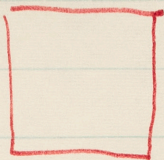


Controlled Folly



Everyone I've Ever Known  
Any number any street  
Any Place



12  
1  
2  
3  
4  
5  
6  
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8  
9  
10  
11

HAPPY  
NEW  
YEAR

# SCORE

800	16	600
475	27	
775	38	
350	49	
500	510	

NAME \_\_\_\_\_

TABLE NO. \_\_\_\_\_ COUPLE NO. \_\_\_\_\_

GIBSON  
CINTI. U.S.A.



Ours is a SPECIAL  
kind of LOVE...

insl.co

PLACE  
STAMP  
HERE

L u v,



Post Card

Mr. Row George

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**Roth**  
CARDS

Canoga Park, California 91304

Liv





There is  
your song  
from me,  
Rob.

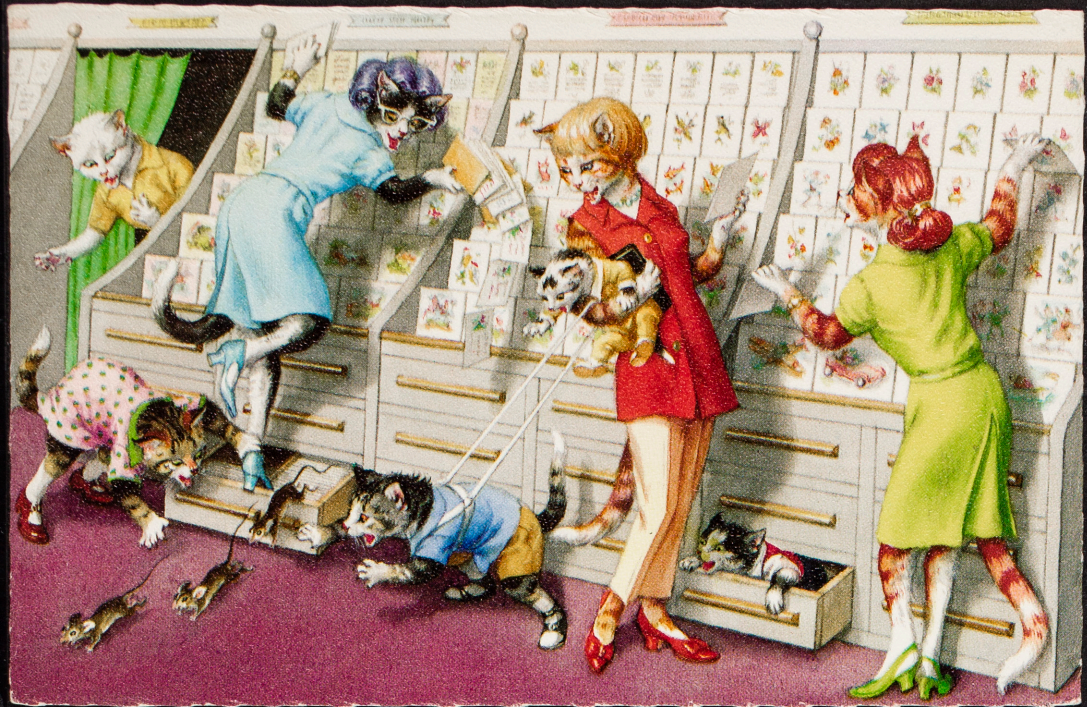


4933

Printed in Belgium

JOAN  
624 SANTEFE DR,  
ENCINITAS,  
CALIF.







4989

There is  
your song  
from me,

Paul

Printed in Belgium

1  
RON. GEORGE  
624 SANTEFE DRIVE,  
ENCINITAS,  
CALIFORNIA.

YOU'RE  
EGGSACALLY  
RIGHT FOR ME

Be My Valentine



F-715-1

MADE IN U.S.A.

To

Robb

from

Pauline O

2/14/72

!

II GET A  
OUT OF YOU,  
VALENTINE

BANG

*Please  
be mine*



MADE IN U.S.A.  
F-715-6

I'VE  
**BEAN** LOOKING FOR  
A VALENTINE  
LIKE YOU ~

WHY NOT  
**STRING**  
ALONG WITH  
ME ?



F-715-7  
MADE IN U.S.A.

to Ron  
from

Pauline

2/14/72

UCSD PETITION TO BE CONSIDERED A  
SELF-SUPPORTING STUDENT

NAME \_\_\_\_\_ BIRTHDATE \_\_\_\_\_

ADDRESS \_\_\_\_\_ TELEPHONE \_\_\_\_\_

MARITAL STATUS: \_\_\_\_\_ DATE OF MARRIAGE \_\_\_\_\_ NO. OF CHILDREN \_\_\_\_\_

This information will not be released to any person or agency without your written consent. Answer all questions and explain if necessary. Please use the reverse side for any additional information which would assist this office in determining your status.

1. Are your parents financially unable to assist with your educational expenses?  
(If yes and a Parent's Confidential Statement has not been filed, please explain)

*yes*

*has been filed*

2. Are your parents unwilling to assist you with your educational expenses? Explain

*They don't give an explanation*

3. Could you borrow money from your parents to meet your educational expenses? no  
If yes, up to what amount? \_\_\_\_\_

4. How long have you considered yourself financially independent of your Parents?  
7 years \_\_\_\_\_ months

5. Have you ever filed your own Federal Income Tax return claiming yourself as a dependent? yes If so, list years: \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_.

Your reported Gross income during 1969 \$ \_\_\_\_\_ Tax Paid \$ \_\_\_\_\_ Refund \$ \_\_\_\_\_  
Your reported Gross income during 1970 \$ \_\_\_\_\_ Tax Paid \$ \_\_\_\_\_ Refund \$ \_\_\_\_\_  
Your estimated income during 1971 \$ \_\_\_\_\_

6. How have you supported yourself during the time that you have been independent?



Dear Pauline -

Monday 17<sup>th</sup>

3:00 P.M.

Barbara is flat on her back with the flu. I have <sup>had</sup> a relapse of my flu + temperature and my whole body is wracked with pain; therefore I beg to be excused from tonight's meeting.

With regrets,

Wlad

Exp. Joanna BRUZDOWICZ

and Constantin XENAKIS

17, rue de Navarin  
P A R I S 9  
~~XXXXXXXXXXXXXXXXXXXX~~

F r a n c e

Paris, March 12<sup>th</sup> 1970

Dear Sir,

As applicants for ~~an~~ a fellowship grant may I submit to you the following information:

My colleague, Constantin Xenakis and I are very eager in obtain a grant from some foundation for the year 1971 - which will permit us to continue our research in contemporary art (cinetism environnement, electronic and electroacoustique music).

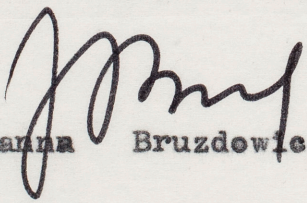
Mr.Xenakis has lived in Paris for several years where he is employed as artiste-technologiste and has given exhibitions of his work (see curriculum vitae here enclosed).


As for me I am profiting from a scholarship awarded by the French Government to study music with Nadia Boulanger, Olivier Messiaen and I work in Groupe des Recherches Musicales with Pierre Schaeffer at the French National Radio - in electronics (see c.v.)

Both we made some experiences of integration the electro- nic music in an environnem t electrocinetic and with a participation of a group of mim - in form of a show (played in Paris, Avignon, Austria and others countries).

We would be extremely grateful if you could send us any information or adress wher e we could apply for a fellowship or assistant-ship.

Thanking you in advance your kidness we are sincerly yours

  
Joanna Bruzdowicz

  
and Constantin Xenakis

2 annexes

## JOANNA BRUZDOWICZ

née en 1943 à Varsovie. Depuis l'enfance poursuivait les études de musique, de piano d'abord chez Irena Protasewicz et Wanda Losakiewicz, puis de composition avec Kazimierz Sikorski, à l'École Supérieure de Musique à Varsovie, où elle a obtenu le diplôme "ès arts" en 1966.

Comme pianiste elle a joué en Pologne, ainsi qu'en Belgique, Autriche et Tchécoslovaquie.

Elle a commencé à composer à l'âge de douze ans et depuis ce temps ses oeuvres ont été jouées en Pologne ainsi qu'en Belgique, Autriche, Espagne, France, Tchécoslovaquie, Suisse, Allemagne Fed., Yougoslavie, Suède et au Mexique.

### Principales oeuvres:

#### Musique symphonique:

Impressions pour deux pianos et l'orch.sym. (1966)

Suite in memoriam de Serge Prokofieff (1967)

*ECLAIRS* (1970)

#### Musique d'opera:

"Colonie pénitentiaire" - opera de chambre d'après la nouvelle de Franz Kafka, libretto par J. Simonides - avec chanteurs, acteurs, mimes, orch.sym., musique électronique (1968)

#### Musique de chambre:

Quintette pour instr. à vent. (1965)

Per due - pour violon et piano (1966)

Epigrammes - pour violon solo (1966) - édité par PWM

Erotiques - pour piano (1966)

Dessins du débarcadère - pour mezzoprano, flûte et 4 percussions, d'après la poésie de José Gorostiza, primée au Concours de l'Union des Compositeurs Polonais, édité par PWM (1967)

Chants - pour ensemble vocal et orch. de chambre sur des poèmes de K.I. Galczynski (1968)

Esquisses - pour flûte, alto, violoncelle et piano (1969)

Niobe - musique sur le poème de K.I. Galczynski pour un recitant, soprano, violon, violoncelle, flûte, clarinette, piano, percussion (1966)

*Pelucid - pour clavier*  
*STIGMA - pour violoncelle*  
Lieder, mélodies etc.: } (1970)

#### Musique électronique et électroacoustique:

"Colonie pénitentiaire" (1968)

"EK-STASIS" - musique pour l'environnement électrocinétique de Constantin Xenakis et l'ensemble de mimes d'Ella Jaroszewicz - Marceau en forme de spectacle (1969)

"Fobos" (1969)

"SALTO" - pour bande et percussion (1970)

#### Musique de film:

"L'Hussard" - réal. Service de recherches de IORTF, Paris, regie: M. Lipchnitz, d'après un livre d'André Giono (1969)

Depuis l'automne de 1968 elle complète ses études à Paris chez Nadia Boulanger et Olivier Messiaen, en étant aussi stagiaire du Groupe de Recherches Musicales de l'ORTF chez Pierre Schaeffer, comme boursière du Gouvernement Français.

## CONSTANTIN XENAKIS

Né au Caire le 28.12.1931 de parents grecs. Nationalité grecque. Etudes de dessins au Caire. Etudie la décoration et l'architecture d'intérieur à l'E.S.A.M. Paris, puis pendant 5 ans, étudie la peinture aux Académies de la Grande Chaumière et de N.D. des Champs. Inscrit à l'Ecole des Beaux-Arts de Paris - section gravure - , n'y reste que quelques semaines.

- 1959-65 Sélectionné pour le Prix des Peintres Etrangers (Musée National d'Art Moderne)
- 1961 Invité pour le Prix Victor Chocquet, Musée de la Monnaie - Galerie S. Badinier
- 1962 Peintres et Sculpteurs grecs de Paris - Musée d'Art Moderne (Ville de Paris)  
"Ecole de Paris" - Galerie Charpentier, Paris
- 1963 Troisième Biennale de Paris - Musée d'Art Moderne. Acquisitions récentes du Musée d'Art Moderne de la Ville de Paris (Palais Galliera)
- 1965 Harlow Arts Festival (Grande Bretagne)
- 1966 Cercle des Arts (Le Soleil dans le Tete)  
Violons d'Ingres (Galerie Charpentier)
- 1967 Exposition Panhellénique à Athènes  
"Lumière et Mouvement" Art cinétique à Paris - Musée d'Art Moderne de la Ville de Paris  
Collections de Printemps - présenté par P. Restany, Galerie Zunini  
Table d'orientation pour une sculpture d'aujourd'hui, Galerie Creuzevault, Paris
- 1968 Membre du Comité Directeur de Salon de Mai, Paris  
Art 68 au Chateau d'Ancy - Le - Franc  
Salon de la Jeune Sculpture  
Portrait d'un Portrait - Galerie Creuzevault, Paris  
Art de Vivre - Bazar 99 - Orsay
- 1969 Maison des Jeunes et de la Culture de St. Germain en Laye  
Portrait d'un Chef-d'Oeuvre - Galerie Creuzevault, Paris  
Refuse de participer à la X-eme Biennale de Sao Paulo  
Visuelt Miljø 1 lys og Bevegelse, Kunstnernes Hus - Oslo  
Amos Anderson Museum - Helsinki  
Salon de Mai, Paris et Belgrade  
Jeune Sculpture, Centre Americain  
"Bella Centret", "Ars Studeo", Copenhague  
3 rassegna internazionale d'arte acireale tur. - termale
- 1970 Bourse de séjour à Berlin par D.A.A.D.  
"L'homme, la science, la Société" Nanterre
- Environnements:
- 1967 "Superlund" à Lunds Konsthall, Suède
- 1968 Le Décor quotidien de la vie en 1968 "Expansions et Environnements" - Musée Galliera  
Avant-Garde Griechenland - Haus am Lützowplatz - Berlin
- 1969 Avant-Garde Griechenland - Galerie im Rahmhof, Frankfurt  
Württembergischen Kunstverein - Stuttgart  
Södertälje Konsthall, Suède. "Espace à Reflexion"  
"Confrontation" Dijon
- 1970 Galerie Alliance - Copenhague
- Spectacles:
- 1969 Collaboration pour le pièce "The Electronic Nigger" de Es. Bullins, American Center, Paris  
"EK-STASIS" - le spectacle des sculptures electrocinétiques, musique electroacoustique de Joanna Bruzdowicz et l'ensemble de mimes d'Ella Jaroszewicz-Marceau:  
France-Autriche

OHIO UNIVERSITY  
COLLEGE OF ENGINEERING AND TECHNOLOGY  
ATHENS, OHIO 45701

DEPARTMENT OF ELECTRICAL ENGINEERING

September 3, 1970

Professor Pauline Oliveros  
University of California, San Diego  
Department of Music  
P. O. Box 109  
La Jolla, California 92037

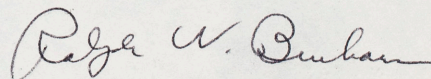
Dear Professor Oliveros:

Congratulations ! I am pleased to know that a few people in this world are also interested in crossing usual academic restrictions in teaching. On your request, a preprint will be available by October.

On the general problem you may be having, you might consider obtaining a copy of "RTL Cookbook" by Don Lancaster, published by Howard W. Sams Inc. Indianapolis, Ind./ #20175 \$5.50 (1969) in paperback. Also you could obtain a copy of the September 1970 issue of Radio-Electronics where there is a paper by Fred Maynard of Motorola on a digital one note at a time synthesizer of sorts. These two publications will give you good background in digital control tricks which is needed to do some of what I am attempting here. Also Motorola Semiconductor Products at Phoenix, Arizona have a series of publications by Maynard, AN424, AN434, AN435 which are applicable. You could probably write the Motorola librarian for copies. Maynard has an organ approach to this problem and does not use any envelope generators or voltage controlled filters but it is interesting.

Unfortunately I do not have all of my circuits reduced to clean printed circuit board drawings which you could duplicate. However the schematics and picture may be helpful when this becomes available to you. I will write again in about a month.

Very sincerely,



Ralph W. Burhans

Research Engineer

GERHARD SAMUELS

March 13, 1972

Lucasville, California  
1602 Burgundy Rd.  
92024  
Tel. 753-7400

Dear Gary,

After much consideration I have decided not to send my orchestral pieces for possible inclusion in the Los Angeles Philharmonic Women Composers Program.

At the moment I am the subject of unprecedented popularity as I receive at least one request a day for my music since there are so many women's festivals occurring. For this I am grateful, nevertheless I could go broke on postage alone. If the manager of the L.A. Philharmonic is interested in my music then let him find the money to offer me a decent commission. Fame is becoming too expensive for me to support. Furthermore I have no wish to be an exploited token.

This message is not meant to reflect on you Gary. (Unless of course it does!) I suggest that the LA Philharmonic could better cope with the works of Ruth Crawford (You Harrison could help locate her orchestral master work (not Mistress work), Fannie ~~Charles~~ Charles Dillon (See UCLA Library) [this one is long overdue!] or Prisca Ranier. These women were (Ranier is still alive) fine composers and I for one would be delighted to hear from them.

Another thorn in my side is that most of my work is unpublished.

Thank you again for considering me (as you have in the past).

Sincerely, Pauline Oliver

Monday, November

Dear Pauline;

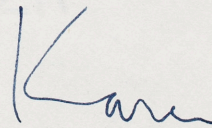
In response to your letter, are you intending to formally distribute information re your PME Project at this time, or are you describing the situation that need be dealt with in March, ie, the ceremonial evening? Assuming that it is the latter, I've enclosed here the first 2 Projects poster/invitations which of course you've seen. My hope is to retain this size for all major events throughout the year (although not necessarily the formality particular to Brun and Clynes) so that by the end of the year we should have a coordinated, packageable collection (10 or so events) to distribute.

Our idea with respect to advertising for the Project year is not to command or lure an audience by elaborate posters and glamorizing (since PME is basically research-oriented), but to simply present pertinent information in a matter-of-fact manner. For your ceremonial evening, I would hope that you would consent to the same size (or, it could be twice the size, folded once to fit in the collection), and if so, we might discuss content and paper a little later. Distribution by invitation only doesn't seem to be the answer, I agree. Presently, we are trying a combination of invitations distributed some by hand, some by mail, some newspaper coverage, and some poster/invitation distribution at concerts. In your case, the message will be all-important (for example, you might require that interested persons contact you or someone beforehand). Because there is a lot of time, I think we can reach all interested persons in a graceful way.

Re the second "problem," the dinner. This will occur in 408, presumably. A high table or a low table? Any chairs? Many chairs? Cushions? How many people are you interested in having? (You mentioned not a large number, what does this mean?)

Aside from this, I am also interested in participating in your Meditation Project as a regular member.

Sincerely,



Karen Reynolds

Dear Mildred,

June 15, 1974

Thanks for the programs - reviews etc.

Sound Patterns seems to have a successful life of its own. I enjoy its appearance as part of my forest life.

I am in another part of the forest.

1961 & Sound Patterns are far distant, yet close in another way.

It is possible that I will pass through Vancouver in August. However, I am not exactly sure. I'll be teaching at York until Aug. 9. Keep me informed of your address and I will let you know if I come through.

yours,  
Pauline

---



July 22,  
1974

Dear Lucy -

I certainly have heard of Paid My Dues and you will find that I am also a subscriber.

The magazine seems to be very good and I would like to contribute, perhaps on a regular basis if you are interested.

I am looking around for a replacement for Mums West which is the magazine that I have contributed to the last 2 years. My last article was not printed probably because it was too radically feminist.

I could try to introduce various women composers especially those who are trying to express a feminist viewpoint.

It would be good to know of the women who are composing right now, how they are supported, how they are being recognized and so forth.

Also the function of professionalism, its effect on women on music is worth an investigation, and an exploration of alternatives - collective supportive activity, how to get women together, musically - effectively.

July 30,  
1974

Dear Mamma,

I have been thinking of you -  
and well meaning towards  
calling or writing, but ---

The summer is passing -  
Zui is here and we are teaching  
together. She will be leaving  
for India on the 1st of Sept.

She will stay indefinitely.  
We are trying to disengage peace-  
fully - knowing we won't  
lose each other spiritually -  
perhaps we will come together  
again, or not, or in a new  
way - It is terribly painful  
but then that seems to be  
the human condition. It  
has been prolonged by my

unwillingness to break off  
abruptly. I don't know  
whether it is weakness or  
strength on my part. But  
maybe that isn't the point  
either. It just is.

My path should clear in  
the fall - I hope them to  
be more cheerful..

July 30

Dear Lucy -

Thank you for your letter.

I certainly have heard of Paid My Dues, and you will find that I am a subscriber.

I would of course like to contribute an article and if you are interested, I might like to contribute on a regular basis. I would like to do introductions to other women who are actively composing. I have met some interesting ones on my travels. Unfortunately your August 20 deadline is too soon for me at this time.

If you are interested in my writings, see NUMUS WEST. I have written for that magazine

the last two years.

AARON I. COHEN

P.O. BOX 9777  
JOHANNESBURG  
SOUTH AFRICA  
PHONE: 42-8738

~~14th September,~~ 1974.  
20-20-

Ms. Pauline Oliveros,  
Dept. of Music,  
University of California,  
LAJOLLA, Cal. 92038.

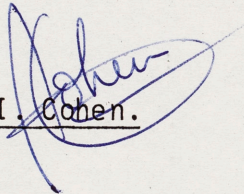
Dear Madam,

I am compiling the first biographical dictionary of the world's women composers of classical or serious music (past and present) for publication, if possible, by the end of this year.

I shall be grateful if you could let me have a short biography and a photograph, together with a chronological list of your compositions.

I enclose a questionnaire for completion by you and your kind co-operation would be much appreciated.

Yours faithfully,

  
A. I. Cohen.

Owing to the great response to this project,  
I expect that publication will take place in  
about 6 months time.

Encl.

THE WORLD'S WOMEN COMPOSERS  
of Classical or Serious Music.

FIRST BIOGRAPHICAL DICTIONARY edited by AARON I. COHEN

Surname (please print)

First Names (please print)

Date of Birth

Birthplace

Present Address

Domestic details (parents, marital status, general and musical education, etc.)

(please list your compositions overleaf) NATIONALITY

IF YOU DO NOT HAVE ENOUGH SPACE - PLEASE USE EXTRA PAPER

Please return as soon as possible to  
A. I. Cohen, P.O. Box 9777, Johannesburg 2000,  
South Africa.

(signed)





Department of Music



**YORK**  
UNIVERSITY

FACULTY OF FINE ARTS

4700 KEELE ST., DOWNSVIEW, ONTARIO M3J 1P3

January 16, 1975

Miss Pauline Oliveros,  
1602 Burgundy Road,  
Leucadia, California 92024  
U.S.A.

Dear Pauline,

Thank you very much for your kind letter. I received your letter in India just before I was leaving for Canada. I had a very nice time in India and all my concerts (I played 8 concerts) were of great success.

Sorry for the delay in sending my proposal and the personal resume. Please find enclosed the proposal and biodata. I am glad to inform you that I have been invited to present a paper on the folk music of South India and to demonstrate the folk rhythms on my drum at the conference of South Indian Studies at Berkeley, California, on March 22. I shall be coming with Lalitha and the kids. We want to spend a week or so, so that we can see some places. I hope I can meet you by then, and also I am interested in teaching this summer at Sandiego if that can be arranged. I will not be teaching at York this summer.

I am looking forward to meeting you in March.

With kind regards,

Yours sincerely,

Trichy S. Sankaran.

P.S. Lalitha joins me in sending our best greetings of the year and love to you.

# NATIONAL FEDERATION OF MUSIC CLUBS

DR. MERLE MONTGOMERY, PRESIDENT

NEW YORK, NEW YORK



April 16, 1975

DR. JULIA SMITH, *Chairman*  
International Women's Year

MS. VERNA GILLIS  
Special Projects Coordinator  
799 Greenwich Street  
New York, N.Y. 10014  
Tel. (212) 242-3374

Dear Composer:

I am coordinating a Special Project for the National Federation of Music Clubs to produce a three-record album of music by American woman composers. Composers Recordings, Inc. (CRI) has expressed interest in producing such an album and will be accepting scores, and tapes if available, which they will submit to their Board for approval. Only approved scores can be considered for the album.

I am presently fund raising to realize the budget for this project. Since we expect to be receiving some of the fund from the Ford Foundation, the following stipulations must be met:

- 1 - The score you send in for consideration must have never been recorded before.
- 2 - You must have a publisher who will publish the work, if accepted by CRI, in printed form within six (6) months of the recording date. Both the score and the individual parts must be published. However, if the piece has under five players, just a published score is required.

We do not expect to have any decisions on approved scores until next fall, and production is scheduled for early 1976 if we are able to raise the necessary money. You can submit your score at this time, however.

If you are interested in being considered for this project, kindly send score and tapes to:

Mr. Carter Harman  
Executive Vice President  
Composers Recordings, Inc.  
170 West 74th Street  
New York, N.Y. 10023

Be sure to enclose an accompanying letter that indicates that the score and tape are for consideration in the project being coordinated by Verna Gillis.

NATIONAL FEDERATION OF MUSIC CLUBS  
DR. MERLE MONTGOMERY, PRESIDENT • NEW YORK, NEW YORK



DR. JULIA SMITH, *Chairman*  
International Women's Year

MS. VERNA GILLIS  
Special Projects Coordinator  
799 Greenwich Street  
New York, N.Y. 10014  
Tel. (212) 242-3374

-2-

If you have any questions, please feel free to call me at the above telephone number. I will, however, be out of town during the months of June, July, and August.

Thank you.

Sincerely,

A handwritten signature in cursive script that reads "Verna Gillis".

Verna Gillis  
Special Projects Coordinator

# NATIONAL FEDERATION OF MUSIC CLUBS

DR. MERLE MONTGOMERY, PRESIDENT

NEW YORK, NEW YORK



April 16, 1975

DR. JULIA SMITH, Chairman  
International Women's Year

MS. VERNA GILLIS  
Special Projects Coordinator  
799 Greenwich Street  
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Tel. (212) 242-3374

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NATIONAL FEDERATION OF MUSIC CLUBS  
DR. MERLE MONTGOMERY, PRESIDENT • NEW YORK, NEW YORK



DR. JULIA SMITH, *Chairman*  
International Women's Year

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Special Projects Coordinator  
799 Greenwich Street  
New York, N.Y. 10014  
Tel. (212) 242-3374

-2-

If you have any questions, please feel free to call me at the above telephone number. I will, however, be out of town during the months of June, July, and August.

Thank you.

Sincerely,

*Verna Gillis*  
Verna Gillis  
Special Projects Coordinator

The Alard Quartet, String Quartet in Residence at Pennsylvania State University, is eager to program works by women composers and would like to obtain music on loan for examination. They are primarily interested in string quartets, but will also consider piano quintets. Moreover, Joanne Zagst Feldman, violinist with the Quartet, has indicated her willingness to pass along scores for woodwind quintet to the faculty quintet at Penn. State. Mention that you are a member of LWC and send works directly to Joanne Feldman, The Alard Quartet, 105 Music Building, University Park, Penna. 16802.

*Nancy Van de Vate*

# Women in American music: a bibliography

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*Brooklyn College, CUNY*

Nancy Van de Vate  
*League of Women Composers*

September 1, 1976

Dear Colleague:

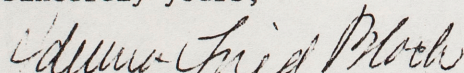
We are pleased to announce our grant from the National Endowment for the Humanities to compile a bibliography of works by and about women in American music in the areas of art, folk, and popular music from colonial times to the present. A wide range of literature, compositions, and reviews of literature and music will be included.

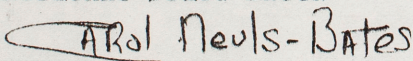
Traditionally women have played a vital role in American musical life, and yet women for the most part have remained invisible in histories of music in the United States. The bibliography will document the sources for women's activity as performers, composers, educators, and patrons in both the cultivated and vernacular traditions, and thus will be a primary research tool for the growing numbers of scholars working in women's studies. The bibliography will also be an important tool for providing access to compositions by American women; to date these scores have often been difficult to locate.

The project's staff will be gathering retrospective materials as well as filling in lacunae in current materials--both compositions and literature. The second feature of the project is the collection of author and composer abstracts. If you are a composer, we welcome your submission of a completed abstract form for each work. If as a writer or researcher you have information on literature, we welcome your submission of signed abstracts for literature. (See the enclosed forms.) Upon termination of the project during the summer of 1978, the bibliography will be published and generally available.

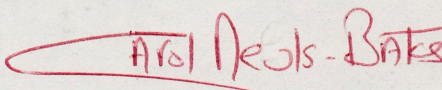
We look forward to hearing from you. Additional forms may be had for the asking. With all good wishes,

Sincerely yours,

  
Adrienne Fried Block

  
Carol Neuls-Bates

Dear Pauline Oliveros: Thank you for your note. Would you possibly be able to ask a student or assistant to fill out the forms? Unfortunately all our time must be spent in editing and keyboarding the composition half of the bibliography. We hope you can understand, and we look forward to hearing from you.



enc.

PERFORMING  
**ARTSERVICES** INC.

212-989-4953

463 WEST STREET • NEW YORK, N. Y. 10014

December 21, 1976

Dear Pauline,

Since Artservices has received a number of calls from people who are interested in buying records by the artists in the Sonic Arts Union, I am putting together a list of all the recordings made by the SAU artists.

I don't have a complete list of your recordings, and I'd like to. I'd really appreciate it if you would drop me a note with the record titles, serial numbers, and publishers.

Thank you very much,

*Virginia Pier*

Virginia Pier

STRAVINSKY BOND

25% COTTON FIBER USA



PERFORMING  
**ARTSERVICES** INC.

212-989-4953

463 WEST STREET • NEW YORK, N. Y. 10014

December 21, 1976

Dear Pauline,

After sending the letter asking for a recordings list, I realized that you are not a member of the Sonic Arts Union, but associated with them through Music with Roots in the Aether.

However, people have been calling, and I do want to give them information about your work.

Sorry about the mistake,

*Virginia Pier*

Virginia Pier

*Sent cv 1/1/77  
with  
attachments*

PO Box 1962  
Wheaton College  
Norton, MA 02766  
February, 17, 1977

Ms. Pauline Oliveros  
University of California  
San Diego, CA

Dear Ms. Oliveros:

As students in Pozzi Escot's twentieth century music course, we are interested in women composers who are currently involved in the music world. We are wondering if you would be willing to correspond with us in order to share some of your views on your own life and present achievements. Our hopes are that an invaluable experience will be gained in communicating with a contemporary composer.

We are hoping to hear from you soon.

Sincerely,

*Karen Woodworth*

Karen Woodworth  
group  
representative

Ms. Pauline Oliveros  
Dept. of Music  
University of California  
San Diego, CA  
3-19-77

Ms. Joan Elkins  
524 East Center Street #2  
Rochester, MN 55901

Dear Ms. Oliveros,

The Rochester Art Center is in the process of planning a month long celebration of women in the arts in the spring of 1978. We would like to devote one weekend to the field of music with emphasis on women composers. I am seeking information concerning women composers who would be interested in submitting their work for performance. It was suggested that you might be able to provide us with possible resources for our project.

The emphasis of the total project will be on contemporary women artists. We will feature a month long exhibit of a well known living artist and devote each weekend to what is presently being done in the field of art, literature, drama and music. Our plans in the field of music include a keynote speaker followed by a seminar, and a concert featuring contemporary compositions.

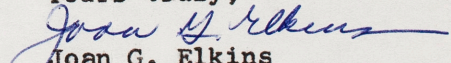
We would be very grateful if you could provide us with a list of names of women composers who might be interested in submitting works. We would like to include the following:

chamber orchestra (string and woodwind)  
woodwind quintet  
string quartet  
trios, duets, sonatas (any combination)

Your assistance will be greatly appreciated. Please contact me if you have any questions.

Thank you.

Yours truly,

  
Joan G. Elkins  
Rochester Art Center

April 26, 1977

Ms. Joan Elkins  
524 East Center Street #2  
Rochester, MN 55901

Dear Ms. Elkins,

The acceleration of interest in women composers, both historical and contemporary, has produced a ~~cor~~responding demand for information from me which I can no longer handle personally. Following is a list of women who are, or have been collecting such information. I suggest that you contact them. This is by no means a complete list but each person is known to me.

Judith Rosen  
16613 Oldham Pl.  
Encino, CA 91316

Heidi Von Gunden  
Westridge #1  
Carbondale, Ill. 62901

Tamar C. Read  
615 No. 38th St. #103C  
Grand Forks, NDD. 58201

Doris Hays  
679 West End Ave.  
New York City, N.Y. 10025

Anna Rubin  
147½ Sylvan St.  
Van Nuys, CA 91411

Annea Lockwood  
Baron De Hirsch Rd.  
Crompond, N.Y. 10517

Sincerely yours,

Pauline Oliveros  
Professor of Music

4517 Grove

Skokie, Ill. 60074

marcia cohen

3-20-77

Dear Pauline -

I hope you remember me from the Women Composers Workshop at UCSD in 1975. I would still like you to come and give a workshop for our New Music From Chicago series at the Art Institute.

I have applied for the Electronic Music and Recording Tech. position at UCSD and am very interested in the post. I don't know if you are a member of the Search Committee, but if you could help me in any way, I would appreciate it very much.

Please let me know if you would be interested in coming to Chicago.

Best regards,

marcia

April 25, 1977

Dear Marcia,

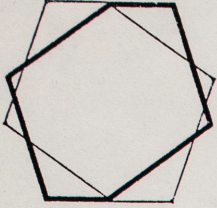
Thank you for your invitation to Chicago. Unfortunately, I am unable to accept at this time because of previous commitments.

I am not a member of the search committee. Your file will be reviewed fairly, along with the 60-80 other applicants for the job. The whole faculty votes on the candidate.

I wish you well.

Sincerely,

Pauline Oliveira



**The Graduate School and University Center**  
of the City University of New York

Ph.D. Program in Music  
Graduate Center, 33 West 42 Street, New York, N.Y. 10036  
212 790-4554

April 14, 1977

Pauline Oliveros,  
Center for Music Experiment,  
PO Box 109,  
University of Calif. at San Diego,  
La Jolla, CALIFORNIA 92037

Dear Pauline Oliveros,

We have embarked on a two-part research project whose general title is Women Composers in America. Firstly, we are collecting important historical materials through taped interviews with composers for the archival collection of the Project for the Oral History of Music in America (POHMA), a national project directed by Dr. Barry S. Brook, Executive Officer of the Ph.D. Program in Music at the Graduate School and University Center of the City University of New York. We think it is essential that women composers should be fully represented in this project. All tapes and transcripts are housed and preserved at CUNY for the future use of scholars and researchers.

The second aspect of our work is the planned publication of a book describing the musical, sociological and personal experiences of women composers in America and elsewhere. As this has been a neglected area, our book is receiving very encouraging responses.

We shall be delighted if you would agree to participate in our research, and shall be in touch soon to arrange a convenient time and place.

Sincerely yours,

Ruth Julius  
Elizabeth Wood

Annea Lockwood has told us that you will be coming to New York within the next few weeks. Might there be a place and time where we can contact you in New York? Can you please let us know in advance as we are most anxious to meet. Thank you.

April 26, 1977

Ruth Julius  
Elizabeth Wood  
Graduate Center:  
33 West 42 Street  
New York, N.Y. 10036

Dear Ms. Julius and Ms. Wood,

The acceleration of interest in women composers, both historical and contemporary, has produced a corresponding demand for information from me which I can no longer handle personally. Following is a list of women who are, or have been collecting such information. I suggest that you contact them. This is by no means a complete list but each person is known to me.

Judith Rosen  
16613 Oldham Pl.  
Encino, CA 91316

Heidi Von Gunden  
Westridge #1  
Carbondale, Ill. 62901

Tamar C. Read  
615 No. 38th St. #103C  
Grand Forks, N.D. 58201

Doris Hays  
697 West End Ave.  
New York City, N.Y. 10025

Anna Rubin  
14757½ Sylvan St.  
Van Nuys, CA 91411

Annea Lockwood  
Baron De Hirsch Rd.  
Crompond, N.Y. 10517

Sincerely yours,

Pauline Oliveros  
Professor of Music



2515 NW Mulkey  
Corvallis, Ore 97330  
20 April 1977

Pauline Oliveros  
Dept of Music  
U of C--San Diego  
PO Box 109  
La Jolla, CA 92037

Dear Ms. Oliveros:

During Judy Chicago's presentation here the other evening, she mentioned that a woman named Anna? and you were presently working on a project on women in music. This has been a great interest of mine in my undergrad work at the University of Oregon and I am anxious to explore it in further depth. My particular area of interest is women composers in the Middle Ages and Renaissance although any aspect of the subject intrigues me. If you are still working on the project or if you could refer me to the woman who is, I am wanting to be in touch with you as well as ~~to~~ be involved.

I also have an interest in your work in electronic music. Be it known that you were the only woman composer mentioned in my 20th Century Music History class last year. Kudos.

Sincerely,

*Linda LeRoux*  
Linda M. LeRoux

April 26, 1977

Linda M. LeRoux  
2515 N.W. Mulkey  
Corvallis, Ore 97330

Dear Ms. LeRour,

The acceleration of interest in women composers, both historical and contemporary, has produced a corresponding demand for information from me which I can no longer handle personally. Following is a list of women who are, or have been collecting such information. I suggest that you contact them. This is by no means a complete list but each person is known to me.

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697 West End Ave.  
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14757½ Sylvan St.  
Van Nuys, CA 91411

Annea Lockwood  
Baron De Hirsch Rd.  
Crompond, N.Y. 10517

Sincerely yours,

Pauline Oliveros  
Professor of Music

# Journal of Social and Biological Structures



ACADEMIC PRESS

24-28 Oval Road, London NW1 7DX, England  
111 Fifth Avenue, New York, NY 10003, USA

## CHIEF EDITORS

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TELEPHONE: (805) 684-5621

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Alden Memorial, Room 3,  
Worcester Polytechnic Institute,  
Worcester, Massachusetts 01609, USA  
TELEPHONE: (617) 753-1411, ext. 449

July 25, 1978

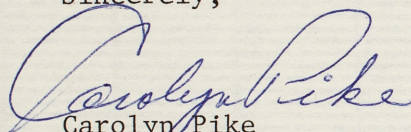
Dr. Pauline Oliveros  
Department of Music  
UNIVERSITY OF CALIFORNIA, SAN DIEGO  
LA JOLLA, CALIFORNIA 92093

re: W-38

Dear Dr. Oliveros:

We have received a manuscript from Dr. L. Ingber  
entitled "Quantum Attention Theory" (abstract  
enclosed). Would you have time to review this  
paper for us?

Sincerely,

  
Carolyn Pike

P.S. Would you be able to send us the names  
and addresses of potential referees on  
this paper?

December 13, 1979

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

Dear Ms. Mead,

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

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

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

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

I will look forward to your answer.

Sincerely yours,

*Pauline Oliveros*

Pauline Oliveros

PO/ac

9/3

Pauline —

Still another "final" version of the "missa conciete" — the last for a while.

And still another "thank you" for all that you, your music and ideas have meant to me and my living.

I'd be most interested to know what you're into at present and what's been interesting you most recently. I read about "CROW TWO" — any chance we could do it? What are the "requirements" — score?

Under separate cover: a tape of a performance of Sanctus from this past Spring. Not the best performance, but general feeling and shape are there.

Hello to him and other friends in L.J. — particularly the Neer. Ror

9/3

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MUSICIANS' BIOGRAPHICAL INVENTORY: WOMEN

This inventory consists of 308 multiple choice items designed to assess biographical experiences of women musicians. Its purpose is to identify those experiences or factors which encourage or inhibit the development of women musicians. It is hoped that information gathered from the data will be useful in guiding young female musicians and those who are responsible for nourishing their potential.

Many of the questions are repetitive: they are designed to point out varied facets, changes, or shifts during years of growth and maturation. Please write the number of your choice (usually 1 through 7) before the number of the question. It is preferable that you select the best answer from the choices given; however, should you find this impossible, you may jot down your own alternative directly on the inventory. When an answer is impossible, omit the question. If a parent died or was not present, consider a step/foster parent, a guardian, or the closest male/female relative when you answer related questions. Perhaps some of you did not attend a conventional elementary, junior high, middle or high school; consider your age level rather than your school when answering related questions.

Your responses will be analyzed by a computer as part of a group. Your personal identity and responses will not be disclosed.

Please return the Musicians' Biographical Inventory: Women along with Describe Yourself by Nov. 15 (?). A self-addressed, stamped envelope is enclosed. *Hopefully at least, Dec. 1-5.*

Thank you for your help with this project.

*Sincerely,*  
*Laree M. Trollinger*  
Laree M. Trollinger  
*Prof. Oliveros: you were a pleasure to talk with. I hope this won't add too much extra pressure to your schedule. If it's any consolation, highly creative people, according to research, usually work best under some pressure. If you have any questions, please call me collect at my home: (215) 678-9482.*

Consulted for your biography; returned  
with thanks for your possible later use.

Prof. Pauline Oliveros  
Dept. of Music  
University of California  
Davis, Calif. 95616





MUSIC DEPARTMENT

STATE UNIVERSITY OF NEW YORK AT ALBANY  
1400 WASHINGTON AVENUE  
ALBANY, NEW YORK 12203

## Electronic Music Studio

# The Synthesizer - Eating Aardvark

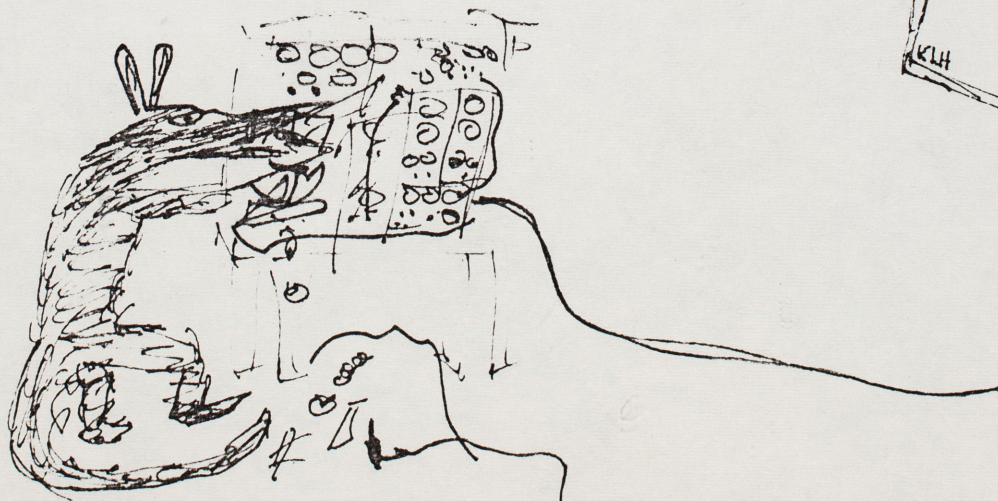
### ALERT!

The first sign of damage, noticed on January 13 at 8:30, was a bite-sized chunk of faceplate missing from the lower left-hand corner of a voltage-controlled amplifier. Intensive testing indicated that a resistor was partially devoured. There was a subtle but definite scent of chutney in the air.

Detailed questioning of security guards ascertained that an aardvark had been seen near the water tower with a small suitcase (believed to contain some napkins and utensils) and carrying a bottle of Nuits-St.-George 1964. He is believed to be elusive but charming when cornered. He has been heard to sing the Passion According To Walter Carlos.

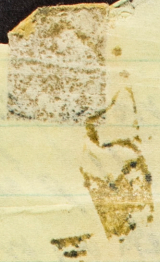
He is dangerous to synthesizers. If you notice ketchup in your studio, check your capacitors. Alert your student assistants.

This is a public service announcement.



Pauline: Here are some more pieces  
for the Library. I will play Mizelle's  
original duets for the Austin & Luneta on Mon. - Mizelle is writing the notes.  
The Hellermann pieces could go either on Mon 21st or  
March 1 - evening. - The composer is currently sending notes.  
The Chalabe pieces should go on the March 1 concert.  
Notes are enclosed in the box.

Get well soon.  
Warren



[WARKEN  
BURT]

Klickitat Ride

So Pauline,

you were one of the last people to  
ride the Klickitat. — what did you  
do to the Sidney dock?

I'm serious about Asia in the fall of  
'80 — where shall we meet? Peking in  
September? Rangoon in October? Kerala  
in November? Why not??

our hill then —

Walter