." Barbara Owen, The American Organist, April, 1969

RECENT PERFORMANCES

Harvard University, Cambridge, Mass. *†
 Northwestern University, Evanston, Ill. *
 Trinity Church, Wall Street, New York City, N. Y. *
 University of Oregon, Eugene, Ore. *†
 Pacific Lutheran University, Tacoma, Wash.
 Central Michigan University, Mount Pleasant, Mich. *
 Virginia Intermont College, Bristol, Va.
 AGO Regional Convention, Wichita, Kan. **
 Dartmouth College, Hanover, N.H. *
 Smith College, Northampton, Mass. *
 Iowa State University, Ames, Iowa **
 Cornell College, Mount Vernon, Iowa **
 Carleton College, Northfield, Minn. **
 St. Olaf College, Northfield, Minn. **
 Indiana University, Bloomington, Ind. *
 Newton College Series, Newton, Mass. *
 St. Michael's Church, New York City, N. Y.
 St. Thomas' Church, New York City, N. Y.
 Bard College, Annandale-on-Hudson, N. Y.
 Barrington College Series, Providence, R.I.
 St. George's Church, Bridgeport, Conn.
 King's Chapel, Boston, Mass.
 United Church on the Green, New Haven, Conn. *
 First United Presbyterian Church, New Haven, Conn.
 Christ Church, Westerly, R.I. *

* Recitals exclusively of twentieth century works
 ** Lecture-Recitals on twentieth century works
 † Master-classes

STUDIES AND ACHIEVEMENTS

Studies included a B.M. Cum laude in organ from Syracuse University and an M.M. in organ and composition from the New England Conservatory of Music, Boston.

Principal teachers in organ were Will Headlee; Donald Willing; and Anton Heiller, and Washington University, St. Louis, 1968, and the Summer Academy for Organists, Haarlem, The Netherlands, 1970, 1971, and 1973.

Studied theory and composition with Robert Cogan, and continued post graduate work with Pozzi Escot of Boston.

Compositions include "Ashes", a sound drama for female sprechstimme, male narrator, choir, organ, percussion, and taped sounds (1969) and an original composition for an experimental film done under a Design Center Research Grant, Iowa State University (1971).

Radio recordings for WCRB Boston and WBAI, New York City.

Recording for Musical Heritage Society, 1975.

Recipient of two Iowa Arts Council grants to present recitals of avant-garde music for the organ in the state of Iowa, September, 1972, through August, 1974.

Assistant Professor of Music, Department of Music, Iowa State University, Ames, Iowa 50010, 1970 -

REPERTOIRE

Featuring 20th Century Composers

Alain	Darasse	Kagel	Naumann
Albright	Escot	Krenek	Nilsson
Bruyner	Hambraeus	Lesemann	Satie
Cage	Hindemith	Ligeti	Schoenberg
Camps	Honegger	Martin	Sessions
Cogan	Ives	Messiaen	Stout
	von Gunden		
	White		
	Wolff		
	Xenakis		

Works composed for Ms. Folts:

Robert Cogan	No Attack of Organic Metals for Organ and Tape (1973)
Pozzi Escot	Fergus Are (1975)
Heidi von Gunden	Ritual Pattern for Choir, Six Cassette tape recorders, Environmental Instruments, and Organ (1974)
Gary White	Antipodes I (1972) Antipodes II (1975) *

*Funded by a grant from the National Endowment for the Arts

Organ literature from previous centuries

MARTHA FOLTS

ORGAN RECITALIST



"Rarely have we heard such complete grasp of the musical content and structure made so evident in performance. Martha Folts is absolutely accurate in her playing . . . Furthermore, her skill as a composer, and her study with other composers, has allowed her to fathom the depths of the music so that what one hears is not just note-accuracy alone, but an accurate portrayal of the composer's intentions in terms of form, structure, rhythm, phraseology, style and affect."

Robert Schuneman, Editor, *The Diapason*
July, 1973

Dear Heidi,

I have some questions: Would it be possible to set up a tutorial w/ you or Pauline - either in composition or women in music for additional units? (I need a total 3 courses more to graduate from Cal Arts & had hoped man music courses would be available thru UCSD).

Also - when are fees due? (I did not know who to make out the check to -)

I have 2 addresses I'd like you to send this publicity to:

1) Jan Greenwald (Cal Arts student)
11331 Denair
Los Angeles, Ca.

2) Karlene Faith (Teaches women in music course at UCSC)
120 De la Costa
Santa Cruz, Ca. 95060

Thanks -
Anna Rubin

NAME Anna Rubin
ADDRESS 14757 1/2 Sylvan St., Van Nuys 91411
PHONE 213-786-1195

Check if you want reservations for University Housing,
credit or no credit

- Single Occupancy - \$11.25 per day
 Double Occupancy - \$9.50 per day
 one unit of credit - \$52.50 total fees for Workshop
 two units of credit - \$60.00 total fees for Workshop
 no credit - \$45.00 total fees for Workshop
 Natural Body Movement - \$36.00 for 9 two hour sessions

Send to:

Heidi Von Gunden
Women's Composers' Workshop
Music Department
University of California, San Diego
La Jolla, California 92037



WOMEN COMPOSERS' WORKSHOP

- Pauline Oliveros 1602 Burgandy Road, Leucadia, Calif.
- Barbara Reeves 435 Locust St., San Francisco
517 Puddintown Rd., State College, Pa.
- Lori Alexander 3725 S. Topanga, Malibu, Calif. 90265
- Sue Abod 428 W. Beldon, Chicago, Ill. 60614 or
7033 N. Kedgie #502, Chicago, Ill. 60645
- Susannah Ganus 8650 Chevy Chase, La Mesa, Calif. 92041
- Felicity Brock 120 E. End Ave., NYC, NY 10028
- Cecilia Kelly 1277 Santa Fe Drive
Encinitas, Calif. 92024
- Judith Rosen 16613 Oldham Place, Encino, Calif. 91436
- Anna Rubin 1457 $\frac{1}{2}$ Syvan St. , Van Nuys Calif. 91411
- Joanne Lawber 2324 Lincoln Rd., West - Apt. 1B
Chicago, Ill. 60614
- Nina Wise 1710 Franklin St., Oakland, Calif.
- Rose Mountain
- Martha Folts Exhibit Hall - Music Dept.
Iowa State Univ.
Ames, Iowa 50010
- Heidi Von Gunden 4631 Park Blvd., San Diego, Calif. 92116
- Marcia Cohen 4517 Grove, Skokie, Ill. 60076
312-679-4777



LEAGUE OF WOMEN COMPOSERS

EXECUTIVE BOARD

Nancy Van de Vate, Chairperson
5610 Holston Hills Road
Knoxville, Tennessee 37914

Radle Britain
1945 North Curson Avenue
Hollywood, California 90046

Claire Polin
Dragon Hill
Baird and Heath Roads
Merion, Pennsylvania 19066

Marga Richter
3 Bayview Lane
Huntington, New York 11743

Donna Robertson
Box 223
Mars Hill, North Carolina 28754

Paulline Ollveros
Univ. of California, San Diego
Box 109
La Jolla, California 92037

April 9, 1975

Dear Member:

I hope I can convey to you some of the excitement that the formation of our group has generated. Requests for music by our members and for information about women composers in general come in nearly every day. In three months we have recruited a distinguished membership, established working procedures and a budget, and received considerable publicity. This letter is intended as an informal progress report. The additional pages include opportunities of particular interest to LWC members and notices of awards and competitions which you may not have received if you do not have an institutional affiliation.

At the end of January I mailed out forty press releases. We have since been mentioned in the New York Times (Sunday, February 9), Numus-West, have a short notice forthcoming in Ms. magazine and a longer one which is part of my article, "The American Woman Composer: Some Sour Notes," to appear in the June, 1975 issue of Musical America. Other journals may also be using the press release; if it is convenient for you to clip and mail to me any mention you see of LWC, I would appreciate it.

I have included a list of our present members at the bottom of the letter. Others have been invited to affiliate with us but have not yet done so. If you know women composers who might be interested but have not been contacted, please do not hesitate to refer them to me. We also have an Affiliate Member category for professional women musicians who are not composers but who support the aims of the League. This was created at the request of musicologists I met at the College Music Society meetings in Iowa City who are eager to support us. Dues and membership privileges are the same as for Composer Members. As you may realize, I am somewhat handicapped by my geographic location, and if you know women composers who wonder why they were not invited to join, please reassure them that the oversight does not reflect our view of them but rather the general lack of communication among women composers.

Regarding the larger aims of the organization, these move more slowly. I have contacted the American Symphony Orchestra League, and they are graciously assisting us in finding out about orchestras which might be interested in a symposium of orchestral works by women similar to the symposia Black composers have had for three years. One of our Affiliate Members is compiling a list of orchestral works by women which will assist us in making our works available to conductors. I was informed that Pierre Boulez is seeking compositions by women and wrote him regarding the submission of scores. Although I have not yet received an answer, I do know that Carlos Moseley, President of the New York Philharmonic, showed my letter to one of the editors of Ms.

The annual convention of the American Symphony Orchestra League will be held in San Diego from June 10 to June 13, 1975. I hope some of our West Coast members will volunteer to attend as delegates of LWC and to contact conductors about doing works by women composers.

I have prepared mailing labels of the membership which are available for two dollars to any non-profit musical organization which may wish to use them. I hope to make the availability of these labels known through the American Music Center and possibly the College Music Society.

Because of the volume of correspondence, I have not yet prepared any proposals for funding of LWC projects. Again, we can be expected to move more slowly in areas which involve cooperation with other groups and which could entail large amounts of money.

I hope the information in the attached pages generates performances for you. Please send me any information you think should be distributed to the membership.

Cordially,

Nancy

Nancy Van de Vate

Present members

Victoria Bond †
 Radie Britain — h
 Roslyn Brogue †
 Nancy Chance †
 Emma Lou Diemer — n
 Dorothy James †
 Loretta Jankowski — n
 Elaine Lebenbom — n
 Jocy de Oliveira — n
 Pauline Oliveros
 Blythe Owen — n
 Claire Polin — †
 Vera Preobrajenska — †
 Marga Richter — †
 Donna Robertson — N
 Margaret Sandresky — †
 Daria Semegen — †
 Jeanne Shaffer — N
 Netty Simons — †
 Jeanne Singer — N
 Julia Smith — †
 Julia Stilman-Lesansky — N
 Nancy Van de Vate — †
 Elinor Remick Warren — N
 Vally Weigl — N
 Ruth Shaw Wylie — †
 Marilyn J. Ziffrin — †

OPPORTUNITIES FOR MEMBERS

Diane Gold, professional flutist, is devoting her programs to works by women composers. On March 10, 1975 she presented a concert in New York which included compositions by Claire Polin, Peggy Glanville-Hicks, Thea Musgrave, Ursula Mamlok, Barbara Pentland and Emma Lou Diemer. The concert was funded by the New York Council on the Arts.

Ms. Gold is eager to receive works for flute or including the flute. Contact her directly at 1226 S. Garner Street, State College, Penna. 16801.

The Memphis State University String Quartet, an excellent ensemble, will consider quartets by women in compiling its programs for next year. Identify yourself as a member of the League of Women Composers when sending scores. It would probably also be helpful to include parts. Contact Peter Spurbeck, Department of Music, Memphis State University, Memphis, Tenn. 38111.

Barbara English Maris is writing a doctoral dissertation on "American Compositions for Piano and Tape-Recorded Sound" at the Peabody Institute in Baltimore. She is particularly interested in knowing of works by women composers for this medium and wishes to include as many as possible in a descriptive catalog of works for piano and tape which will be part of the dissertation. Contact her directly at 2221 Rogene Drive, Baltimore, Md. 21209.

Harold Boxer, Music Director of the Voice of America, wishes to prepare a series of broadcasts devoted to works by women composers. He requests that the following conditions be observed in submitting material: 1) tapes should be of broadcast quality, preferably half- or full-track, not necessarily stereo, 2) no cassettes or cartridges; use small 7" or large 10" reels, no speed less than 7½ ips, 3) material must be labelled with title, date and place of performance whether public or studio, and approximate timing, 4) program notes and biographical material should be included. Mr. Boxer prefers to receive the raw material from which programs can be assembled. All tapes will be returned. Interviews with composers in New York or Washington can be arranged. In fact, Mr. Boxer would prefer to include an interview whenever possible.

In contacting the Voice of America, please identify yourself as a member of LWC. Mr. Boxer comments that "the most important aspect of programming will be to acquire a broad representation of compositions which involve ensemble performances. Compositions scored strictly for piano or sonatas for flute and piano, etc. are not exactly thrilling radio fare." Contact him directly at Voice of America, United States Information Agency, Washington, D.C.

Victoria Bond, Assistant Conductor of the Contemporary Music Ensemble at Juilliard and a member of LWC, writes that she is interested in performing women's compositions and, of course, in having her own works performed by others. On September 17 she will conduct a concert of women's compositions at Tully Hall under the auspices of the International Women's Arts Festival. In August she will appear as guest conductor at the White Mountain Music Festival in New Hampshire. Should you know of opportunities for her to conduct or direct programs of women's music, contact her at 349 West 71st Street, New York, N.Y. 10023.

Daria Semegen, Co-Director of the Electronic Music Studio at SUNY at Stony Brook and an LWC member, is planning a regular series of concerts of electronic music. She is interested in programming works on tape or for tape and instruments by women composers. Contact her directly at the Department of Music, State University of New York at Stony Brook, Stony Brook, New York 11794.

The Walden Trio (flute, cello and piano) is reportedly looking for compositions by women. Contact Walden Trio, 95 Palisade Ave., Leonia, New Jersey 07605.

The Viola Research Society is collecting and cataloguing all known viola music, past and present. Its library in Kassel, Germany welcomes contributions of works for viola or in which the viola is prominent. They may be published or in manuscript. Send compositions directly to Prof. Franz Zeyringer, Musikdirektor, Viola-Forschungs-Gesellschaft, 35 Kassel, Bruder Grimmplatz 4A - BRD, Germany.

The Gaudeamus Foundation publishes a bimonthly information bulletin about new music activity which includes a list of international composition contests. This bulletin may be obtained free of charge in English, French or German by writing the Gaudeamus Foundation, P.O. Box 30, Bilthoven, Netherlands.

Laurine Elkins-Marlowe is interested in knowing of orchestral works by women. She is writing a dissertation for the Ph.D. in Musicology at the University of North Carolina at Chapel Hill which includes the compiling of a list of such works. She will also make this list available to conductors who are seeking scores by women composers. If you would like your orchestral compositions included, send her titles and other relevant information at 12 Fidelity Court Apts., Carrboro, N.C. 27510. Please identify yourself as a member of LWC.

Professor Miriam Green of the School of Music, University of Kansas, presents concerts and lecture-recitals devoted to art songs by women composers. She is compiling a book about this neglected area of the vocal literature and welcomes new compositions, either published or in manuscript. Her article, "Women: From Silence to Song," appeared in the September-October, 1974 issue of The American Music Teacher. She may be contacted at the School of Music, University of Kansas, Lawrence, Kansas 66044.

AWARDS AND COMPETITIONS

The National Endowment for the Arts has extended its deadline to May 15, 1975 for applications for fellowship-grants to composers and librettists for Fiscal Year 1976. Awards are available in four categories.

Category I will provide non-matching fellowship-grants of up to \$7500 to exceptionally talented composers for the creation of new works or the completion of works in progress. Such support will be inclusive of the individual's time, copying and reproduction costs, or other services necessary to complete the work(s).

Category II will provide non-matching fellowship-grants of up to \$7500 to exceptionally talented librettists for the creation of new works or the completion of works in progress.

Category III will provide non-matching fellowship-grants of up to \$2500 to aid the professional development of the composer or librettist of exceptional talent. Such assistance will be limited to: 1) expenses necessary to provide time for research and limited expenses for the purchase of other composers' scores or librettos in order that the aspiring composer or librettist may have continuing rapport with the field, be knowledgeable concerning new technological developments, and be in a position to study and explore the current trend toward new aesthetic concepts; 2) copying and reproduction costs of scores and parts of completed works; 3) expenses necessary to prepare tape recordings or excerpts of works for the purpose of providing samples for the review of performers, publishers, or recording firms; 4) transportation costs and lodging expenses required to discuss works with conductors, artistic directors, and publication and/or recording representatives.

Category IV will provide, on a pilot basis, a limited number of fellowship-grants of up to \$10,000 to nationally recognized composers of established ability to allow the individual composer to have free time for working at his/her discretion. This time might include experimenting in new media. Assistance will be inclusive

of the individual's time, copying costs, travel and other expenses.

Applications may be obtained by writing the Music Program, National Endowment for the Arts, Washington, D.C. 20506. It is vitally important that women composers apply for these fellowship-grants even if they feel sure they have little chance of receiving them. Organizations sometimes maintain that awards are not made to women because few have applied. If women composers are on record as having applied, inquiry into why more of them do not receive fellowships and grants is considerably assisted.

The Longy School of Music announces a competition for chamber music compositions. A cash prize of \$1000 and performance will be awarded in December, 1975. Deadline is May 31; parts should be included with the score.

The composition should provide for a group of not less than three nor more than six musicians playing any combination of the following instruments or their progenitors: violin, viola, cello, piano, clarinet, oboe, bassoon, flute, horn. Inquiries or submissions should be sent to Chamber Music Competition, Longy School of Music, One Follen Street, Cambridge, Mass. 02138.

The Friends of Harvey Gaul announce their 1975 Composition Contest. This year's entry should be for solo piano, duration not more than 15 minutes. The awards will include a First Prize of \$400, First Honorable Mention of \$50, and Second and Third Honorable Mentions of \$25 each. Deadline is December 31, 1975. Contact Dr. Josephine Harris, Contest Chairman, 601 Emerson Street, Pittsburgh, Penna. 15206.

The 1975 Sigvald Thompson Composition Award Competition has an August deadline. For further information write the Fargo-Moorhead Symphony Orchestra, Box 1753, Fargo, North Dakota 58102.

The Walla Walla Symphony Society Composers Competition has a May 1, 1975 deadline. For details write the Competition at P.O. Box 92, Walla Walla, Wash. 99362.

May 15, 1975 is the deadline for the International Competition "Oscar Espla." Information may be obtained by writing the Competition at Exemo Ayuntamiento de Alicante, Spain.

Works for cello and piano may be submitted by composers forty or under to the International Composers' Competition, Straud Festival, 1975 on or before April 30. Write I.C. Secretary, Lenton, Houdscroft Strand, Glos, GL 5 5DG England

The Clarinet Choir Composition Contest offers a \$300 prize, performance and publication by Kendor. Deadline is June 1, 1975. Write Dr. Norman Heim, Music Department, University of Maryland, College Park, Md. 20742.

The Michigan Council for the Arts has given the American Artists Series financial support to begin its Bicentennial project. The AAS will commission five American composers to write new chamber works for its 1975 concert series; the works will also be recorded. Composers should contact Joann Freeman Shwayder, 435 Goodhue Road, Bloomfield Hills, Michigan 48012.

Sine Music Co., publishers of educational materials, is looking for piano solos and duets through early and intermediate levels. Composers are invited to send their music to the Editor, Sine Music Co., Box 445, Dubuque, Iowa 52001.

The College of Saint Thomas announces a competition for liturgical music. Three cash prizes of \$1000, \$500, and \$250 and performances of the winning compositions will be

The annual convention of the American Symphony Orchestra League will be held in San Diego from June 10 to June 13, 1975. I hope some of our West Coast members will volunteer to attend as delegates of LWC and to contact conductors about doing works by women composers.

I have prepared mailing labels of the membership which are available for two dollars to any non-profit musical organization which may wish to use them. I hope to make the availability of these labels known through the American Music Center and possibly the College Music Society.

Because of the volume of correspondence, I have not yet prepared any proposals for funding of LWC projects. Again, we can be expected to move more slowly in areas which involve cooperation with other groups and which could entail large amounts of money.

I hope the information in the attached pages generates performances for you. Please send me any information you think should be distributed to the membership.

Cordially,

Nancy

Nancy Van de Vate

Present members

Victoria Bond
 Radie Britain
 Roslyn Brogue
 Nancy Chance
 Emma Lou Diemer
 Dorothy James
 Loretta Jankowski
 Elaine Lebenbom
 Jocy de Oliveira
 Pauline Oliveros
 Blythe Owen
 Claire Polin
 Vera Preobrajenska
 Marga Richter
 Donna Robertson
 Margaret Sandresky
 Daria Semegen
 Jeanne Shaffer
 Netty Simons
 Jeanne Singer
 Julia Smith
 Julia Stilman-Lesansky
 Nancy Van de Vate
 Elinor Remick Warren
 Vally Weigl
 Ruth Shaw Wylie
 Marilyn J. Ziffrin