Overview of the Collection

Repository: University of Redlands
Armacost Library
1200 E. Colton Ave
Redlands, CA 92373

Creator: Childs, Barney, 1926-2000

Title: The Barney Childs Collection

Date: 1926-2000


The collection includes correspondence, creative works, newspaper clippings, documents, images, event and concert programs, and materials from the New Music Ensemble, which Childs oversaw during his tenure at the University of Redlands.

The collection documents all aspects of Childs’ musical and intellectual life, including manuscript scores, program notes, fiction, poetry, criticism, articles, music reviews, lectures, and courses taught.

Notable correspondents include John Adams, Elliott Carter, Joel Chadabe, Carlos Chavez, Aaron Copland, Charles Ives, Richard Kostelanetz, Gordon Mumma, Pauline Oliveros, and La Monte Young.

Historical Sketch

Born in Spokane, Washington, on February 13, 1926, Barney Childs was a composer and scholar of both music and English literature. Childs earned a BA at the University of Nevada, a BA and MA in English Language and Literature at Orion College, Oxford University, and a Ph.D. in English and music from Stanford University. He also served in the Armed Forces and was a Rhodes Scholar.

Childs was largely a self-taught composer, though he studied with Carlos Chavez and Aaron Copland at Tanglewood and Elliott Carter in New York. By the late 1950s, his pieces were being performed throughout the United States.


Childs was active with numerous publications throughout his career. He served as poetry editor of
Genesis West and co-editor of The New Instrumentation book series. He co-founded Advance Recordings and served as an associate editor for Perspectives of New Music. Childs joined fellow University of Redlands faculty member Phillip Rehfeldt for the commissioning series "Music for Clarinet and Friend," and co-edited the book Contemporary Composers on Contemporary Music with Elliott Schwartz.

Barney Childs passed away on January 11, 2000, leaving behind over 160 compositions and the poetry text The Poetry-I Book. A collection of Childs' manuscripts is currently held in the special collections department at the University of Redlands.

Scope and Content Note

This collection documents aspects of Childs’ personal, professional, intellectual and artistic life through correspondence, newspaper clippings, photographs, published and manuscript documents, musical scores, programs, ephemera and realia. The collection particularly emphasizes Childs’ work as a composer, teacher, and musician.

Administrative Information

Acquired From: The original Barney Childs Collection was obtained in 2000 from the executors of Childs’ will, consisting of numerous boxes of correspondence, writings, score manuscripts, photographs, newspaper clippings, and concert programs. Friends, colleagues and former students of Childs have contributed additional materials.

Restrictions on Access: There are no restrictions on research use of this collection.

Restrictions on Use: Prior permission from Armacost Library must be obtained in writing before any portion of this collection can be published or reproduced, as well as permission from the writer or estate of writer of any correspondence. Scores and recordings may be under copyright and require permission from the rightsholder for purposes outside of academic fair use.

Preferred Citation Method:

Author name (if known), Item name. (date, if known) Barney Childs Collection, Armacost Library Special Collections, University of Redlands.

Example Citation:

Barney Childs and Bennett. (1949) Barney Childs Collection, Armacost Library Special Collections, University of Redlands.
Outline of the Collection

I. Letters
   a. Personal
   b. Publishers
   c. Organizations
   d. Teaching

II. Creative Activity
   a. Manuscript scores
   b. Fiction and poetry
      i. Poems
      ii. Stories
      iii. Theatrical
   c. Scholarship
      i. School assignments by course
      ii. Dissertation
      iii. Notes and research ideas
   d. Articles
   e. Interviews
   f. Reviews
   g. Lectures
   h. Addresses
   i. Teaching materials
   j. Student Poetry
   k. Recordings

III. Sources
   a. Books
   b. Book chapters and excerpts
   c. Journal issues
   d. Journal articles
   e. Newspaper articles
   f. Poetry
   g. Scores

IV. Documents and Ephemera
   a. Photos
   b. Documents
   c. Artist and organization catalogs
   d. Miscellaneous ephemera

V. Events
   a. Musical concerts
      i. Works by Childs performed at University of Redlands
      ii. Works by Childs performed elsewhere
      iii. Other University of Redlands concerts
iv. **Other concerts elsewhere**

b. Art shows

c. Poetry readings

d. Theatrical performances

e. Academic conferences

VI. New Music Ensemble

a. Concert programs

b. Manuscript scores

VII. Advance Recordings

a. Correspondence

b. Legal Agreements

c. Order Forms

d. Newsletters

e. Reviews

f. Liner Notes

g. Cover Art

---

**Separation List**

This is a list of Barney Childs collection items found in the circulating library collection and rare book room, not housed with the rest of the special collection. Records for these items are also found in the [Armacost Library catalog](#).

**Published Books and Scores (circulating)**

These items are available for checkout on the 3rd floor of Armacost Library.


**Published Books and Scores (Unprocessed)**

As of Fall 2013, these scores are stored in Technical Services awaiting processing. Please contact Armacost Library for assistance.


---. Barnard II.

---. Brass Quintet I.

---. Brass Quintet II.

---. Brass Quintet III.
---. Brass Quintet IV.
---. Brass Trio.
---. Changes.
---. Clarinet Piece.
---. Cold Music
---. Day Sequence
---. Divertimento
---. Duo for Flute and Bassoon
---. Edge of the World
---. Glasse of Truth
---. Heal Me, O Lord.
---. Horn and Oboe Music.
---. Interbalances I.
---. Interbalances II.
---. Interbalances III.
---. Interbalances VI.
---. JD
---. Keet Seel
---. Lynn Valley
---. Mosaic on a Theme by Balakirev
---. Mr. T His Fancy
---. Music for Cello
---. Music for Contrabass and Friend
---. Music for One Player
---. Music for Trombone and Piano
---. Music for Winds
---. October Music for Two Trumpets
---. Quartet Fantasy for Four Tubas.
---. Quartet for Bassoons
---. Quartet for Flute, Oboe, Double Bass and Percussion
---. Question of Summer
---. Sky Visit.

**Published Scores (Noncirculating Rare Book Room)**

As of Fall 2013, access to these manuscripts is restricted. Please call the reference desk at (909) 748-8878 to schedule an appointment to view a manuscript.


**Compact Discs (2nd floor)**

These items are available for checkout on the 2nd floor of Armacost Library.

- *Sierra Wind Quintet. A Box of Views With the Sierra Wind Quintet*.  Lomita: Cambria, 1989.  *M556.A52 B69* [Includes *A Box of Views* by Childs]

**Records (2nd floor)**

These items are available for checkout on the 2nd floor of Armacost Library.


[Return to Outline of the Collection]
Items donated to the Barney Childs collection

These items have been donated to the Barney Childs collection since the initial bequest by friends, colleagues, students and others related to Childs.

Lucas, Arel.

Correspondence

Christmas card from Childs containing Childs’ four-voice rearrangement of Charles Ives’ setting of “Little Star of Bethlehem,” undated.

Creative Works

“Vocation of the Mirror” by Barney Childs. The Humanist, date unknown.

Photocopy of “Four Poems” by Barney Childs from the first issue of Logos (the University of Nevada student poetry journal that Childs co-founded).

Periodical clippings

Obituary for Barney Childs published in Stanford University Department of English magazine.

Documents

Photo of Barney Childs at his desk.

“Barney Childs.” Printout of finding aid from special collection at University of Akron, date unknown. Available online at http://www.uakron.edu/ssma/composers/Childs.shtml

Programs


“Childs Fest 2012: Two Nights of Music by Barney Childs.” Tuesdays at Tom’s Place, 3111 Deakin Street, Berkeley. March 28-29, 2012. Program for a two day music festival featuring Childs’ compositions. (6 copies)

“Music for Voice and Piano” by Barney Childs. San Francisco Tape Music Center, Inc. December 15 [year unknown].
“Bon Voyage.” Play Box Theatre, February 24-25 [year unknown].

**Rehfeldt, Phil.**
Box of materials including Childs scores, works commissioned in the “Music by Clarinet and Friend” series. Books on woodwind technique authored by Rehfeldt in the library Special Collection.

**Stevens, Susan.**
Oil painting of Barney Childs.

**Ward-Steinman, David.**

*Letters*
Ward-Steinman, David. April 4 (year unknown).

*Manuscript Scores*
*Couriers of the Crimson Dawn* (1977)
*Music for Contrabass and Friend* (1964)
*Night Land* for flute (1955)
*Of Place, as Particular* for soprano (1973)
*Seven Epigrams* for soprano and clarinet (1964)
*Stances for Flute and Silence* (1963)

*Poetry*

---. “The Keyhole” and “Evolution Lake” from *Three Sierra Poems*. Undated photocopy.

“The Tracker” and “White Mountain 1944”. Undated photocopy.

“Big Pine Creek” and “Eureka Valley”. Undated photocopy.

“Somerset: Winter 1949” and “Words to be Spoken in Colby Meadow.” Undated photocopy.

*Documents*

**Weston, Daniel.**
“The Butterfly.” 2pp score of a guitar composition authored while the composer studied with Barney Childs.
1 pp. typed reflection by Weston on the experience of studying with Barney Childs at the University of Redlands.

Return to Outline of the Collection

**Container List**

This is a list of Barney Childs Collection items housed in the special collection room. Records for individual items are not found in the catalog.

As of the Spring 2013 semester, these materials are in storage awaiting transfer to the 2nd floor Special Collections room. Please contact the reference desk at (909) 748-8878 to arrange an appointment for access to Special Collections.

**Series I: Correspondence**

**A. Personal Correspondence**

Letters of a personal nature addressed to and from Childs’ acquaintances, organized by correspondent.

**Box 1 (A-H)**

Ahlstrom, David. Eastern Illinois University.
Aldis, Maying.
Alexander, David. Rhoads Scholarship Trust.
Allen, Bill. 6/4/73, 12/95.
Ashley, Robert. 1/5/1965.
Asia, Daniel.
Atovsny, Sheldon.
Aubire, Anna. 9/14/1954.
Berve. c.9/10/1993.
Bleibtreu, John. Poetry Center.
Boehnlein, Frank. Texas Women's University.
Borishansky, Elliot. c.12/1971.
Bowling, Margaret. c.12/23/1983, 12/21/1987
Brant, Henry.
Brickner, Brad. 10/10/1983.
Brown, Michael. 12/26/63, 8/30/63.
Bunke, Jerome. 5/10/1974.
Burtrey, Frank.
Cambodia, John. 8/21/1984.
Casals, Marta. 4/26/1972.
Chadabe, Joel. 6/10/1972.
Champine, Marie C. c.4/10/1964.
Chan, Evelyn. 12/21/1983.
Chatterji, N. 7/13/1968.
Chavez, Carlos. 10/12/1953.
Childs, Barney to Susan Stevens. Mid-1970's to late 1980's.
Childs, Dijre. 6/30/1966. 3/14/1968.
Chittenden, Candy. c12/15/1984, c.7/2/1986.
Clements, Tony.
Coffis, Jimmy. 10/6/1936.
Colbrun, Stephen.
Cowles, Darlene. Chicago Society of Composers.
Creditor, Bruce M. c.6/26/1974.
Culbertson, Dawn. 1/31/1990.
Cummings, Barton. Late 1960's through early 1970's.
Curran, Alvin. 7/18/1978.
Davidson, Audrey. Western Michigan University. 12/22/1970.
deMonye, Marie-Christine. New Mexico State University.
Dexter, Marilyn.
Dietz, Harold. c.4/12/1946.
Divant, Kay.
Dumas, Doyle. Southeast Missouri State University. 11/12/1985.
Elkus, Johnathan.
Ellis, Merrill. North Texas State University. 8/2/1968.
Engman, John and Kathleen. c.12/10/1984.
Epstein, Selma. 11/1/1986.
Eschweiler. Fergus Falls Community College. c.9/16/1974.
Finley, Dawn.
Flavin, Mary.
Fuller, Deborah. c. 7/30/1990.
Garrett, James Alfred. 12/16/1987 (includes photos of Dirje, Barney Childs, and the Garrett family),
1/26/1988 (invitation to the wedding of Dirje Andrea Childs and James Alfred Garrett)
Giannatti, D.E.
Gilbert, Alice. c.7/9/1974.
Gordon, Camille.
Greer, Rebecca. 5/14/1975.
Greeson, Jim. University of Arkansas.
Gustafson, Rick. 1970's.
Harvis, Bill.
Harwell, Larry and Doris.
Hennig, Arthur. 6/18/1975.
Hentzell, Shirley. 6/6/1971.
Hey, Dean Edgar. 7/30/1969.
Higgins, Elliot. c.3/7/1966.
Hoag, Chaz. c.9/7/1987.
Holt, Kroll. c.8/31/1967.
Howell, Tom. 8/16/1970.
Hughes, D. 1/12/1978.

Return to the Outline of the Collection

Box 2 (I-R)

Ives, Mr. and Mrs. Charles. 2/24/1954.
Johnson, Roger. 8/21/1977.
Johnston, Ben.
Johnston, Ben.
Johnston, Betty.
Joice, Fred and Jackie. c.12/12/1983.
Kleiman, Stephen. 8/19/1975.
Kluge, P.
Korte, Karl. University of Texas at Austin. 9/14/1987.
Kralovec, William Prewitt.
Kssachevsky, V. 8/30/1955.
Kulka, Jiri. 7/17/1981.
Kurka, Mary S. 1/7/1958.
Kurtz, Eugene. 3/11/1940.
Kurzmack, James. c.8/18/1974.
Landsman, Jerome. 1/5/1966.
Laut, Ed. University of Kansas.
Layzer, Arthur. 1/30/1964.
Leasor, James. 2/26/1975.
Leising, Mary. 8/13/1971, c.10/1/1971.
Lubet, Alex. University of Minnesota. 5/18/1995.
Malik, Karl.
Marion, S. c.10/12/1971.
McLean, Barton. Indiana University at South Bend. 4/13/1975.
Mesel, Pat. 5/2/1983.
Miller, H. San Jose State College. 8/9/1945.
Miller, Read. 4/18/1995.
Miller, Steve.
Montgomery, Sherman.
Moore, Richard. c.3/30/1966.
Morris, George.
Mow, Charlie.
Neuenfeldt, Meric-Vance.
Newlove, John. 1960’s.
Newlove, John. 1970’s.
Newlove, John.
Newlove, John and Susan. 1980’s.
Newton, George. 1/10/1987.
Oliver, D.
Oliver, Sam. 10/14/1988.
Otte, Al.
Pardue, Bill and Suse. c.10/21/1966.
Parsons, Michael. 3/20/1984.
Patchen, Kenneth. 1/18/1948.
Peele, Russell. 5/1/1970.
Pellman, Sam. Hamilton College. 4/6/1983.
Pickering, Mike. 4/5/1984.
Pierce, Alexandra. University of Redlands.
Pietsch, Edna Frida. 2/1/1971.
Porter, Quincy. 10/19/1953, 4/17/1953.
Portland, R.
Pritchard, Bill.
Rabensteiner, Dorothy. 11/30/1970.
Rafael, Sam. 5/12/1948.
Reese, Sam. 3/22/1970.
Reinhart, Ronda.
Robb, John Donald.
Rodgers, David. 5/24/1984.
Roling, Constance. 7/26/1971.
Rostad, P.C. ?/?/1971. (envelope only)
Sander, Lou.

Box 3 (S-Z)
Sander, Lou.

Return to the Outline of the Collection
Schroeder, Phillip. 11/16/1981.
Scott, June Patricia.
Seitz, Paul.
Shin, Eileen. 7/14/1995.
Sievers, Sherry. 4/19/1975.
Smith, Stuart or Silvia. 1970's, 1980's.
Snyder, Ellsworth. 7/28/1976.
Sollberger, Harvey. 12/18/1971.
Sommer, Fred. 3/24/1967.
Sordon, Susan.
Stacy, William.
Stamm, J.R. c.4/30/1959.
Steele, Jan. Practical Music.
Stephens, Al. 2/7/1966.
Swanson, Philip. University of Arizona. 7/12/1971.
Sweeting, Orville. 8/6/1969.
Trachtenbert, Stanley. Texas Christian University. 9/7/1982.
Turetzky, Bert. 1960's.
Turetzky, Bert. 1970's.
Turetzky, Bert. 1980's.
Turetzky, Bert. 1990's.
Turetzky, Bert.
VanOstrand, George. 8/19/1965.
Varney, Bill. University of Arizona.
Verzosa, Noel. 7/1/1997.
Ward-Steinman, David. 1980's.
Warfield, Gerald. c.6/12/1976.
Weiss, Joe.
Weiss, Mark.

Westergaard, Peter.  6/12/1974.


Whiting, L.  2/12/1971.


Windor, David L.  University of Arizona.  5/8/1959.

Winsor, Phil.  1960's, 1970's.

Winkler, Peter.  Stony Brook.  9/30/1987.


Writ, Robert.

Wussow, R., 10/22/1970.


Young, La Monte.

Young-Kwang, Nam.  University of California, San Diego.

Yungkans, Jonathan.  8/16/1983.


Zall, Lee.  2/1/1996.

Ziens, Joseph.

Unknown correspondents:

  2/10/1983. Gerry
  1/26/1987. D?
  2/14/1988 V. and Tom

Return to the Outline of the Collection
Publisher Correspondence

Box 4

Copyright


Interbalances III. 1/22/1979. Request of proof of transfer of copyright back to Childs from American Composers Alliance. 2/1/1979. Transfer of copyright back to Childs from Tritone Press.

Rights Change Requests


Any Five and Jack's New Bag.

10/11/1966. Childs to American Composers' Alliance. Request to have publishing rights transferred to Composer/Performer Edition.


10/7/1966. Request from Composer/Performer Edition to publish pieces.

3/22/1980. Notice that performing rights of 6 Gamut Studies has been transferred from BMI to Music for Percussion.

6/8/1967. Letter informing Childs that the performing rights of Nine Choral Fragments, Music for Almost Everybody, Music for Bass Drum, Music for a Celebration, Oboe Piece for Jackson Mac Low, and Music for Singer have been assigned to American Composers Alliance, and that his publishing agreement with BMI Canada must include a rider stating that publishing rights are subject to the rights of ACA. Three copies of rider enclosed.

Music for Two Flute Players.

4/19/1966. Letter informing Childs that the rights of above-stated piece have been assigned to ACA, and that his publishing agreement with Theodore Presser Co. is subject to said rights. Three copies of rider enclosed.

4/19/1966. Letter informing Childs that the rights of above-stated piece have been assigned to ACA, and that his publishing agreement with Merion Music Inc. is subject to said rights. Three copies of rider enclosed.

6/8/1967. Letter informing Childs that the performing rights of Nine Choral Fragments, Music for Almost Everybody, Music for Bass Drum, Music for a Celebration, Oboe Piece for Jackson Mac Low, and Music for Singer have been assigned to American Composers Alliance, and that his publishing agreement with BMI Canada must include a rider stating that publishing rights
are subject to the rights of ACA. Three copies of rider enclosed.

3/22/1980. Notice that performing rights of 6 Gamut Studies has been transferred from BMI to Music for Percussion.

Permission to Reprint/Use

Robert Winslow. 10/16/1968. Asking Childs to use a score for the Boston University, School of Fine and Applied Arts Wind Orchestra program.


American Composers Alliance. 6/13/1975. Childs request reprint on behalf of Roger Johnson for Somewhere and Variation on a theme of Harold Budd. Including two request forms partially filled out by Childs.

Francis Levy. Grove Press. 8/19/1975. Letter granting permission to use four to five lines from ‘The Cities’ by Paul Blackburn in your Trio For Clarinet, Cello and Piano.


Susan Brailove. Oxford University Press. 12/14/1984. Letter granting Childs permission to use The Warlock Song as the basis for Sleep, and Then Going On.

Earle Page College Foundation. Duff Forbes. 7/24/1985. Permission to reprint for Childs Heaven to clear when day did close, for a record performed by John McCabe.


Publisher Contracts


BMI Canada Limited. Music for a Celebration. 6/5/1967. (2 copies)
BMI Canada Limited. Oboe Piece. 6/5/1967. (2 copies)
Media Press. Of Place as Altered. 10/14/1974.
Theodore Presser. Music for Two Flute Players. 7/21/1965. Three letters from publisher, one from Childs demanding immediate publication of work per the contract.
Tritone Press. Seven Epigrams. 2/17/1964.
Tritone Press. Seven Epigrams. 5/18/1967.

Royalties

ABC Records. Trio for Cello. 3/31/1975


Berandol Music Ltd. 9 Choral Fragments. 4/30/1993.

BMI. Unknown. 9/30/1979.


Harry Fox. Woodwind Quintet No. 2. 1/12/1971.


Invoices

American Composers Alliance. Divertimento for Clarinet and Oboe. 2/22/1983.


The University of Wisconsin. Letter regarding a bill. 6/10/1970.


General Publisher correspondence

American Composers Alliance.
105 letters involving the Second Symphony, Three Players I, October Music, 9 Choral Fragments, Heal Me, O Lord, Music for Cello, This is the Praise of Created Things, Any Five, Music for Trombone & Piano, Quodlibet for Singers, Seventh String Quartet, Four Feathers, Operation Flabby Sleep, Barnard I, Barnard II, Quintet for Harp and Strings, String


American Composers Alliance Library. 61 letters. 1960's. Instrumentation forms.


Contemporary Music Review. 8/9/1990 (envelope only)


Media Press. 4 letters involving Four Feathers, Fifth Wind Quintet. 6/15/1969, 5/21/1969,
1970 catalog, stapled to letter from Bill Duckworth mentioning Four Feathers and copy of Harry Fox Agency letter giving permission to record Tiajuana Taxi.
1972 catalog.
Merion Music. Postcard from Netty Simons announcing that three band works are now available for order. 10/29/1985.
Okra Music. 6/17/unknown. Catalogs.
Oscar Mayer Foods Corporation. One with Nineveh and Tyre. 2/26/19991.
Perspectives of New Music. 5 letters. 1980's.
Renaissance Society of America. Teares or Lamentacions. 4/18/1960.
Smith Publications. 2 letters. 4/1/1974, 3/17/1985
Theodore Presser Company. 2 letters involving Music for Two Flute Players. 9/30/1968, 5/10/1979

Return to the Outline of the Collection

Organizational Correspondence

Box 4
Arizona State Music Teachers Assoc. Thanks for panel session participation. 10/27/1964.
Eastern Virginia Brass. List of Childs' pieces performed by group. 5/25/1982.
MacDowell Colony.
N.D. Notice of article based on Colonist's questionnaire.
Map of “Property belonging to the Edward MacDowell Association.”
Montagnana Trio.
N.D. Acknowledgement of receiving of piano part.
5/2/1973. CRI recording.
Palo Alto High School. Class reunion notification. c. 8/27/83.
Stanford University. Permission to use Dr. Sanford's name on a Stanford street. 3/18/1957.
Synchronia.
Tide Water Music Festival.
5/10/1983. Overture to "Measuring a Meridian" will be performed.
University of Arizona.
9/30/1965. Donation of personal items to library.


University of Guyana.
7/16/1966. Resit Examination.

University of Redlands. Outstanding Teaching Award. 5/13/1983.

Wisconsin College Conservatory.
3/22/1972. Letter from fellow faculty member?

Wisconsin Contemporary Music Forum.

WSU River Falls. Thank you note. N.D.

Return to the Outline of the Collection

Teaching Correspondence

Box 4

Request asking Childs to lecture for one of his friends/or former collegues’ 20th century music class. 2/8-4/8 [year unknown].

Request for a visit from Childs, Wisconsin College Conservatory. 11/2/1970.

Return to the Outline of the Collection
Series II: Creative Activity

Manuscript Scores
As of Spring 2013, these scores are in storage awaiting transfer to Armacost Library’s new Special Collections room. Please contact Sanjeet Mann, Electronic Resources Librarian, at (909) 748-8051 or sanjeet_mann@redlands.edu for assistance with access to scores.

Any Five (1977). Parts for keyboard, strings 1, 2, voice, brass, wind 1, 2, percussion.
37 Songs (n.d.) Full score for piano. Under copyright to American Composers Alliance.
81 Licks for Trombone (1983). Full score.
Barnard I (1968). Full score for Bb clarinet and piano. Under copyright to American Composers Alliance.
Barnard II (1968). Full score for oboe and bassoon. Under copyright to American Composers Alliance.
Bayonne Barrel and Drum Company (1968). Parts for piccolo, flute, oboe, Eb clarinet, Bb clarinet, bass clarinet, bassoon, alto saxophone, tenor saxophone, baritone saxophone, trumpet, trombone, tuba, percussion 1, 2, piano. Under copyright to Pembroke Music.
Big 4 (1990). Instructions and parts for flute (doubling on piccolo and alto flute) and oboe (doubling on oboe d’amore and English horn)
Blue Bells of Scotland (n.d.). For tuba and piano. First page of full score and most of tuba part.
A Box of Views (1988). Full score for flute, oboe, Bb clarinet, F horn, bassoon.
Brass Quintet (1954). Full score for Bb trumpet 1, 2, F horn, tenor trombone, F-attachment trombone. Under copyright to American Composers Alliance.
Brass Quintet No. 2 (1962). Full score and parts. Under copyright to American Composers Alliance.
Brass Quintet No. 3 (n.d.). Full score. Under copyright to American Composers Alliance.
Brass Quintet No. 4 (1975). Full score and parts for Bb trumpet 1, 2, horn, trombone, and tuba. Under copyright to American Composers Alliance.
Brass Trio (1959). Full score for Bb trumpet, F horn and trombone, and trumpet part only. Under copyright to Orka Music.
Burletta (1979). Full score for percussionist (wood sticks).
Closing Music I (1964). Full score for one unspecified instrument, presumably cello. Under copyright to American Composers Alliance.
Closing Music II (1967). Full score for flute, oboe, viola, contrabass and piano.
Continuance in Seven Parts (1979). Full set of parts only, scored for concert band.
Concert Piece for Tuba and Band (1977). Full set of parts.
Concerto for Tympani and Orchestra (1989). Full score and parts.
Counterpoint for String Quartet (n.d.). Full score.
Crab on the Mirror (n.d.). Full score for violin and cello.
Crucifixus for Mixed Chorus (n.d.). Full score.
Day Sequence II (1970). Full score for clarinet, bassoon and percussion.
Divertimento (1951). Parts for oboe and clarinet. Under copyright to American Composers Alliance.
Divertimento (1953). Full score and parts for trumpet, horn and trombone.
Double Variations (1961). Full score for orchestra.
As Endless Autumn (1978). Full score for SATB chorus, horn, and oboe.
Featuring “Mighty” Joe Nowhere und die Greater Wairobi All-Stars (1978). Parts for players 1, 2 and 7 only.
Four Involutions for English Horn (1955). Full score.
Four Pieces for Six Winds (1977). Full score and parts for flute, oboe, Bb clarinet, Bb or Eb saxophone, horn and bassoon. Under copyright to Dorn Publications.
At the Gates of Summer (1958). Full score for SATB chorus.
Heal me, O Lord (1964). Full score for SATB chorus, trombone and piano. Under copyright to American Composers Alliance.
Heaven to Clear When Day Did Close (1980). Full score for piano.
Horn and Oboe Music (1965). Full score for horn and oboe. Under copyright to American Composers Alliance.
Hungarian Peasant Songs (n.d.). Full score of Barney Childs’ arrangement of piece by Bela Bartok.
Incidental Music to “Foreign Students” (n.d.). Full score and parts for orchestra.
Instant Winners (1986). Full score for Eb clarinet.
Interbalances II (1962). Full score for viola and any solo instrument. Under copyright to American Composers Alliance.
Interbalances III (1962). Full score for cello and other instruments. Under copyright to American Composers Alliance.
Interbalances IV for trumpet and optional narrator (1962). Manuscript and two copies of published score. Under copyright to Tritone Press.
Interludes and Solo (n.d.). Cello part only.
Intrada: Be Someone Else (n.d.). Parts for Bb soprano saxophone and tenor saxophone only.


Lynn Valley (n.d.). Parts for viola and piano only. Under copyright to American Composers Alliance.

Maine Scene (1970). Full score for baritone and piano.

The Man With the Blue Guitar (n.d.). Parts for Bb clarinet, Bb trumpet, cello and percussion.


Mosaic on a Theme of Balakirev (n.d.). Eb saxophone part only. Under copyright to American Composers Alliance.

Mr. T'His Fancy (1967). Contrabass solo part only. Under copyright to American Composers Alliance.

A Music, That it Might Be... (1973). Full score.

Music for Almost Anybody (1964). Sheet of instructions for realizing the piece. Under copyright to BMI Canada Ltd.


Music for One Player (1967). Sheet of instructions for realizing the piece. Under copyright to American Composers Alliance.

Music for Piano and Strings (1965). Parts for piano and string orchestra only. Under copyright to Pembroke Music.

Music for Solitaire (1960). Full score and parts for wind quintet.


My Heart of Gold (n.d.). Unfinished score for soprano 1, 2, alto, and tenor trombone.


Nine Choral Fragments (1965). Full score. Under copyright to BMI Canada Ltd.


Nowell, Nowell (n.d.). Unfinished score, instrumentation unclear.


October Music (1965). Parts only. Under copyright to American Composers Alliance.

Of Place, as Altered (1972). Parts only. Under copyright to Media Press.

Of Place, as Particular (1973). Full score.

Opening Music for “Bon Voyage” (n.d.). Horn part only.


University of Redlands Special Collections
Barney Childs Collection Finding Aid p. 32
Organ Piece for William Albright (1967). Instructions for realizing the piece.


Overture to “Measuring a Meridian” (1978). Full score and parts for alto flute, oboe, clarinet, alto saxophone, F horn and bassoon.

Piano Source Sheet (n.d.). Instructions for realizing the piece.

Pick it Up and Move it (1970). Parts for trumpet 1, 2, F horn, tenor trombone, F-attachment trombone.

Quartet Fantasy (1970). Full score and parts. Under copyright to American Composers Alliance.

Quartet for Bassoons (1958). Full score and parts for four bassoonists. Under copyright to American Composers Alliance.

A Question of Summer (1976). Full score for tuba and harp. Under copyright to American Composers Alliance.

Quintet for Brass and Piano (1961). Full score and parts.

Quintet for Harp and Strings (1954). Full score and parts. Under copyright to American Composers Alliance.


Quodlibet for Singers (1967). Instructions for realizing the piece. Under copyright to American Composers Alliance.

The Roachville Project (1967). Instructions for realizing the piece. Under copyright to BMI Canda Ltd.


Septet (1958). Full score.

Seven Epigrams for soprano and clarinet (1964). Eight copies of published score. Under copyright to Tritone Press.


Shenandoah (1948). Full score of arrangement by Barney Childs for mixed chorus of soprano 1, 2, alto 1, 2, baritone.

Since Then (n.d.). Full score for solo piano. Under copyright to American Composers Alliance.

Six Events for Fifty-Eight Players (n.d.). Full set of parts. Under copyright to American Composers Alliance.

Somewhere (1968). Full score.

Sonata for Bass (1960). Full score.


Sonata for Flute and Piano (n.d.). Flute part only. Under copyright to American Composers Alliance.


Sonata for Solo Oboe (1958). Full score. Under copyright to American Composers Alliance.

Sonata for Solo Trombone (1962). Full score. Under copyright to Tritone Press.

Sonata for Trumpet and Piano (1958). Full score.

Sonata for Viola (1956). Full score. Under copyright to American Composers Alliance.
Sonata No. 2 for Violin and Piano (n.d.). Violin part only. Under copyright to American Composers Alliance.

String Quartet No. 2 (n.d.). Parts only.

String Quartet No. 3 (n.d.). Parts only. Under copyright to American Composers Alliance.

String Quartet No. 4 (1960). Full score and parts. Under copyright to American Composers Alliance.

String Quartet No. 5 (1960). Parts only.

String Quartet No. 6 (1963). Full score and parts. Under copyright to American Composers Alliance.

String Quartet No. 7 (1968). Parts only. Under copyright to American Composers Alliance.

Supposes: Cloud Busters (1972). Incomplete score, including four copies each of instructions for realizing the piece, beginning, cadenza, and coda, but missing sheets A, B, and C.


Symphony No. 1 (n.d.). Parts only.

Symphony No. 2 (1956). Parts only. Under copyright to American Composers Alliance.

Take 5 (1962). Instructions for realizing the piece and cards for performers. Under copyright to American Composers Alliance.

Three Carols on Old Texts (1960). Full score for SATB chorus. Under copyright to Lawson Gould.

Three Players I (1965). Full score and parts. Under copyright to American Composers Alliance.

Trio No. 1 in F-sharp Minor (1949). Full score for violin, viola and cello.

Trio for Clarinet, Cello and Piano (1972). Cello and A clarinet parts only.

Trio for Flute, Oboe and Clarinet (1952). Full score.


Variations on a Papago Indian Song (n.d.). Incomplete score for wind quintet.


Variations on a Theme of Harold Budd (1969). Instructions for realizing the piece.

Wedding March (1949). Score for unknown instrument, probably organ.

Wind Quintet No. 1 (1962). Full score and parts. Under copyright to American Composers Alliance.

Wind Quintet No. 2 (1962). Full score and parts. Under copyright to American Composers Alliance.

Wind Quintet No. 3 (1964). Parts only. Under copyright to American Composers Alliance.

Wind Quintet No. 4 (1967). Full score and parts. Under copyright to American Composers Alliance.

Wind Quintet No. 5 (1969). Instructions for realizing the piece and parts. Under copyright to Media Press.

The Word from Department R (1979). Full score and parts for Bb clarinet and alto saxophone.

Return to the Outline of the Collection
Performance Pieces

Box 5

Performance Pieces
Single handwritten page, notes on performance of choral piece
3 handwritten pages (green paper), choral piece, heavy use of percussion
Handwritten notes on University of Redlands stationery
Fragment of paper with handwritten notes on performing choral piece
Typed page of piece utilizing speaking, singing and percussion—verso has references and handwritten notes for a class Childs was preparing to teach. Text is part of “Sunshine Lunchh”.

Return to the Outline of the Collection

Fiction and Poetry

Box 5

Writings – Childs
“Enter the Presenter”
“The Diver”
“Poem for a Friend.”
“Paris to Minerva.”
“Words to be Spoken in Colby Meadow”
“To the Unborn Dead”
“Oxford”
“Autumn Fragment”
“Don Juan Grown Old”
“Landscape: White Mountains”
“On Reading Old Love Letters”
“On the Passing of a Jet Plane During a String Quartet”
“Vocation of the Mirror”
“No one may fix that moment...”
“Fable for J.G.”
“Moto Perpetuo”
“On Reading the Surrender Speech of Chief Joseph of the Nez Percós”
“To a Stranger Resembling a Drowned Friend”
“The Leveller”
“When thou must home”
“The Graduate Student’s Tragedy, or Babel Revisited”
“Homecoming”
“On Reading a Meditation of Donne’s to a Freshman English Class”
“Són”
“White Mountain 1944”
“Epithalmium for a Medical Student”
“Thirteen Epigrams”
“The Same, Less Formally”
“‘That’s Why There Are So Many’. Typed story with handwritten corrections. New York City, 2-4 September 1954.
Essay “Poem, Song and Communication”. Undated, incomplete typed manuscript with some handwritten notes.
Handwritten note from Childs: “Going through some old papers tonight and I turned this up and copied it for your amusement – written when I was at Oxford.”
“A Job for the Summer”. Typed short story manuscript.
Typed notes for an essay on the aesthetics of song.
Rough draft of essay “Poem, Song and Communication”
Fragment of a short story about a jazz player named Rayner
Extract from Prospectus of Courses and Degrees of Mountain State University available on request before the autumn semester, 1946.

Poetry
“The Leveller,” copyright 1953, Western Review
“Muir Pass (From Three Sierra Poems)”
“Eight Epigrams”
“On His Proficiency as a Machine-Gunner,” Camp Roberts 1945
“Ars Poetica,” copyright 1953, Paris Review
“Paris to Minerva”
“On Being Awakened by a Scream”
“Earthquake (California, April, 1954)”
Typed poem, “Paris to Minerva,” verso is fragment of letter from letter from Alumni Association, unknown institution
“A Cautionary Tale,” typed
“Through the Bare Trees,” typed
Twenty pages, typed, untitled, no date, poem about literary identity

Six poems by Johnston alum Read Miller, typed

“For the Checker at the Japanese Grocery”
“Tending a Ghost”
“The Sheriff of Edgefield County Reflects” – for Jim Fox
“The Whitest Sand in the World”
“Fire For Field—You’re talking with your mouth instead of with your heart, Edward”
“From an Advertisement”

Literature Fragments

2 typed sheets, “George Gascoigne: Posies,” fragment from “De Profundis,” fragment from
“Gascoigne’s Memories.”
Mimeograph sheet, sonnet by Petrarch, no title, in Italian
2 mimeograph sheets, “Synopsis of Sidney’s Arcadia (1590-1593)”
2 mimeograph sheets, “Selection from Thomas Nashe’s Have with you to Saffron Walden”,
Typed sheet, list of Shakespeare plays and notes about respective plays
Typed sheet, onionskin, designated page 2, regarding synecdoche and including Wallace Stevens “Anecdote of the Jar.”

Return to the Outline of the Collection

Scholarship

Box 5

Palo Alto High School
“Friday Night at a Recreation Center.” Handwritten ms. written for English 100

Barney Childs’ school binder containing a flyer for the Palo Alto Thermal Buzzards’ 1st annual glider contest.

Student Assignments – English Composition

“The Hand.” September 20 [unknown year].
“A Moment of the Pageant.” October 1 [unknown year]
“None but Ourselves.” November 19, 1943.

7p. typed ms beginning “This is the story of a certain young man who flew a Spitfire for the
Allies in one of the first American squadrons to see action in this war.” September 15, [year unknown]

“The Higher the Fewer.” September 22 [unknown year]. Includes a “Note of Explanation” by Childs.
“Open All Nite.” October 6 [unknown year].
“Untitled.” November 10, 1944. Includes a “Notice” by Childs explaining his “unusual grammatical and punctuational disobediences”.
“Fugato III.” November 18, 1944.
Pp. 2-6 of an essay on blues musicians. Typed, undated.
“Unto the Least of These...” February 22, 1947.
“Unto the Least of These –“ 10p. typed ms, titled “A Bible Story” on reverse. February 27, 1947.
“Play (as yet untitled).” Typed cast list, 14 pp handwritten ms, 7pp typed ms, May 15, 1945.
“Untitled.” 7pp typed ms, undated.

Student Assignments – Philosophy

Student Assignments – Physics
“Stellar Temperature – Its Determination and Application”. 7 pp typed ms, undated.

Student Assignments – Unknown
“In the beginning there was night...” September 11, 1944.
Five page typed excerpt from a dialogue between the body and the spirit, undated.
Typed excerpt beginning “everyone near the sea knows, and in the daytime [it] is possible to see a long way...”, undated.
Bibliography for a paper. Typed, undated.
“A Mirror Poem.” Typed ms, undated.
Pp. 4-6 of an essay on the elements. Typed ms, undated.
Two pages of an outline of an essay relating elements from Classical, Judeo-Christian and Buddhist traditions. Typed ms, undated.
3pp typed ms beginning “The small meadow that formed the floor of the valley...” Undated.
“He stood at the appointed corner and waited.” 3pp typed ms, undated. Includes a typed “Note” by Childs describing the story’s sonata form structure.

Deep Springs College
Written statement from Don Novelli transferring his desk to Barney Childs. Signed October 9, 1944.
Handwritten ms beginning “Del drank the rest of his beer and stood up with finality.”
Unknown author, undated.

Typed ms beginning “Dear John, You gild the Tackley into gold—” by J.A. (Jony) Peck, November 2, 1951.

“Air.” Typed ms fragment. Unknown author, undated.

Typed ms beginning “Born naked to fill out our name…” Unknown author, undated.

“Mourn with the winter moon” by Donald Watt. Typed ms, undated.

“High Sierra.” Typed ms, unknown author, undated.

“To think of Laurabel.” Typed ms, unknown author, undated.

“Incantation” by Donald Watt. Typed ms, undated, 2 copies.

“Au Rivage” by Chris Bourke. Handwritten ms and typed copy, undated.

“Tear-sorrowed, see how between Paradise” by Chris Bourke. Handwritten ms and typed copy, undated.

“Forever and a day.” Handwritten ms, unknown author, undated.

“Judgment” by Roger W. Wescott. Typed ms, undated.

“Walt Whitman” by Roger Wescott. Typed ms, undated.


“To Mr. Eliot and Goethe” by A.J.A. (Jony) Peck. Typed ms, undated.

“Stephen Dead” by Donald Watt. Typed ms, undated.


“At a table eternally reserved” by G.B. Payman. Typed ms, undated.

“Forever and a day” by Donald Watt. Typed ms, undated, 2 copies.


“A.D. 33” and “A midnight prayer” by Roger Wescott. Typed ms, undated.

“The ballad of a dream” by Donald Watt. Typed ms, August 1949.

“Three translations of a limerick” by Peter Russell (Latin), Mike Gilpin (French), and Barney Childs (Spanish). Typed ms, undated.

“Subtraction” by Donald Watt. Typed ms, May 1949.

“Kafka and Alice in Wonderland” by A.J.A. Peck. Typed ms, undated.


**Dissertation Fragments**

Typed page: Several sources, notes on Elizabethan musical prosody
Four typed pages of dissertation manuscript
Handwritten sheet of music containing example of contrapuntal harmony, parts of the music cut out
Manuscript of Appendix I, “Settings from The Triumphs of Oriana.”
Manuscript of Appendix II, 2 typed pages on Renaissance time signatures. Verso of first page has handwritten graph in red ink.


**Miscellaneous Music Research**

- Typed sheet, “20th Century Problems,” Tom Norr
- Typed sheet, text from Stravinsky’s “Three Songs from William Shakespeare (1953),” Sonnet VIII, excerpts from “The Tempest,” and “Love’s Labours Lost”
- One sheet musical symbols, called Example 1
- One sheet musical notation, called Example 5
- Notes on chords, chords graphically represented
- Typed notes, handwritten notes in margins—possibly belongs with notation paper
- Typed notes demonstrating how poets write for audible reading compared to composers who write for ideal instrumental performance
- Typed notes Romantic period of music, notes on Mahler and Strauss
- Typed notes discussing music performance at a dramatic level
- Typed notes on improvisation—possibly belongs with improvisation paper
- Fragment (pages 2 and 3) of paper dealing with Charles Whittenberg and his individual compositions—pages taped together formerly, now come apart due to adhesive deterioration.
- Blue sheet of paper, typed references regarding musical notation and poetry. Phone number written in blue pencil at bottom.
- Verbal anthology of experimental music catalogue, London 1972
- Copy of experimental music catalogue, 3rd edition October 1970
- Three handwritten pages on Ben Johnston’s “Quintet for Groups,” paper acidic

**Miscellaneous (part 2)**

- Scrap of newspaper with phone numbers written upon it in red ink, Childs’ hand.
- Typed note from Julia Flick/Lise Kastigar of the Johnston Center at the University of Redlands, dated 30 January 1981, informing Childs he needs to sign some evaluations.
- Single sheet for a clearance sale of back issues of PNM.
- Qualifying examination for the shortened final honour school of English language and literature.
- List of New Music Ensemble commissions.
- Fragment of paper with typewritten notes, “First thoughts on White Paper II.”
- Typewritten notes on unknown paper, perhaps philosophy of Johnston Center
- List of typewritten sentences to use to make one sound musically knowledgeable, c. the 1960’s.

Typed paper, “Johnston College at the University of Redlands ... An Overview ...,” signed LJ, 8/7/70. Paper discussing the basic premise of Johnston College.


Return to the Outline of the Collection

Articles

Box 5

Surfaces and Surprises Paper
5 manuscripts of “Surface and Surprises” paper
2 photocopies of paper

Philosophy of Notation Paper
Acidic manila folder with handwritten notes on outside in which drafts and research for paper were kept.

Correspondence
Typed fragment stating that the Conservatory won’t be financially responsible for compensation of teachers for lessons given after students have become unable to pay—handwritten notes in margins and on verso.
Letter, typed, from Greg Steinke, editor of ASUC Article series, 1/10/83. Asks Childs to proof his article lightly in pencil for display at the National Conference in February.
Letter, typed on letterhead from the Index of New Musical Notation, from Gerald, 5/8/72. Informs Childs that the talk is enclosed, expresses hope that it is legible.

Research
Extensive bibliography of recommended reading
Three mimeograph copies of paper “An Approach to Notation,” no author or date. Notes, handwritten before mimeographing, written in margins.
Grey, John. “Musical Structure,” 1972. Article is computer printout, pages still attached. Discusses musical structure as a form of grammar and the ways in which this affects listeners, ways to create greater competence in listeners by educating them.
14 pages notes, both typed and handwritten

Paper
- Pages 1-11 of rough draft
- Fragment of another rough draft
- Pages 1-16 of another rough draft
- Complete draft, “Some Notes Toward a Philosophy of Notation,” Barney Childs, Johnston College, University of Redlands. Discusses the ways in which notation is used to suggest performance, the difficulty of “determinate” notation in even conventional notational styles, the inseparability of interpretation and hearing, the difficulties of notating accurately and what “good performance” really means.

Manila envelope entitled “Notation Paper!” with some handwritten notes on outside.

Articles – Childs

“The Teaching of Composition to the Non-Composer, (read at panel at Fourteenth National Conference, American Society of University Composers, University of California at San Diego, 4 March 1979).” Handwritten note attached, “Returned for your files. I have another copy of this from before.”

Paper “Aporia as Parataxis: or, I had one of them once, but the wheels came off,” 3 copies, 2nd copy covered with mathematical problems on verso of last page, copy 3 acidic, with handwritten notes in margins, no date. Discussion of music criticism, its inability to fully encapsulate modern music, the futility of attempting to label music.

Handwritten notes on analysis of Meyer article, Childs' hand.

Typed notes/criticism of article by Leonard B. Meyer, paper acidic, no date/name. Reveals the three main problems with the article, exposes them more fully, vilifies Meyer for elitist attitudes.

"The Beginning of the Apocalypse?", photocopy of article from unknown publication. Childs critiques Leonard B. Meyer's article "The End of the Renaissance?" from the Hudson Review. Childs refutes Meyer's claims that chance procedures in musical composition symbolizes the end of rational causality in society itself.

Typed notes for manuscript of article on Johnston.

Typed manuscript of article on Johnston, handwritten notes in margins, paper acidic.


Stapled reprint from unknown publication, “Panel Discussion: Theater Music,” by Richmond Browne, chairman, Barney Childs, Salvatore Martirano, Roy Travis, no date. Implications of composer relinquishing control of theater music, the deconstruction of barriers between composer/performer/audience.

Photocopy of a portion of a transcription of a panel discussion in which Childs was a participant. Discussion of whether the ability to analyze a piece of music contributed to the qualitative designation of said piece as “good” or “bad,” which Childs rejects.


2 copies of letter from Childs to musical publication “Notes,” critiquing Odegard’s review of book “The New Music” by Smith Brindle, as well as Odegard’s response to letter, no date. Manila

Two pages from unknown journal, book review by Childs of book “Soundpieces: Interviews with American Composers,” no date, date of book copyright 1982. States that book is well worth the reading since it provides into composers seldom heard, though he criticizes its lack of immediacy and certain omissions.

Article “Time and Music: A Composer's View,” stapled reprint from Perspectives of New Music, Spring-Summer 1977. Discusses the falsity of critical apparatuses which consider musical history as linear, which privilege past compositions over recent ones, the dangers of structuring too strongly a structure of analysis.

Article “The University of Redlands New Music Ensemble,” 2 copies, stapled reprint from Perspectives of New Music, Fall-Winter 1979, Spring-Summer 1980, copy 2 has signature, “with best wishes for the future you bet, Barney C.” Childs discusses nature and scope of student ensemble devoted to performing works by North American composers after 1965.


Article “Poetic and Musical Rhythm: One More Time,” Music Theory: Special Topics, 1981. Discusses the use of current practices of ways of analyzing rhythm in poetry and the ways in which they may be applied to the analysis of musical rhythm.

Contained within an envelope entitled “Theorizin”
2 pages handwritten notes (half-sheets of paper)
4 pages handwritten notes (front and back) for “Citation” paper
2 pages music, with notes in the margins and chord analysis

Article “American Experimental Music: Roots and Implications,” by Joseph Byrd, April, 1964. Handwritten notes and editing marks in margins and throughout paper, unknown handwriting. Discusses primarily John Cage's theories of indeterminate music, quoting heavily from Cage, and introduces the idea of “concept art,” or music as an art form of purely intellectual properties which uses “sound” as its medium.


Published works: 1942-1961

The Lit: Literary Magazine Published by and for the Students of Palo Alto Senior High School. 15:1, February 1942, Palo Alto. Childs' essay, “The Enjoyment of Rock Climbing,” recounts a particular rock-climbing excursion and why he found it enjoyable.


Logos, (3 copies) student run and founded publication by members of "'Circle,' a group of male undergraduate students organized for the purpose of literary and critical endeavor," of which Childs was a founding member. Includes four poems by Childs:

“Hiroshima”

“Meditation on Mirrors”

“On Hearing a Quartet of Hindemith”
“Orestes in the Sierras.”


Published works: 1974-1993


“If You're So Good, Whaduya Doin' in Chicago? (or, Paradise Lost).” Numus West: II: 1, (Winter 1975). (2 copies) Interview between Phil Winsor and Barney Childs which discusses Winsor's aesthetic of composition, the opportunities (or lack thereof) for composers of new music in Chicago. Includes scores and photos of the Chicago Contemporary Dance Theatre.


"A Catalogue and Some Notes," Reprint from Percussive Notes. 22:6 (September 1984). Childs lists some of his compositions for percussion and analyses them. The last portion of the article expounds on Childs' philosophy regarding composition, that formal systems of analysis don't need to hierarchize and limit music, or the enjoyment of it.

“Citation, Metaphor, and Listening.” Contemporary Music Review. 7:2 (1993). Discusses the ways in which composition is changing ways of ordering music, how such compositions ought to be thought of as in the “Now,” that comparisons to other compositions are false and non-constructive, that they ought to be considered in reference to the images associated with them, and how listeners will each have different, equally valid responses to music.

Writings – Music – Other Authors

“Poland’s Legacy: Historical and Musical Growth of the Polish Nation,” last name McConachie. Paper covering brief history of Polish Classical music, in-depth discussion of Polish Composer Karol Szymanowski—his influences, musical and political, etc. 50 pages, plus handwritten page of footnotes

Paper entitled “Hypotaxis and Parataxis: Webern’s Bagatelles for String Quartet Op. 9,” letter requesting Childs’ read it for PNM. Paper has Childs’ handwritten notes. Attempt to use literary theories of hypotaxis and parataxis as a way of illuminating pitch structure within “atonal narrative.” By using such terms and not the traditional a and non prefixes, the author hopes to allow 12-tone music to be analyzed without the traditionally negative connotation. Includes extensive examples.

Paper, invited for the Zweite Darmstaedter Tagung ueber Mathematick und Musik, Technische Hochschule Darmstadt, Darmstadt, West Germany: “Can We Formalize and Program Musical
Knowledge?: An Inquiry Into the Focus and Scope of Cognitive Musicology,” unknown author. Deals with the cognitive analysis of the production of music by using artificial intelligence, discusses the implications of this analysis.


Interviews

Box 5

Interviews by Childs (part 1)

Interview with Frederic Rzewski (designated as “Sahl” in interview), discusses the nature of composition in America, how it relates to Europe, how it is viewed within the “elite” and the “academy.” One photocopy of side one, copy of complete interview on yellow tracing paper, copy of complete interview on yellow paper with editorial marks by Childs.

Interview with Philip Winsor, no date, not signed. Probably Childs. Discussion of modern music in the Academy, the teaching of composition, the difference between east and west coast composers.

Interview with Robert Morris, no date, not signed. Discussion of what’s important to composers in modern music education, the effects of studying the musical “canon” on composing, the nature of electronic music.

Interview with Ben Johnston, no date, not signed. Discussion of Johnston’s methods of composition, how his approach is primarily intellectual, his use of computers and electronics in creating compositions, his experimentation with microtones and alternate rhythms.

Interview with Joel Chadabe, no date, Childs designated as “B.” Discussion of Chadabe’s use of technology, the ways in which it is changing music, Chadabe’s belief that one shouldn’t view historical composers as “great” because it creates distance from them, his views on music education and the proper role of the university in musical terms.

Interview with Alvin Lucier, no date, Childs designated as “C.” Discussion of Lucier’s electronic compositions, his philosophy of composition and teaching, thoughts on cultural “intrusion,” the promotion of those who are oppressed, the ways his music informs his way of living.

Interviews by Childs (part 2)

Interview with Donald Martino (1 original manuscript, one copy), no date, not signed. Martino’s thoughts on tone and performance instruction, the purpose of music education, the idiotic and elitist nature of the American music scene, his desire to form a stronger community between composers.

Interview with Gordon Mumma, no date, Childs designated as “C.” Mumma discusses his philosophy of composing electronic music, his involvement with the ONCE music festival, his involvement with the Sonic Arts Union, his method of composing electronic music, his views on the “Academy.”

Interview with William Albright, no date, Childs designated as “C.” Discusses the difference between American and musical attitudes, Albright’s belief that composers should be collaborative as opposed to “parochial,” Albright’s preference for performing to composing and the differences
between the piano and organ.

Interview with Sal Martirano, no date, Childs designated as “C.” Discusses the invention of Martirano's machine and the ways in which it is used to create “music,” or “sound”. Martirano isn’t precisely interested in “sound,” though he doesn’t reject it wholesale in favor of the technology of the machine.

Interview with Larry Austin, some input from Stuart Petock, internal date of 1972, Childs designated as “C.” Discusses Austin’s philosophy of composing, the way in which he is interested in sound and the “new romanticism,” though he still has an anti-hero approach to performing, the difficulty of closely defining things.

Lined post-it note with handwritten note from Susan Cox Stevens. “To whom it may concern: In 1973, when I was dating Barney Childs, I was also editing his interviews with other composers. I’d like to donate these manuscripts to the Barney Childs library collection, therefore. Susan Cox Stevens, U of R class of 1974.”

“Interview with Jim Fox,” Perspectives of New Music, possibly galley copy. Handwritten note: “OK, as far as I can tell. – BC” Interview with Jim Fox about the Improvisers’ Orchestra, how it started, the general philosophy of improvisation encompassed in the orchestra, Fox’s critiques of certain types of improvisation.

Interviews by Others

Series of different interviews by different entities with John Cage, “Kostelanetz/Cage: His Own Music Compositions.” Cage speaks of his general compositional methods, the ways in which Buddhism informs them, in reference to specific pieces. Some handwritten notes by Childs in margins.

Interview between unknown interviewer and Earle Brown. Brown discusses his philosophy of using “open-form” music in his compositions, references specific compositions.


Interview between Robert Ashley and Morton Feldman, “Around Morton Feldman: Interview by Robert Ashley, New York City, March 1963.” Discussion about Feldman’s music and its relation to other composers of the “New York School,” the ways in which younger composers are following more a cult of personality in music than sound.

Reviews
Awaiting processing.

Lectures

Box 5

ASUC Humanities 591 Lecture, 1980

Typewritten letter from Bettie Anne Doebler, professor of Humanities at ASU, requesting that Childs give a lecture for a course in their MA program in “Humanities,” including projected dates of the lecture, dated 10 June 1980.
Typewritten letter from Bettie Anne Doebler explaining the premise of the course, further details about where to stay in Phoenix, etc. Also states enclosure of tentative syllabus, dated 19 September 1980. Handwritten notes by Childs in margins.

Mimeograph of reading list for “Cultural Synthesis.”

Syllabus for “Cultural Synthesis.”

ASU Lecture

Scrap of paper with handwritten references on it.

Six pages notes, typed with additional handwritten notes.

Pages 15-17 of draft 2 of lecture, typed on blue paper with handwritten notes in margin.

Pages 18-37 of draft 4, editing marks and handwritten notes in margins

Typewritten page entitled “5-21 draft,” seemingly stand alone, either notes or fragment of draft

Complete typewritten draft, “ASU Paper Draft 5,” “Surface and Surprises,” editing marks and handwritten notes in margins. Discusses conventions in music and literature, the ways in which conventions are surprised which in turn become conventions, how time and history are measured.

ASUC Keynote Speech, 1985

American Society of University Composers conference at Arizona State University

A.S.U. Folder within which papers were stored

Handwritten notes for an address by Childs

Preliminary schedule of events for conference, March 28-30, 1985

Registration form for conference

Typed letter from Amy Holbrook, conference coordinator, regarding schedule and lodging

Manila folder entitled “ASUC speech,” handwritten notes on outside

Brochure for Gammage Center for the Performing Arts, ASU, Tempe, AZ

Brochure for Arizona State University

Program notes for Concert I, Thursday, March 28, 1985, 3:00 p.m.

Sheet with 3 examples on it from works by Ruth Crawford Seeger

Program notes for Concert III, Friday March 29, 1985, 3:30 p.m.

Outline of talk by David E. Jones, Dartmouth College, “Compositional Control of Phonetic/Non-Phonetic Perception,” handwritten notes by Childs

Packet of graphs for Jones’ talk


Program of Events and Concerts at conference

Mimeograph of final exam for English 40 (not necessarily related to conference)

Single sheet of handwritten notes for conference talk

Program and program notes for Concert V, Saturday, March 30, 1985, 10:15 a.m.

Program and program notes for Concert VI, Saturday, March 30, 1985, 3:30 p.m.
Fragment of blue paper with typed and handwritten notes for speech.
Program and program notes for Concert VII, Saturday 30, 1985, 8:00 p.m.
Flyer for computer program by Apple called Combinatorialities. Includes the address and telephone number of a dealer.
Another program for Concert III
Program and program notes for Concert IV, Friday March 29, 1985, 7:30 p.m.
Program and program notes for Concert II, Thursday, March 28, 1985, 8:00 p.m.
Flyer for Perspectives of New Music
Order form postcard for Perspectives of New Music.

University of Idaho Lecture “Poetry, Music and Metaphor”
2 copies of flier for lecture given November 7, 1984.

Addresses
Box 5

Addresses
Original manuscript with handwritten notes in margins
Typed manuscript
Three copies
Commencement speech for Johnston College, unknown date: handwritten notes in margins, notes on props to bring
Typed manuscript: Johnston Center commencement address—May 28, 1983.
Speech: April 17, 1986 “The Farewell Speech.” Discusses Deep Springs way of being, how he has changed since being dean there, what his short time there has made him remember.
Typed manuscript, handwritten notes in margins, verso of last page has typed and handwritten notes: Johnston Center commencement address, April-May 1994. His last address, speaks of ways not to be as a way of finding your way.
Large envelope addressed to Childs at his home address from English Dept.—Daniel Kiefer.
Untitled reprint of talk given, unknown publication. A somewhat casual exploration of the challenge of finding the right notation style, question of whether or not notation ought to be standardized. Childs states that notation ought to match music it represents, not interested in strict standards.
Teaching Materials

Box 6

Folder 1: English Courses

This series contain course materials pertaining to English Courses, including syllabuses for English 111, 230a, and 230b, teaching handouts, handwritten lecture notes, course schedules included, midterms and final examinations from English 1a, 230a, 230b, and 231b. There is some material pertaining to classes not taught by Childs.

Folders 2-6: Music Courses

This series contains materials pertaining to music courses taught by Childs, including syllabuses American Music, Experimental Music, Music 50, Orchestration, and Twenty Century Music, along with midterms and final examinations for these course. Midterm examinations for Music 11c and final examinations for Music Composition 101, Music History, Counterpoint, and a Pro-seminar in Music Esthetics also included. Course materials and teaching tools such as reading lists, grading scales, score and history of music notes are included. Some material pertains to class not taught by Childs.

Folder 7: School of Music

The series contains memos, correspondence, course requirements, event programs, and general information pertaining to the University of Redlands School of Music.

Folder 8: Johnston College

The series contains General information, student evaluations, correspondence and memos pertaining to Johnston College.

Folder 9: Committee Work

The series contains general materials, correspondence and handwritten notes pertaining to committee work at the University of Redlands.
Folder 10: General University of Redlands Materials  
Date Span: 1985-88, undated.  
The series contains memos and correspondence, campus announcements, policies, student handbook and library information pertaining to the University of Redlands.

Folder 11: Clippings  
Date Span: Undated  
The series contains two undated newspaper clippings.

Folder 12: Research notes and materials  
The series contains handwritten notes, newspaper clippings, scores, and event programs.

Folder 13: Scores  
Date Span: 1977, undated.  
This series contains musical scores.

Folder 14: Letters of Recommendation  
The series contains letters of Recommendations.

Poetry I Book  
Spiral Bound copy of Poetry I Book

Folder 15: Poetry Book  

Correspondence  
Letter, typed, from James Rundle, dated 17 Nov. 1964. Requests table of contents and one or two typical introductions to chapters, stating also that advances on books of readings aren’t favored because of high permissions.  
Letter, typed, from James Rundle, dated 7 Nov. 1966. Thanks Childs for the sample chapters, regrets that book isn’t acceptable because company already has a similar book in production.  
Letter, typed, from Kenney Withers, dated 2 March 1966. Informs Childs of receipt
of chapters and promises to seek opinions more expert than his.


Letters of Review of Book

Letter, typed, from Carl (unknown last name), no date. States that work is a fine piece of exposition, excellent use of examples, that Childs’ discussion of accented/unaccented syllable particularly important.

Letter, handwritten from B. Byrd (signed B.B.), no date. Believes the history given is a bit dull, but discussion of speed of line is quite exciting, suggests using Ciardi and adding use of vowel and consonant clusters.

Letter, handwritten, from Malanga (unknown last name), no date. Disagrees with Byrd and believes history to be completely necessary, though section on tension between a line’s structure and the syntax within needs further elaboration. Suggests placing Milton passage beside these units.

Letter, handwritten, from Dorothy V. Fuller, dated 4 Oct. 1965. Believes book to be excellent work, suggests marking scansion for students’ benefit. More personal information; sadness at Childs’ absence from the department, future visit from MacLeish and possibly one from Robert Lowell. Includes recommendations on procedure (for teaching of book), and list of proof-reading errors.

Letter, typed, author unknown, no date. Itemized critique/reaction to book, brief personal note about what to do with ashtray Childs left in the department, includes list of proof-reading errors.

Folder 16: Poetry Book-Drafts (documents)

Tentative table of contents, handwritten notes in margins

Nine pages notes, typed, handwritten notes in margins, last page includes J.V. Cunningham poem “A is A: Monism Refuted”

1 page handwritten notes (paper acidic)

Typed list of poems to be included in book

Copies of poems to be included in book, some typed and some handwritten

“Sonnets XCVII and XCIX,” by Falke Greville, Lord Brooke, from Poems from Gaelica

“Meditation on Statistical Method,” by J.V. Cunningham, handwritten

“Junk,” by Richard Wilbur, handwritten

“Epigram on The Calculus,” by J.V. Cunningham, handwritten, verso has “A Negro Woman,” by William Carlos Williams, not included in final copy of book

Copies of Poems not used in final copy of book
“Love Sonnet,” handwritten (not Childs’ handwriting), unknown author
“For My Wife,” typed, unknown author
“Dusk,” handwritten, unknown author
Preface to Poetry Book (typed paragraph)

Poetry I Book
Spiral Bound copy of Poetry I Book


Undated. Flier for “Phriday Philharmonic Dinner Theatre” featuring seven faculty members including Barney Childs.

Student Poetry
Box awaiting processing.

Return to Outline of the Collection
**Recordings**

**Box R**
16 unlabeled LPs. Memo from Phil Rehfeldt to Barney Childs attached to one record, stating that Advance Records test pressings for double album 2FGR-2AS are enclosed.

Manila envelope containing:

a) 33 1/3 rpm recording of University of Redlands symphony band, James Jorgenson, conducting: Rocky Point Holiday by Ron Nelson, Quintet No. 2 by William Sydeman, Symphony for Band by Robert Washburn (4 copies)

b) 33 1/3 rpm recording by Anything Goes Orchestra produced by Rastascan: “Live”, “Reel 2” and “Reel 3”

Unknown recording on ¼ in. Scotch magnetic tape.


Piano recital by Voya Toncitch recorded on BASF magnetic tape, music by Louis Andriessen, Ten Holt, Hoe Kap Chung, John Cage, Grancher, and Rautavaara.

7 ½ IPS tape of Winsor’s *Orgel II*, ¼ track stereo.

7 ½ IPS tape of unknown Henry Cowles work, ¼ track quadphonic.

Source tape for Childs’ *To Tell You*, ¼ in magnetic tape.

First dub of Childs’ *Glasse of Truth*, magnetic tape, 2 track stereo.

Tape part for Childs’ *Bowling Again with the Champs*, April 1976. 7 ½ IPS ¼ track stereo.

Computer realization of *Variations* for performance at University of Redlands, audio cassette (2 copies)

**Box S**

ABC records promotional cassette AF90-PM-2116. 5’ 35” excerpt from *Tympani Concerto* by Barney Childs.

ABC records promotional cassette AF90-PM-2116. 4’25” excerpt from *Trio for clarinet, cello and piano* by Barney Childs.

“Rock crossover examples.” Audio cassette.


Empty audio cassette case.

VHS cassette stamped “Sandra A. Leedham” containing “King’s Row,” “Singin’ in the Rain,” “Star Trek” and “Behind the Scenes about Rhythm”.


The AEA Exemplar (AEA 1169). *Music for Prague 1968* (Husa), *Galop* (Shostakovich), *At the Round Earth’s Imagined Corners* (Spender), Excerpts from *Requiem* by (Faure), Overture to *Die Meistersinger* (Wagner), *Hosanna* (Webber/Rice). LP recording.

*Some Find Me…* by Charles Norman Mason. 15 IPS ½ track stereo tape.


Manila folder containing:

a) List of “What’s on the tapes”.

b) Typewritten draft of program notes for a piece.

[Return to Outline of the Collection](Return to Outline of the Collection)
Series III: Sources

Books

Box 8


Return to Outline of the Collection

Book Chapters and Excerpts

Box 8


Return to Outline of the Collection
Journal Issues

Box 8
American Music Center, Inc. Newsletter
American Musical Digest
American Society of University Composers Newsletter
Asterisk: A Journal of New Music
Balungan
BAM
BMI: The Many Worlds of Music
Cherwell
Composer USA
Computer Music Newsletter
Contemporary Music Newsletter
Continuum vol. 3 iss. 3, October 1970
Courier
Daily Aztec
Deep Springs Alumni Newsletter
Drastic Measures
Experimental Musical Instruments
Fluxus
Green Sheet: Bowling Green State University Events and Information
Helmsman
International Synergy (IS)
Isis (March 1950-March 1951)
Journal of the Association of Professional Composers
Journal of Experimental Aesthetics vol. 1 iss. 1 (1977)
Literary Times
Music Today Newsletter
Musical America
NACWPI Journal
Nevada Alumnus
New Music News
Numus West
Oriel College Record
Redlands Review
Sac Sun
Something Else Newsletter
Southwestern Associate
Telluride Bulletin
Telluride Newsletter
Tuba Journal
Very Small Magazine, A
Wisconsin Contemporary Music Forum – Meeting Minutes

Return to Outline of the Collection
Articles

Box 9

Poland’s Legacy

“Poland’s Legacy: Historical and Musical Growth of the Polish Nation,” last name McConachie. Paper covering brief history of Polish Classical music, in-depth discussion of Polish Composer Karol Szymanowski—his influences, musical and political, etc. 50 pages, plus handwritten page of footnotes

Hypotaxis and Parataxis

Paper entitled “Hypotaxis and Parataxis: Webern’s Bagatelles for String Quartet Op. 9,” letter requesting Childs’ read it for PNM. Paper has Childs’ handwritten notes. Attempt to use literary theories of hypotaxis and parataxis as a way of illuminating pitch structure within “atonal narrative.” By using such terms and not the traditional a and non prefixes, the author hopes to allow 12-tone music to be analyzed without the traditionally negative connotation. Includes extensive examples.

Can we Formalize Musical Knowledge?

Paper, invited for the Zweite Darmstaedter Tagung ueber Mathematick und Musik, Technische Hochschule Darmstadt, Darmstadt, West Germany: “Can We Formalize and Program Musical Knowledge?: An Inquiry Into the Focus and Scope of Cognitive Musicology,” unknown author. Deals with the cognitive analysis of the production of music by using artificial intelligence, discusses the implications of this analysis.

Stravinsky’s Threni


Papers BC Read for PNM

Solomon, Larry. “Improvisation II.” Perspectives of New Music, 16 Nov. 1984. Discusses the definition of improvisation, the ways in which it lacks respect in conventional music education, the ways in which it could improve the world music and enhance musicians’ understanding of music/instruments. Computer printout, pages still attached.

“A Conversation With Lou Harrison About Music and Music Theater,” no author, no date. Harrison’s views on music in general and his own music in particular, his ideas of whether or not there’s a difference between gay and straight composers, his beliefs about what constitutes some of the differences between east and west coast composers.


“John Cage and History,” no author, no date. Includes notes and tables/examples. Discusses the
process Cage might have used in the composition of *Hymns and Variations*, analyses piece using statistical methods and more traditional musical methods.

**Articles – Other Authors**

Johnston, Ben. "Contribution to the IMC Panel." Speaks of the nature of music, attitudes of youth in composers and attitudes toward the "establishment," the effects of this on performers and audiences.

Pokorny, Gene. "Some happenings and observations of the First International Tube Symposium Workshop." Overview of the symposium, detailing meetings regarding tuba compositions, playing methods and prominent players, mentions Childs as a panel member.

Petock, Stuart J., Ph. D. "Music Recomposed: A Reply to Stanley Cavell." A critique of Cavell's works, "Music Discomposed" and "A Matter of Meaning It," which outline the reasons he feels modern music to be fraudulent and insincere. Petock provides a rebuttal to his many assumptions regarding the purpose of traditional/non-traditional musical expression.

Unknown author, untitled document. Article on bassoon playing which outlines specific methods of improving playing technique as well as ways to broaden the bassoon's repertoire, particularly in regard to new music. Includes some photos and illustrations.

Copy of lecture. Personal note clipped to manuscript, office memo, to Barney, from Allen, dated 12/11/75: "Here's a copy of Ken Gabaro's lecture. There are some good things in it and also some useless things. In any case, you might like to look through it." Lecture is verbal and visual (pages are designated as "slides") performance piece on "irrelevant music," what that is, what it means or doesn't mean, etc. Navigates logical premises of music.

A response by Ben Johnston, "A Small Demur," to Mr. Boretz's critique of his paper "Scalar Order as a Compositional Resource." Johnston states that the critique of his paper is based on the assumption that music is primarily cognitive, which he never claimed.

Johnston, Ben: "Harry Partch." Discusses the composer's biography and his musical philosophy, including his belief that music shouldn't be separate from other theater traditions, the building of his own instruments and his use of just intonation tuning.

Johnston, Ben. "Proportionality and Expanded Musical Pitch Relations." Reprint from *Perspectives of New Music*, Fall-Winter 1966, 5:1. Discusses the fact that just intonation accounts better for the contextualizing of microtones, the skills necessary to reproducing the proper microtones within a polyphonic structure.

Johnston, Ben. "Scalar Order as a Compositional Resource." Reprint from *Perspectives of New Music*, Spring-Summer 1964, 2:2. Discusses the history of equal temperament tuning, its impact on compositional techniques in western music, and the importance of rejecting it in favor of just temperament.

**Articles – Other Authors – Continued**

Article for *Perspectives of New Music*, author unknown. Takes four different books written by composers about composing and examines the thoughts written therein.

The first work is "Orientations: Collected Writings by Pierre Boulez," by Pierre Boulez in which Boulez discusses his belief in the necessity of the modern composer wrestling with the "great" composers of the past, for Boulez, those are in particular Stravinsky, Schoenberg, Berg, Webern, and Bartok, and using this as a tool in one's own composition.

The next two are by Thomas DeLio, *Circumscribing the Open Universe*, and *Contiguous Lines*. Both books set out to champion modern music, particularly "open" music as opposed to more traditional "closed" music, but effort is marred by poor analyses, grandiose generalities/banalities and a distinct
lack of editing.

The fourth is George Rochberg's "The Aesthetics of Survival: A Composers View of Twentieth Century Music," in which Rochberg expounds his beliefs that mankind has separated himself from nature through science and technology, and this separation is evident in modern, and he particularly cites serial, music, which is reparable through pluralism, though the author contends this would be in direct opposition to the ideals of unity. The author feels that Boulez has the most valuable things to say about composition, as he is capable of analyzing traditional music as well as being open to new music, as the other two writers both seem rather closed to either "traditional" music or "modern" music.

Detailed outline of manuscript on meaning. Discussion of the convergence of language theory and music theory in their attempts to discuss "meaning."

Outline of "B and C" book, which discusses musical sound in such specific terms as chord structures and scales of tuning, with examples of different methods by different composers. Included is the first chapter of the book.

“Nonlinear Hierarchy: A Systems View of the Improvisation Process," unknown author. Discusses improvisation and its relation to certain philosophical views. Note #1 mentions that Childs is quoted heavily in one of the books used for paper.


Articles – Other


Newspaper Articles

Box 7

“Fernando Sanford, ‘Old Guard’ Faculty Member, Has Watched This Community Grow From Cluster of Houses in a Hayfield; Civic Life and Science Shared His Interest.” Daily Palo Alto Times: December 11, 1947 (1 copy). Biographical article about Fernando Sanford, a Stanford University professor and Barney Childs’ grandfather.

“Campus Singers Pass Examinations for ‘The Messiah’.” University of Nevada Sagebrush: August 10, 1948 (2 copies). Announces 26 men and 23 women were accepted into University Singers group. Barney Childs is president of the group. (First section of article only.)

“Just off the Record.” University of Nevada Sagebrush: October 1, 1948 (2 copies). Article by Childs discussing Stan Kenton’s musical directions.

“Just for the Record.” University of Nevada Sagebrush: October 8, 1948 (2 copies). Childs announces concert by Carol Brice on October 21, mentions Spivakowsky, American need for novelty, discusses Jazz, ends with a dentist joke.

“Just for the Record.” University of Nevada Sagebrush: October 29, 1948 (2 copies). Childs discusses
Dizzy Gillespie.

“New Club Plans Literary Magazine.” University of Nevada Sagebrush: October 29, 1948 (2 copies). A new club, called “The Circle” plans to print a quarterly magazine, “The Logus”. Childs is one of three editors. (Article is in two small pieces)


“Phi Kappa Phi Names Seven Men to Honorary Society.” University of Nevada Sagebrush: December 10, 1948 (2 copies). Announcement of the induction of seven graduating seniors into the national scholastic honorary society, one of which is Barney Childs. (Article is in two pieces: one large, one small)

“Just for the Record.” University of Nevada Sagebrush: January 7, 1949 (2 copies). Childs discusses several issues in the recording industry, including long-play records and the lift of a ban by J. Caesar Petrillo.

“Meteor’ Staged Here Next Week.” University of Nevada Sagebrush: January 7, 1949 (2 copies). Advertises three act play by S. M. Behrman, titled “The Meteor” to be performed on January 11, 12, and 13 by University of Nevada Students.


“Concert at Stanford Well Received.” Daily Palo Alto Times: August 13, 1952 (4 copies). Review of a concert that took place at Stanford University on August 12, 1952. Choral works “Praeludium” and “Chorale” by Barney Childs were performed.


“Composer-Critic Praises Stanford’s Musicianship.” Virgil Thomson’s review, dated June 10, 1953, of two Stanford University concerts: a production of “Falstaff”, and a graduate student composition concert featuring a work by Childs written for string and wind ensemble.


“Tanglewood Sees Work of Students” by Ross Parmenter, August 5, 1953. Review of a concert by Berkshire Music Center students given August 3, 1953 in Lenox, Massachusetts. The program included Gluck’s “L’Ivrogne Corrige” (in English translation as “The Drunkard Reformed), Debussy’s “L’Enfant Prodigue” and Chabrier’s “Une Edification Manque” (in English as “An Incomplete Education”). The name “Charley” is hand-written on the clipping.


“Chamber Music, Symphony, Chorus on Stanford Schedule”. Announcement that a piece by Childs will be performed on a Stanford chamber music concert this Sunday.

“Stanford Concert to Feature Music by 3 Composers”. Announcement of a Stanford chamber music concert featuring Milhaud’s Suite for Violin, Clarinet and Piano; Ratner’s Divertissement for Oboe, Horn and Bassoon; Childs’ Sonata for Bassoon and Piano; and Mozart’s Concerto for Flute, Harp and Orchestra. Sandor Salgo will conduct the Stanford chamber orchestra.

“Concert Will Feature Local Compositions”. Announcement that Sonata for Bassoon and Piano by Barney Childs will be performed by Jonathan Elkus, bassoonist, and Barney Childs, piano, at 4 pm Sunday at Cubberley Auditorium. Article notes that Childs won the Stanford Humanities Award for composition in 1952.

“First in Series of Stanford Chamber Performances is Deemed Outstanding,” by Dorothy Nichols, Daily Palo Alto Times, Wednesday, February 10, 1954. Reviewer expresses confusion as to the intent of Sonata for Bassoon and Piano and observes that Childs’ use of extreme bassoon ranges is not “ingratiating”.

“Concert is called ‘Very Interesting’” by Ron Rosen. Reviewer dismisses Childs’ Sonata for Bassoon and Piano as “a violent form of expressionism.”

“Cowell Concert Well received” by Barney Childs. Undated review of a concert of music by Cowell at Stanford, apparently published in the Stanford Daily. “May 29, ’54” is handwritten on the article.


50). Various articles on 19th and 20th century music of the European classical tradition.

“Darmstadt, Baden-Baden, and Twelve-tone Music”

“Berlioz in Paris”

“Concerning Audiophilia”

“Late Call on Billy”

“Recordings in Review”

“This Month’s Mozart—I”

“The Other Side”

“Jazz at Newport: 1955”


“New Music Concert Given at the Carl Fischer Hall.” New York Herald Tribune: June 1, 1956 (2 copies). Review of a concert that took place on May 30, 1956 at the Carl Fischer Hall in New York. John Cage attended and some of his works were performed: “Radio Music” and “Music for four pianos.”

“New Childs Pieces to be Heard.” The Arizona Daily Star: April 7, 1957 (3 copies). Advertising a concert that took place on Tuesday, April 9, 1957 at the Annual Concert of American Music at Florida State University in Tallahassee. Childs’ works Sonata for Bassoon and Piano and Fragment for Oboe and Piano were performed.

“U.S. Music Program Shows Art’s ‘Sharing’.” Florida Flambeau: April 12, 1957 (2 copies). Article about new music and mentions Barney Childs’ works: “Fragment for Oboe and Piano” and “Sonata for Bassoon and Piano”.


“Just for the Record.” University of Nevada Sagebrush: September 24, 1948 (2 copies). Childs’ first issue of his weekly column discussing music related topics and events.


“Composers Rivaled by UA Computer?” Arizona Wildcat: December 9, 1959 (3 copies). Jesse Hendrix discusses the possibilities of computers composing.

“‘Solitaire’ Play Premiere Set For Tuesday.” Unknown publication (likely UA Wildcat), date unknown. Announcement of the premiere of Robert M. Hammond’s “Solitaire” at the University Theatre, University of Arizona, on Tuesday, April 12 at 7:30 pm. Childs composed the score for the production, tape-recorded by the University Woodwind Quintet under Dr. Samuel Fain. An encore performance at the Play Box theater will be held May 16.

“Hammond’s ‘Solitaire’ is Free-Form Drama” by Helen Wallace Younge. Unknown publication. Review of Dr. Robert Hammond’s play “Solitaire” performed May 16, 1960 by the International Arts Society at University of Arizona. Praises the “bizarre music” composed by Childs to accompany the play, performed by the UA Faculty Woodwind Quintet.


“Music: Substantial Work: Barney Childs’ Second Symphony Heard on Program at Cooper Union.” New York Times: February 18, 1961 (2 copies). Review of a concert that took place on February 17, 1961 at the Cooper Union where Barney Childs' "Second Symphony" was performed.

“Mr. Straus’ ‘Book’: Late Critic’s Reviews Now Available in Two Scrapbooks at Public Library.” New


“Rhodes Committee Head.” (Publication unknown) December 1961 (1 copy). Barney Childs said to serve with Dr. G. Homer Durham to interview Arizona candidates for Rhodes Scholarship.

“Symphony Giving Two Concerts.” The Times-Picayune: March 18, 1962 (2 copies). Advertisement for a concert that took place on March 19, 1962 at the Municipal Auditorium in New Orleans performed by the New Orleans Philharmonic-Symphony, where David Ward-Steinman’s “Concert Overture” was performed.


“Connoisseur’ Concerts Score Success Here.” New Orleans States-Item: March 26, 1962 (2 copies). Article about symphonic concerts in New Orleans in which David Ward-Steinman has written a note catching a grammatical error. (handwritten note states: “Ah, youth! Would anyone admit that a "teenager" just might write a good piece? What would he have said if he had known nothing about me?)


“Photographs of Instruments Built by Harry Partch and Heard in His Recorded Music.” Gate 5 Records: June 1962 (1 copy). Photographs of various modern percussion instruments, including notes on the size, material, and tone of each instrument. Also, when and where it was built.

“Woodwind Group Plans Two Sunday Concerts.” The Arizona Daily Star: March 17, 1963 (2 copies). Advertisement for a concert that night at the Workshop Center of the Arts performed by the Tuscon New Art Wind Ensemble, which was under the direction of Childs.

“First Thoughts on Second Thoughts.” The University Review: April 13, 1963 (5 copies). Article by Childs where he discusses one of his poems in progress and the work of Charles H. Brower.

“Letter to the Editor: On Dr. Childs.” The University Review: (date unknown) (1 copy). A reply to Dr. Childs’ article by John Bergmann, a graduate student in history.


“From Haydn to ‘Radical’ in the Carriage Barn” by Lisa Tate, Bennington Banner, August 19, 1963. Review of the second Composers Conference concert featuring works by Charles Wuorinen, Ivan Wiener, Allan Blank, Thomas Kochins, Joan Tower, Glenn Williams and Franz Joseph Haydn.


“Music: Avant-Garde Sound Mosaic.” The New York Times: August 23, 1963 (2 copies). Review of a concert from two nights before at Judson Hall. John Cage was present for the performance of his Variations II and Variations III. Toshi Ichiyanagi’s Music for Piano No. 4 was also performed.

“Dada, Dada.” (Publication unknown) August 1963 (1 copy). Review of a concert at Judson Hall that featured Cage and Dada, as well as a recital by Frederic Rzewski.
“Music: Unusual Sounds.” The New York Times: August 29, 1963 (2 copies). Review of a concert at Judson Hall where works by Bo Nillson, Karheinz Stockhausen, and Toshi Ishiyanaagi were performed.

“It Was a Long, Long, Long Night (and Day) at the Piano.” The New York Times: September 11, 1963 (2 copies). Article about a concert from Sept. 9-10 performing Erik Satie’s Vexations by artists including John Cale and John Cage. (Article is in pieces. Photocopied is 4 sheets, cutout is 2 pieces)


“Cello-Piano Teamwork.” Bennington Banner: May 10, 1965 (3 copies). Review of a concert from the night before at Bennington College Carriage Barn where one of Childs’ pieces was performed.


“Music Gets an Off Beat.” (Publication unknown) June 5, 1967 (1 copy). Article about a University of California, San Diego professor named Erickson that makes his own instruments. (First section not present. Last section only)


“Modern Composers at Festival of Arts.” Chicago Daily News: October 8, 1969 (2 copies). Review of concert by Chicago chapter of International Society for Contemporary Music, in which Childs’ Any Five was performed.

“Mid-America Chorale to Perform Here Friday.” The Sac Sun: February 21, 1968 (4 copies). Advertisement for Mid-America Chorale’s performance in Sac City, Iowa where some of Childs’ work will be performed.

“Some Notes on the Phenomenology of Making: The Search for the Motivated.” (Publication unknown) (date unknown) (1 copy). Journal article about modern art. (Article is multiple pages long)


“Avant Garde Composer Lectures at CIM Following Concert.” The Plain Dealer: May 13, 1970 (1 copy). Review of a concert from May 10 at the Cleveland Institute of Music where “Missa Brevis” and
“Piano Variations” by Phil Winsor were performed.


“Stanley Dance: Jazz.” *Music Journal*: May 1970 (1 copy). Article discussing a range of jazz artists and topics. (Article is on pages 34 and 57)


“Festival Opens on Odd Note at Wishing Well.” *The San Diego Union*: August 24, 1970 (1 copy). Review of a Santa Fe concert at the Kairos Institute that opened a five-day arts festival.

“Musicinszenator – Mauricio Kagel.” *Internationale Musikfestwochen Luzern*: August 31, 1970 (1 copy). (Content in German)

“Interview mit John Cage.” *Dissonanz*: September 1970 (1 copy). Interview with John Cage discussing music and politics. (File contains pages 1-27. Presumably the entire article.)

“Viele Drähte, Apparaturen, Klänge und Töne.” *Tages-Anzeiger*: October 22, 1970 (2 copies). (Content in German)


“Bullock, Whaley Featured: Chamber Music at WMU Tuesday.” *Kalamazoo Gazette*: January 24, 1971 (2 copies). Advertisement for a concert at Western Michigan University's Oakland Recital Hall where some of Childs’ work will be performed.

“George Kendall Concludes Career at Colony.” *Peterborough Transcript*: January 28, 1971 (2 copies). Article about George Kendall and his retirement after 19 years as General Director of the MacDowell Colony.


“Pleasant Sounds Absurdly Easy to Get on Synthesizer.” *Milwaukee Sentinel*: February 20, 1971 (2 copies). Article about electronic music. Photo of Childs’ is also included, but as a separate piece.


“First Arts Festival Begins.” Round Up: April 21, 1972 (2 copies). Article about NMSU New Arts Festival, for which Barney Childs was guest lecturer.


“A Search for Meaning in Post-Historical Terms.” Arts: March 1973 (1 copy). Jack Burnham writes on anthropological issues in art. (Article is 4 pages long)

“Clarinetist Rehfeldt at Dominguez Hills.” The Los Angeles Times: May 2, 1973 (3 copies). Review of a concert that took place at Cal Stat Dominguez Hills, in which Phillip Rehfeldt performed solo clarinet work by Childs.

“New Recordings.” The Instrumentalist: May 1973 (1 copy). Review of a recording in which Phillip Rehfeldt performs music by a variety of composers.

“Recording of Special Merit.” Stereo Review: September 1973 (1 copy). Recording review, including for Childs’ 37 Songs.


“Music is to Enjoy, UI Visiting Scholar Says.” November 7, 1984 typewritten ms. Press release from University of Idaho where Childs was a one-week visiting scholar.

“New Music to be Performed in Tuesday Recital at UR.” Daily Facts: January 3, 1975 (2 copies). Child’s and Rehfeldt will be presenting new music for clarinet at accompanying instruments at Watchorn Hall at the University of Redlands.

“Letters to the Editor.” Bulldog: March 11, 1975 (5 copies). Child’s writes to the editor about grammatical errors, and Konrad B. Clark writes to the editor in response. (Each copy has 2
components, making 10 individual pieces within the folder)

**Daily Kent Stater:** April 30, 1975 (1 copy). A copy of the Kent State University newspaper featuring the headline “S. Vietnam Surrenders.”

“Concert is ‘Childs Play’ for Musicians at Kent State.” **Akron Beacon Journal:** May 1, 1975 (3 copies). Review of a concert featuring Childs’ works at Kent State University.

“Childs Wants U.S. Musical Revolution.” **The Plain Dealer:** May 1, 1975 (5 copies). Article about Childs’ lecture on the American musical identity that he gave at the Kent State University.

“‘Childs Play’ Links Diverse Elements to Create Irritation.” **The Plain Dealer:** May 2, 1975 (3 copies). A review of a concert at Kent State University with a program of only works by Childs.

“Spell: The Montagnana Trio.” **The State:** November 23, 1975 (1 copy). Review of a Montagnana Trio recording which features Childs’ work.

**The Birmingham News:** December 7, 1975 (1 copy). Note about the Montagnana Trio recording that includes their performance of Childs’ *Trio*.


“Rare Early Opera gets First Class Treatment” **The American News,** 12/27/75.

“Spell, The Montagnana Trio.” **Woodwind World – Brass and Percussion:** March 1976 (1 copy). Review of a recording by Montagnana Trio, which includes their recording of Childs’ *Trio*.

“At the Top of the Classical List.” **The Anvil Arts:** May 8, 1976 (1 copy). Review of a recording by Montagnana Trio, which includes their performance of Childs’ *Trio*.

**The Birmingham News:** December 7, 1975 (1 copy). Note about the Montagnana Trio recording that includes their performance of Childs’ *Trio*.

“Three: Music and the Time Screen.” **Current Thought in Musicology:** 1976 (1 copy). Elliott Carter discusses the application of time in music. (copy spans 26 pages)

“Copland Shows Why He’s One of the Best.” (unknown publication): February 1977 (2 copies). Review of a concert by Pro Musica Nova at Vogel Hall. Included in the program was the premiere of Childs’ *Death Carol*.


“Music Festival Brings ‘New Dimensions’.” **The Indiana Statesman:** January 24, 1978 (2 copies). Advertisement for Indiana State University Department of Music’s 11th Annual Contemporary Music Festival in which Childs’ *Second Symphony* will be performed.

“Henry Cowell, Gentle Avant-Gardist.” **The New York Times:** May 28, 1978 (2 copies). Article about Henry Cowell and the premiere of his *Quartet Romantic* at Speculum Musicae. (copies are in two pieces each. Part of one copy shares page with next article.)

“Philip Glass Comes to Carnegie Hall – At Last.” **The New York Times:** May 28, 1978 (2 copies). Article about Philip Glass and his concert at Carnegie Hall. (copies are in two pieces each. Part of one copy shares page with previous article.)

“One Month on the Word Farm.” **Los Angeles Times:** January 21, 1979 (2 copies). Article about MacDowell Colony.

“Department Hums Along.” **The Exponent:** November 1, 1979 (1 copy). Announcement for the New Music Festival, at which Childs’ will be guest clinician.

“New Music: Kupferman and Friends.” **The New York Times:** April 11, 1980 (1 copy). Review of a concert at Carnegie Hall that was put on by Meyer Kupferman.

“The Adventure Continues.” **City Arts Monthly:** July 1983 (1 copy). Article about Ron Pellegrino.
“The Clarinet Music of Barney Childs.” ClariNetwork: Fall 1983 (2 copies). Phil Rehfeldt writes about the clarinet music of Barney Childs. (Each copy consists of 3 pages: 1, 14, 16)


“The Impact of Technology on Musical Time.” Percussive Notes Research Edition: March 1984 (1 copy). Article discussing different aspects of technology in music. (copy is five pages)

“‘The True Minimalist.’ OP ‘Y’.” July-August 1984 (1 copy). Article on the career of La Monte Young. (copy is two pieces)

“California Composer Visits UI.” Daily News/Idahonian: November 5, 1984 (2 copies). Article advertising Childs’ visit to UI to give lectures on “American Music” and “Poetry and Music: Meter, Morality and Metaphor.”

“Music Maker Composes for Himself.” Orange County Register: December 10, 1989 (2 copies). Interview with Barney Childs regarding the career of a modern composer. (copy is in two pieces each)

*****[incomplete]*****

Advertisement for David Broza’s debut album cut out of the January/February 1990 issue of Poets & Writers Magazine. Someone has written “Barney would get a laugh out of this” at the bottom.

[undated]

Article announcing that Barney Childs will teach creative writing and lead a poetry workshop at the community Music and Fine Arts Center. At the time of this article, Childs had AB degrees from Oxford and University of Nevada-Reno.


“Music Workshop: Student Works will be Played.” Unknown author, unknown publication, undated. Announcement that Childs’ Divertimento for Trumpet, Horn and Trombone will be premiered the following afternoon at a free concert/workshop organized by Leonard Ratner and the Composers’ Forum of Northern California.


“The Right of the Reviewer”. Anonymous, undated editorial published in the Daily affirming the newspaper’s review policy the day after a controversial review of a “Tuesday Series Concert” drew “considerable comment, good and bad”.

“S.F. Symphony Called Uneven in Concert” by Barney Childs. Publication unknown, date unknown. Childs’ negative review of the San Francisco Symphony’s appearance at Stanford, performing Berlioz’ overture to Benevenuto Cellini, Hindemith’s Symphonic Metamorphosis, Mozart’s Sinfonia

Letter by Joan Coretelyou explaining that negative reaction to Barney Childs’ review of Tuesday night’s San Francisco Symphony concert is due to Childs’ “emotional words”.


“Weekend Program of Berkshire Fete”. Brief announcement of two orchestral concerts during the Berkshire Festival.

Announcement of the Boston Symphony Orchestra’s appearance at the Berkshire Festival August 7-9.

Announcement of the Boston Symphony Orchestra’s appearance at the Berkshire Festival July 25 and 26.

“Opera has U.S. Premiere, Pleases Tanglewood Audience” by Rudolph Elie, Jr. Review of the American premiere of Andre Gretry’s opera “Richard the Lion-Hearted” on August 10, by Boris Goldovsky’s opera department and student orchestra.


“The Inner Ear: Ruggles’s ‘Angels’” Unknown author, unknown publication, undated. Staff music critic observes that it is difficult for composers of new music to check the accuracy of their “inner ear” by hearing their works in performance.

“Barney Childs at Conference of Composers.” Announcements that Childs will deliver the keynote paper at the 9th annual American Society of University Composers conference in New York; Childs’ new Quintet for Winds, Harp and Percussion will be performed throughout New England by the New England Contemporary Ensemble; and a concert of eight Childs pieces will be performed at the University of Redlands Monday night.

“Clarinetist Rehfeldt at Dominguez Hills” by Daniel Cariaga, Los Angeles Times, undated. Review of a concert given by Phil Rehfeldt at CSU Dominguez Hills including a solo clarinet work by Childs.

“New Music Circle Presents Novelties Using Tape, Chorus,” by Mildred Coon. Unknown publication, undated. Review of the New Music Circle’s performance of “Take Five” at the Pet Building. Childs’ composition is circled with the words “missed it” written in the margin.

“International Composers at SDSU”. Unpublished press release, not dated. Announcement that Karel Husa and Barney Childs will visit San Diego State University under the Paul Clark Stauffer Memorial Fund. Childs’ Golden Shore, Maine Scene and Tuba Concerto are to be performed at a March 12 concert.


Poetry

[Birney, Earle]. “November Walk Near False Creek Mouth.” Photocopy.

[Hecht, Anthony]. “Adam.”

Scores
Awaiting processing.
Series IV: Documents and Ephemera

Photos

Box 10

Folder 1: Photographs
Date Span: 1950s, 1993

- [001.001-001.008] Eight slides of music analyses.
- [001.009-001.012] Envelope with black and white reprints of 1950s photographs with a handwritten note to Phil Rehfeldt along with original negatives.
- [001.013-001.024] Envelope containing 2 copies each of 2 posed photographs of Barney Childs in 1993.

Folder 2: Photograph
Date Span: 1940, 1941, 1945, 1974, 1990, 1974, undated

- [002.001-002.002] Two photographs of Barney Childs smoking his tobacco pipe
- [002.003] Of a sign that says, “PHOTO CAROUSE ASK ABOUT OUR SPECIAL PRICE *SPECiAL*”
- [002.004] A photograph of some kind of opening event in front of a town; “12-17-41 T. Wyman written on the back”
- [002.005] A photograph of Barney Childs sitting with a group of people; “90 6” printed on the photograph
- [002.006] A photograph of two young men playing percussion instruments
- [002.007] A photograph of two men smoking cigarettes
- [002.008] Two small photographs of a young girl
- [002.009] A photograph of Barney Childs with a young lady in a library
- [002.010-002.012] An envelope with three photographs of Barney Childs meeting with Jean Boyce Smith and others; “I’m so glad you were here.- affectionately, Perrin + Jean”
- [002.013-002.017] An envelope with a group of photographs, one appears to be on the front of an estate, three others near a farm, another near tall trees
- [002.018] A photograph of a young lady
- [002.020] A photograph of four men dressed as pirates on a canoe
- [002.021] A photograph of a view in the mountains
- [002.022] A photograph of “First Platoon, A Company, 90th INF. TNG. Battalion,
Camp Roberts, Californian, 31 Dec 45” (written on the back)

[002.023] Another group military photograph; a flag stating “RTC 82.B,” possibly infantry

[002.024] A photograph of a percussionist performing while reading graphic notation

[002.025] A contact sheet of negatives; Barney Childs with long hair and a pipe

[002.026] A photograph of an older man in a suit smiling

[002.027] A photograph of David Ward-Steinman working on music, “Photograph credit: St. Petersburg Times, Fla” written on the back

Folder 3: Photographs

[003.001-003.002] Two photographs of Barney Childs at a rehearsal
[003.003] A photograph of Barney Childs and his classmates at DSSB, Summer of 1943
[003.004] A photograph of Phillip Rehfeldt and Barney Childs
[003.005] A photograph of Barney Childs holding a camera
[003.006] Another younger photograph of Barney Childs with classmates
[003.007-003.026] A collection of photographs: Barney Childs camping, four photographs of a lady by a red car, two photographs of Barney Childs by a red car, other camping trip photograph
[003.027] A photograph of a group of girls
[003.028] A photograph of David Ward-Steinman
[003.029-003.030] An envelope containing two slides of unknown material, this item was sent from “Coinson” from the DePaul University School of Music
[003.031-003.032] An envelope with two photographs of a walkway (one smaller than the other). “Study at a Window: Punctuality April 18, 1975” written on the back of the smaller photograph, “Along with this goes a corrupted paraphrase of an assignment you gave Steven for Notations class: Take an object and make a note of it.”
[003.033] A photograph of Barney Childs at what appears to be a wedding, “August 29, 1974 Camille Walt Barney” written on the back
[003.034] A photograph of a man reading
[003.035] A photograph of three men
[003.036] A photograph of a blonde woman
[003.037] A photograph of a woman in a chair
[003.038] A photograph, “Champagne Brunch at the Old Edwards Mansion out near Redlands... Martha, Dirje & Inga Dec. 23, ‘84” written on back
[003.039] A photograph of a man reading and drinking beer
[003.040] A photograph of Barney Childs and someone else
[003.041] A photograph of a baby, “Dirje Audrea Childs Jan. 17, 1956 5 wks 3 days” written on back
[003.042] A photograph of a man working
[003.043] A photograph, titled “Righteous Thugs,” Andy Rehfeldt, Ben R. Jorge (?), Tom Morr, Ben P. (?), (names handwritten)
[003.044] A photograph of Barney Childs with pen markings
[003.045] A contact sheet of photographs of a concert rehearsal
[003.046] A Redlands magazine with a picture of Barney Childs
[003.047] A photocopy of a photograph of Barney Childs looking at music while smoking a pipe
[003.048] A photograph of Barney Childs with a group of adults
[003.049] A photograph of David Ward-Steinman preparing a piano
[003.050] A photograph of child Barney Childs with old classmates
[003.051] A Polaroid of a man and a woman
[003.052] A Polaroid of three men
[003.053] A photograph of the “ElectroComp EML-200”
[003.054] A photograph of a baby
[003.055-003.058] Four photographs of a woman at Yosemite, (July 3, '54 and (3) Aug. 7, '54)

Folder 4: Photographs
Date Span: 1940, 1949, undated

[004.001] Photograph of a young Barney Childs
[004.002] Photograph of Barney Childs at a water fountain
[004.003] Photograph of Carney Childs in front of a house
[004.004] Photograph “Bennett & Childs 2/27/49”
[004.005] A photograph of Barney Childs in a tree smoking a pipe
[004.006] Photograph “Bennett + 2/27/49”
[004.007] Photograph “Martha, Stan, B Harley & Barney”
[004.008] Photograph “B Harley & Barney”
[004.009-004.010] Two photographs of Barney Childs at a formal dinner
[004.011] A photo of a man working
[004.012-004.013] Two photographs of an unidentified man
[004.014] One photograph of an unidentified man
[004.015-004.019] Five scenery photographs of the mountains
[004.020-004.021] Two photographs of an unidentified man (B)
[004.022-004.023] Two photographs of an unidentified man (C)
[004.024] Photography of Barney Childs and Bennett (D)
[004.025] Photography of Bennett and an unidentified man
[004.026-004.034] Some negatives in an envelope

Return to Outline of the Collection

Documents

Box 10

Folder 5: Documents

“Certificate of Membership” establishing that Barney Childs was born to Mr. and Mrs. R.B. Childs at Deaconess Hospital, Spokane, WA on February 13, 1926, and is a member of the Childrens’ Alumni Association of the Deaconess Hospital.

Copy of “Stanford University Fellowships, Scholarships, Awards and Prizes 1951-52”. Barney Childs is listed on p. 36 of the program as the recipient of a Humanities Prize in the Creative Arts for Musical Composition. His hometown is listed as Reno, NV.


Marriage Certificate for Barney Childs and Virginia Bowling Eckert

Copy of a Settlement and Property Settlement Agreement between Mary H. Childs and Robert Barney Childs

Interlocutory Judgment of Divorce between Barney Childs and Margaret Virginia Childs


July 26, 1994. Retirement confirmation from TIAA-CREF.

September 6, 1994. Notice from Franchise Tax Board stating the results of a California income tax audit.
Folder 6: Information packets  
Date Span: 1879-1880, 1895  
  Carthage College catalog for 1879-1880  
  Circular of Information, *The California School of Mechanical Arts*  
Folder 7: Art/Sketches/Doodles  
Date Span: undated  
  Doodle of “Jo”  
  Doodle of “Hartmann”  
  Watercolor sketch of a tree and house  
  Watercolor sketch of a tree before a red wall  
Folder 8: Awards  
Date Span: 1948, 1959, 1974-75  
  A certificate awarded to Barney Childs by the “Outstanding Educators of America” for 1974/1975.  
  The “Arizona Quarterly Annual Award” that was given to Barney Childs for the best book review in 1959.  
  Robert Barney Childs’ Phi Kappa Phi Honor Society certificate of membership dated December 9, 1948  
  Certificate stating that Robert Barney Childs has been selected to appear in the 1948-49 edition of *Who’s Who Among Students in American Universities and Colleges*.  
  Note from Provost G.N. Clark announcing that Childs will receive Honorable Mention for the Eugene Lee Hamilton Prize. March 2, 1951.  
Folder 9: Diary Entries  
Date Span: 1973, undated  
  3-4 October [year unknown]. Found with papers from 1943-1944 English composition.  
  Journal entry describing the University of Redlands music faculty retreat, dated January 19, 1973 on letterhead from the Erawan Garden Hotel, Indian Wells, CA  
  Undated journal entry typed on Advance Records letterhead including a lengthy description of junk mail Childs received and an autumn rainstorm that soaked the University of Redlands.
Folder 10: Invitations  
Date Span: 1983, undated

Card stating the Governor requests Dr. B. Childs to lunch on Thursday, June 4 at noon, Government House, Georgetown.

Invitation to the wedding of Jay Lynn and Joel Bennett Horwitz, June 5, 1983 at the University of Redlands Alumni House.

Folder 11: Lists  
Date Span: Undated

List of “Brass Ensembles by ACA Composers,” including composer, composition title, instrumentation, length and publisher code, typed on copy sheets.

Folder 12: Report Cards  
Date Span: 1946

Barney Childs’ University of Nevada report card for the term ending August 19, 1949, indicating Childs received an A in CE 242. Envelope addressed to R.B. Childs, 600 Lincoln Ave, Palo Alto.

Childs’ freshman and sophomore year transcript from Palo Alto High School dated October 19, 1946.

Folder 13: Resumes  

Resume for Robert Lombardo
Resume for Robert Boury

Typewritten comments summarizing Boury, Salinas, Culbertson and Tenney’s resumes.

Catalog of Works by Carleton Macy
“Performances since 1987” (music by Carleton Macy)
“Professional Development Plan: Carleton Macy” (August 5, 1991)
Excerpts from Macalester Faculty Handbook, highlighting criteria for evaluating “professional competence and intellectual growth”.

Statement from Carleton Macy addressed to potential peer reviewers
Resume for Carleton Macy (1991)
8/8/1978. Entry for Barney Childs in the *Dictionary of International Biography*, vol. 15

Return to Outline of the Collection

**Artist and organization catalogs**

**Box 10**  


Rada, Robert. Tuba Nova-Sonics, undated [1970s?] 

**Miscellaneous Ephemera**

**Box 10**  
To be cataloged

Undated. 1 handwritten sheet of “useful info” for performers of a piece by Cowles.

Return to Outline of the Collection

**Series V: Events**

**Musical Concerts: Works by Barney Childs performed at University of Redlands**

**Box 11**  
8/22/1972. University of Redlands Summer Music Clinic. *Of place, as altered* (premiere?)  
10/29/1973. Music for Two Clarinets. *A music; that it might be...* (West coast premiere)  
2/25/1974. Faculty Recital. *Sonata for solo clarinet, Sonata for bassoon and piano, Sonata for solo bass, Interbalances IV, Stances for flute and silence, The Location of Music, 37 Songs and Mr. T His Fancy.*  
5/12/1974. Anniversary Concert. *Concert Piece for Tuba and Band* (west coast premiere)  
4/10/1975. Wind and Percussion Performance. *A music; that it might be...*  
5/10/1975. Senior Recital. *A music; that it might be...*

5/30/1975. New Music for Clarinets. Of Place, as Altered.
5/7/1978. Masters Recital. A music; that it might be…”
8/8/1979. Summer Music Clinic faculty recital. Five Gamut Studies (west coast premiere)
8/9/1979. Summer Music Clinic faculty recital. The Word from Department R (world premiere)
11/19/1979. Faculty Wind Quintet/Sextet. The Word from Department R and Overture to ‘Measuring a Meridian’
4/13/1982. Faculty Recital, University of Redlands. Two Quiet Studies.
10/9/1982. Classic Masterpieces of Experimental Music, University of Redlands, 8:00 pm.
1/7/1983. University of Redlands faculty Recital. A music, that it might be…
5/16/1983. University of Redlands Graduate Recital. 81 Licks for Trombone (world premiere) and Brass Trio.
3/14/1984. University of Redlands Faculty Artist Series: Chapel Narthex. Sunshine lunchh, & like matters (world premiere)
4/17/1988. University of Redlands Faculty artist chamber music series. *A music; that it might be...*
8/21/1990. Concert of recent music, University of Redlands. *The Word from Department R.*
2/21/1991. Faculty Artist Series, University of Redlands. *Sonata for Oboe solo* (world premiere)
5/9/1992. PRISM quartet, University of Redlands. *Intrada: be someone else* (world premiere)
4/2/1993. Senior recital, University of Redlands. *Barnard I.*

9/25/1997. Faculty artist series, University of Redlands. A music; that it might be...


Unknown. Barnard I.

12/8/unknown. New Music Ensemble. The Big New Improved Summer Music Clinic Everybody Play Twelve Clarinet Fun Piece.

Unknown. Masters recital, Bruce Anderson. Lanters and Candlelight.

Unknown. David Hatt. “Not a typical concert – more like an event – happening...Talk quietly, move around, sleep, leave, study, eat (food for the faithful will arrive during the 3rd part), but be quiet; all of this is being taped...No monkeys, please.” 37 Songs.

3/22/unknown. Faculty artist series: Faculty Wind Quintet. Second Wind Quintet.

Return to Outline of the Collection

Musical Concerts: Works by Barney Childs performed elsewhere

Box 11


6/13/1950. OUMCU 1,640th meeting. The Bramble-Bush

2/27/1951. OUMCU 1,658th meeting. Three Carols for Chorus and Brass (premiere)


4/27/1952. 2nd annual Symposium of Student Composers. Sonata for solo clarinet.

8/12/1952. Stanford Tuesday Evening Series. Three Carols for Chorus and Brass.


1/31/1954. Recital honoring Christine Springston. Sonata for solo clarinet.

2/7/1954. Concert of Chamber Music. Sonata for bassoon and piano (premiere)


5/25/1959. Amsterdam Conservatory. Changes for three oboes (premiere)
6/17/1959. Faculty concert, Bennington College. Septet for instruments and voices (premiere)
5/2/1960. Symposium of Contemporary American Music, University of Kansas. Seven Epigrams (premiere)
4/30/1961. 3rd Annual Symposium of Contemporary American Music, University of Kansas. Three Carols on Old Texts (premiere)
8/24/1962. Music by Joseph Byrd and Barney Childs. Interbalances IV (premiere), Five Considerations for solo horn (premiere), Sonata for solo trombone
8/21/1963. 18th Annual Bennington Composers’ Conference. Woodwind Quintet (premiere)
11/2/1963. Hartt Chamber Players, Wesleyan University. Interbalances III.
12/2/1963. The Music of Barney Childs, Judson Hall. Music for two flute players (premiere), Second Brass Quintet (premiere), Sonata for solo trombone, Interbalances IV, Stances for flute and silence, Take Five (all New York premieres), Interbalances III, Sonata for solo bass.


5/12/1968. Portfolio Four, Cleveland Institute of Music. *Mr. T His Fancy*.


**Box 12**


12/14/1970. Pro Musica Nova, Wisconsin College Conservatory. *J.D.*


1/31/1971. Pro Musica Nova. “Death Carol” from *When Lilacs last in the Dooryard Bloom’d* (premiere)


5/19/1971. The Music of Barney Childs, Wisconsin State University, River Falls. Multiple pieces.


7/21/1971. Pro Musica Nova, Wisconsin College-Conservatory. *Interbalances IV.*


4/6/1972. Faculty Chamber Players, CSU Hayward.


8/31/1972. Program in Experimental Language II. *Night River Music and 37 Songs.*


10/14/1973. New Arts Ensemble broadcast, WETA-FM. *Interbalances III.*

11/16/1973. American Society of University Composers Western Regional Conference, CSU San Diego. A music; that it might be...
?/?/1973. Media ’73. Mr. T His Fancy.
6/22/1974. The Five (Six. No – Seven! (?)) Senses, Texas Women’s University. The Roachville Project.
11/15/1974. ASUC Third Annual Western Regional Conference, University of New Mexico. Various works for clarinet and piano, performed by Childs and Rehfeldt.
3/29/1975. ASUC Region II Concert, University of Rochester. Take Five.
11/7/1975. ASUC Western Regional Conference. Seven Epigrams.


3/30/1979. Memphis State University New Music Festival Concert V. Any Five.
3/30/1979. Memphis State University New Music Festival Concert VI. Bayonne Barrel and Drum Company.
3/31/1979. Memphis State University New Music Festival Concert IX. Lanterns and Candlelight.
4/1/1979. Memphis State University New Music Festival Concert XII. Since then (premiere), Interbalances.
12/7/1980. New Music Series, Los Angeles Institute of Contemporary Art. Unknown work performed as part of the “Ocarina Explosion”.
12/8/1982. Arizona State University New Music Ensemble. The Big New Improved Summer Music Clinic Everybody Play Twelve Clarinet Fun Piece (premiere).
2/22/1982. Steinway Hall, Los Angeles. Unknown piano work (37 Songs?)
4/28/1983. Arizona State University. A Music; That it Might Be...
5/10/1983. University of California Riverside. A Music; That it Might Be...
7/6/1983. Tidewater Music Festival, St. Mary’s College of Maryland. Overture to “Measuring a Meridian”
2/10/1984. ASUC Western Regional Conference. Supposes: Imago Mundi.


6/22/1985. Virtuosi di Clarinet, Clar-Fest, Duquesne University. The Big New Improved Summer Music Clinic Everybody Play Twelve Clarinet Fun Piece.


2/20/1986. Three Carols on Old Texts, Heal Me O Lord, Any Five, Music for Tubas...Six of ‘Em, Operation Flabby Sleep, Supposes: Imago Mundi.


11/1/1986. ASUC Regional Conference, New Mexico State University. *Bowling Again with the Champs.*
11/14/1987. 15th Annual ASUC Conference. *Quintet for Piano and Brass* (premiere)

**Box 13**

3/22/1990. La Trobe University. 37 Songs, Heaven to Clear When Day Did Close.
4/8/1990. Linden New-Musicals, St. Kilda, Australia. A Music; That it Might Be...
2/23/1991. Roy Disney Music Hall, Los Angeles. A Music; That it Might Be...
3/27/1996. San Diego State University. ¡BANANA FLANNELBOARD! The Historic First Album (West coast premiere), Interbalances III.
1/16/unknown. Contemporary Music Festival, University of California Riverside. Take Five.
1/30/unknown. Wisconsin College-Conservatory. Virtue.
2/5/unknown. Royal Holloway and Bedford New College, University of London. Leftovers (premiere).
2/8/unknown. Calgary Regional Arts Foundation. Interbalances IV.
3/12/unknown. San Diego State University (when Childs is a visiting professor). Of Place as Altered, Sonata for Solo Clarinet, 37 Songs, Maine Scene, Barnard I, Interbalances IV, Any Five, Concert Piece for Tuba and Band, The Golden Shore.
4/9/unknown. Pi Alpha Mu, Florida State University. Fragment for Oboe and Piano, Sonata for Bassoon and Piano.
4/12/unknown. Spinet Club, Redlands, California. Barnard I.
4/15/unknown. Pitt Street, New York. Unspecified work for some combination of cello, piano, viola or percussion.
4/30/unknown. Kent State University. Featuring “Mighty” Joe Nowhere und die Greater Wairopi All*Stars.
5/6/unknown [1950s?]. McGregor Room, Oriel Street, Oxford University. Second movement from Sonata for Violin and Piano. Childs also performs on the recorder.
5/7/unknown. De Paul University, Chicago, Illinois. Mr. T His Fancy.
5/16/unknown [1973?]. Towers High School, Decatur, Georgia. Concert Piece for Tuba and Band (premiere).
5/27/unknown. PSU Old Main Auditorium. Unspecified “large ensemble” work by Childs.
6/1/unknown [1950s?]. Oriel 16-1, Oxford University (Mr. Baker’s Room). Sonata for Violin and Piano.
Undated. Lewiston Public Library. 37 Songs. Elliot Schwartz, piano.
Undated. “Lecture-concert: Music in the last ten years”. Interbalances IV. Tuscon New Music Ensemble.
Undated. Quartet for Clarinet and Strings. Program also includes Cantate de L’Enfant de la Mere by Darius Milhaud, Four Songs by George Houle, Fantasy for Piano by Robert Helps and Sextet for Clarinet, Piano and Strings by Aaron Copland.
Undated [1980]. Memphis State University. Since Then. Program also includes Raft by Ann Silsbee, Polygraph VI by Dan Beerman, In Variations and Interludes by Ursula Mamlok, Ceremonial by Nancy Chance, Quartet #1 by Allen Brings, Refrains by Steven Stucky, Interpolation by Aurelio de la Vega and Doo-Dah by William Albright.
Undated. Quartet No. 8. University String Quartet. Program also includes Keyboard Music I by Victor Saucedo Tecayhuatzin, Chamber Symphony, Op. 16 by George Heussenstamm, Dedication Clang by

**Return to the Outline of the Collection**

**Other University of Redlands Concerts**

**Box 13**


8/23/1972. Faculty Woodwind Quintet Recital, University of Redlands.


University Wind Symphony Concert Tour 1974.


8/15/1974. Summer music clinic recital, University of Redlands.

10/1/1974. Faculty recital, University of Redlands.


1/7/1975. Faculty recital, University of Redlands.


5/1/1976. Dixie Westlake, Senior Recital, University of Redlands.


9/9/1977. Faculty recital, University of Redlands.


1/30/1979. Experimental Music, University of Redlands.


10/25/1979. Faculty recital, University of Redlands.


1/31/1980. Experimental music, University of Redlands.


3/16/1982. All-University Convocation, University of Redlands.
11/14/1982. Faculty artist series, University of Redlands.
8/9/1984. Summer music clinic recital, University of Redlands.
1/18/1985. California Music Educators Association Southern Section Meeting, University of Redlands.
10/30/1985. Student recital, University of Redlands.
4/12/1986. Graduation Music in the Community. (3 programs)
5/2/1986. Graduate recital, Stephen J. Miller, University of Redlands.
7/24/1986. Short Films from San Francisco, University of Redlands.
10/19/1988. Student recital, University of Redlands.
1/18-1/20/1990. Fourth Annual Redlands Organ Festival at University of Redlands
4/25/1993. Qing Li, Graduate recital, University of Redlands.
1/31/unknown. New Music, Watchorn Hall, University of Redlands.
3/12/unknown. Music for E-flat Clarinet, University of Redlands.
4/6-4/10/unknown. Wind Symphony studio band spring concert tour.
11/8/unknown [1989?]. Brett Cripe, Graduate Recital, University of Redlands.

Return to the Outline of the Collection

Other Concerts Elsewhere

Box 14


2/2/1954. San Francisco Symphony.


4/1/1957. Florida State University.
1/5/1963. Workshop Center for the Arts.
1/13/1964. Hylozoist Arts Festival.
2/16/1964. First Unitarian Church, Hamilton, Ontario.
5/20/1964. UCLA New Music Workshop.
11/21/1964. Workshop Center for the Arts.
2/10/1971. Western Michigan University.
4/16/1971. 6th Annual ASUC Conference.
5/2/1971. Wisconsin College-Conservatory.
4/7/1972. 7th Annual ASUC Conference.
2/22/1974. 9th Annual ASUC Conference.
6/10/1975. Western Arts Music Festival, University of Wyoming.
10/19/1975. Winona State University.
1/19/1976. Louisiana State University.
2/20/1983. 18th Annual ASUC Conference.
5/20/1986. University of Nebraska Omaha.
11/7/1986. Grinnell College
4/17/1988. Trinity Episcopal Church, Hayward, California.
10/6/1995. Stuart Saunders retrospective, University of Maryland.
1/7/unknown. Toshi Ichiyanagi, Yoko Ono’s studio.
2/23/unknown. Service Club #2.
5/22/unknown. University of Delaware.
5/24/unknown. MAC Auditorium.
6/2/unknown. Oxford University. Childs accompanies Elizabeth Brewer in Hindemith’s *Two Songs from ‘Das Marienleben’*.
10/11/unknown. San Francisco Tape Music Center.
10/18/unknown. OUMCU Oxford.


11/25/unknown. Pembroke Hall, Oxford University.

Undated. Oberlin College.

Undated. Workshop Center for the Arts, Tuscon, Arizona. Childs performed Joseph Byrd’s *Intervals and Gestures* with the composer and sang in the choir for Byrd’s *Agnes Dei*.

Undated. Memphis State University.


Undated. San Diego State University.


*Return to the Outline of the Collection*

**Art Shows**


**Poetry Readings**

Unknown year. Flier for March 11 John Newlove reading by Barney Childs at the Poetry Center, 1086 N. Highland.

Unknown year. Flier for March 17 John Newlove reading at University of Arizona with handwritten instructions, “Please announce in your classes.”

**Theatrical Performances**

10/31/1969. “Art Mothers of America present the All New Super Fantastic Pneumatic Wonder.” Fine Arts Theatre, University of Wisconsin – Madison, 8 pm.

**Academic Conferences**


1985. Clar-Fest, Duquesne University.


*Return to the outline of the collection*
Series VI: New Music Ensemble

Concert Programs
Works by Childs in italics. Full works index on Armacost Library Special Collections page.

Box 15
3/19/1972.
5/13/1972. Interbalances III.
12/1/1972. Of Place, as Altered.
11/14/1974.
5/7/1976, 7:45 pm.
5/7/1976, 9:15 pm. Any Five
12/10/1976.
3/25/1977, 7:30 pm.
3/25/1977, 8:15 pm.
10/21/1977.
3/17/1979. Featuring ‘Mighty’ Joe Nowhere und die Greater Wairopi All-Stars (West Coast premiere)
10/21/1979.
12/12/1980.
10/30/1981.
10/22/1982.
12/10/1982.
10/21/1983.
10/21/1983.
4/?/1984.
10/19/1984.
11/30/1984.
12/12/1986.
10/16/1987.
5/12/1989, 8 pm.
5/12/1989, 10:30 pm. *Interbalances IV.*
5/11/1990, 8 pm. (1st concert)
5/11/1990, 8 pm. (2nd concert)
12/7/1990.
5/10/1993, 5 pm.
5/10/1993, 8 pm.
12/10/1993.
12/8/unknown. Of Place, as Altered.

Manuscript Scores
Several boxes awaiting processing.

Return to Outline of the Collection

Series VII: Advance Recordings

Box 16

Correspondence

1. 1964
   a. 12/9/64. Carl Signon.

2. 1965
   a. 6/29/65. Carl Signon.
   b. 7/7/65. Carl Signon. Childs describes the first 5 Advance Recordings.
   d. 8/6/65. LW.
   e. 8/11/65. Carl Signon.
   f. 8/16/65. Carl Signon.
   g. 9/30/65, 10/5/65. “K. and all”

3. 1966

4. 1967
f. 5/18/67. Richard Maxfield. Maxfield describes various works to be recorded on FGR-8.
g. 5/20/67. Michael Coolidge.
h. 5/20/67. Philip Dering.
k. 5/24/67. Roger Martinson.
m. 5/27/67. Rick and Allen Morris.

p. 6/21/67. Joan Wright Smith. Advises Childs that NEH funding is unlikely.
w. 10/18/67. Contract to record Henry Brant’s Hieroglyphics on FGR-6.
x. 10/19/67. Envelope addressed to Henry Brant.

aa. 12/1/67. Stuart Dempster. Dempster recommends repertoire for his recording.

5. 1968

c. 1/19/68. Netty Simons. Advance Records funded by bank loan.
d. 1/30/68. Richard Maxfield.
e. 2/2/68, 2/6/68. Henry Brant.
f. 2/27/68. Marice Stith. Childs requests quote for LP pressing services.
g. 4/13/68. Richard Maxfield.
h. 5/15/68. Richard Maxfield.
i. 7/1/68. Richard Maxfield.
j. 10/10/68. Recipient unknown.
k. 11/15/68, 11/19/68. Netty Simons.
6. 1969
   b. 1/14/69. R. F. Dawson
   d. 1/22/69. Recipient unknown.
   e. 7/9/69. Envelope from Robert Floyd.
   f. 7/5/69. Concert review of music by Hans Werner Henze.
   g. 10/11/69. Michael Horwood. Requests that Childs record his tape composition.
   h. 12/?/69. Richard Maxfield.
   i. 12/29/69. Envelope from Richard Maxfield.

7. 1970
   a. 2/26/70. Voya Toncitch.
   b. 4/1/70. Philip Dering.
   c. 4/3/70. Michael Horwood.
   d. 4/3/70. Voya Toncitch.
   e. 4/7/70. Voya Toncitch.
   f. 4/16/70. RG.
   g. 4/27/70. Philip Dering.
   h. 5/6/70. Ron.
   i. 9/21/70. Voya Toncitch.
   j. 9/24/70. William Bolcom.
   k. 10/20/70. Ford Foundation. Childs inquires about applying for grant funding.
   l. 10/20/70, 10/24/70. Calvert Bean, Jr. Proposes that Childs issue a recording of Bolcom’s *12 Etudes*.
   m. 11/5/70. Calvert Bean, Jr.
   n. 11/16/70. Raoul Ronson. Expresses concerns about Advance Recording’s effect on the market for contemporary music recordings.

8. 1971
   a. 1/11/71. William Nims. Letter confirming that Meriion Music will receive a Ford Foundation grant to fund Advance Records recording of *Four Studies for Two Clarinets* by Elliott Schwartz.
   b. 2/1/71. Contract, program notes and jacket copy for recording of Bolcom’s *Twelve Etudes* as FGR-14.
   c. 6/13/71. Philip Dering.
   d. 8/12/71. Calvert Bean, Jr.
   e. 10/13/71. Mike Foley. Request to stock Advance records in Illinois record store.

9. 1972
   a. 3/3/72. Theodore Presser license to permit recording of *Four Studies for Two Clarinets* by Elliott Schwartz.
b. 11/22/72. Gertrud Mathys. $12.75 royalty payment for FGR-3, premiere recording of *Five Pieces for Piano* by George Crumb.

c. 12/21/72. Envelope addressed to Barney Childs.

d. Letters on Advance Records letterhead (one dated 2/2/65) listing complimentary copies of recordings.

10. 1973
   a. 3/23/73. Philip Dering.
   b. 10/3/73. Bill. Unknown composer agreeing to have a work for brass quintet recorded on Advance Records.

11. 1974
   a. 7/23/74. Gertrude Mathys. Royalty inquiry for three works.

12. 1977

13. 1978

14. 1984
   a. 12/10/84. Taylor Storer. Letter from Phil Rehfeldt explaining that Advance Records has been reactivated using University of Redlands facilities following the departure of Philip Dering.

15. Undated
   c. 6/27/?? Childs to Richard Maxfield regarding photo and jacket copy.
   d. Richard Maxfield. Asks Childs to address letters to him instead of his lawyer.

**Legal Agreements**

**Order Forms**
18. FGR-1 and FGR-2. Announcement of two clarinet albums recorded by Phil Rehfeldt.
19. FGR-1 through FGR-4.
20. FGR-15 and FGR-17, Music for Clarinet

**Newsletters**
Reviews
23. Photocopies of two positive reviews of an Advance recording of clarinet music by Marty Walker.

Liner Notes

Cover Art
26. FGR-19
   a. Corrected proof of cover, addressed from Gerald Warfield to Barney Childs.
   b. 3.5” floppy disk labeled “Poetry Book. Can’t be opened on Windows 2000”.

Return to Outline of the Collection