

Barney Childs— a tribute

Three days after the passing of Barney Childs, a long-standing member and supporter of SCI and indeed of many American composers, Greg Steinke asked how SCI might honor his memory. I proceeded to contact Jim Fox and Virginia Anderson, who in turned helped to identify a number of composers and musicians willing to write short tributes. Here are twenty accolades, eulogies and memorials to our friend and colleague.

David Gompper

In this issue:

2 Conference
Review

4 Competitions,
Grants, Calls

11 Obituary—
Barney Childs

news
letter

Barney's non-music activities, his letters and private jokes, were original and creative. Visitors to his home would find jokes scattered throughout the place: a book of matches reading "Thanks for Smoking"; a personalized pen which, like its advertisement, was marked something like "John Q. Smith, 1234 1/2 Main St., Anytown, USA"; a rubber tarantula with a neatly-typed caption: "Do not be afraid of me; I am not real"; an inedible fuzzy stuffed pineapple (he gave me a basketball stuffed toy; unbounceable, commercial, but with the aesthetic reasoning of Oldenberg). He would play such games in his letters. One time he went to the trouble of photocopying the illustration from a dictionary entry on a fish, mounting it on a card, and typing neatly, "The Turbo(t) that takes you where you want to go."

Virginia Anderson, De Montfort University, Leicester, UK

WORDS ON AND BY BARNEY CHILDS

Barney Childs has died. He was a composer, poet, writer, polemicist, and teacher. For me, Edna, and our children in the 'sixties, he was a beloved family friend. In a preamble before his piece, *Nonet*, published in *Source: Music of the Avant Garde* (Vol. 3, No. 1, Issue 5, p. 59, 1969), Barney stated, "...I am presently dismayed by cheapjack notational novelties, with letting process stand for music, with the pretentious cliches of live-electronics and total environment (now blessedly out of date), with the flatulent tedium of rock music, and with people who try to justify their music in terms of something other than music." That was vintage Barney of the time, and we loved him for it. He was the classic (sic) maverick academician with all the credentials that pertained—a Rhodes scholar, a Ph.D. from Stanford. He was an active conductor, a damned good (as Barney would put it) pianist, and an extraordinarily inventive composer in all mediums and genres. His pieces were statements about music's frills and protocol and ritual. He hated pretense and phoniness. His music didn't *fit in*...beautifully! And he was that way as a person.

In 1969, Edna, our five children, and I were invited by Barney—then Dean of Deep Springs College in Death Valley, California—to come for a visit at the ranch-college. The kids helped with the chores—milking cows, riding herd—and joined the ranch hands (the students) for wonderful meals in the ranch house. We cherish that memory, just as we cherish the visits Barney made to our home in Davis, California, those years ago. Many, many stories, not printable here: "The Stockhausen Party", "Medianoce, the Family Cat," "The WW-II Army Fieldjacket", and on. We love you, Barney, and will miss you. But we have our wonderful remembrances of you in your music and your generous humanity.



Larry Austin, Denton, Texas

The SCI has lost an important member with the death of January 11, 2000 of Barney Childs in Redlands, California at the age of 73. He was a very early member of the Society and attended all national and regional meetings faithfully until his declining health prevented it in recent years. He made many important

continued on page 3

Conference Reviews

Region VII Conference Review

California Institute of the Arts

Valencia, California

January 28-30, 2000

Jacqueline and Mark Bobak, *hosts*

Thirty-two composers attended this very well organized and musically engaging two-day conference on the campus of Cal Arts, one hour north of downtown Los Angeles. While five concerts made up the bulk of the activities, there were four paper presentations by Robert Fleisher (Three Generations of Contemporary Israeli Music), Larry Christiansen (Composers and the Copyright Law: Part Two), David Lefkowitz (The Inequality Factor: Internal-Similarity and Internal-Distinctiveness Within Abstract Sets) and James Harley (Mixing the Vernacular with the Abstract: *Bien Serré* for Big Band). A number of musicians are especially to be commended for their excellent work, in particular Mark Menzies (viola), Elana Weber (clarinet), Bryan Pezzone (piano), Marc Lowenstein (conductor). Additionally, Jacqueline Bobak's coloratura, agile and facile voice, as well as her and Mark's ability to host a flawless conference were the highlights of the conference.

The SCI Newsletter

Jon Southwood, Vatchara Vichaikul,
Matt Groves and Christopher Brakel, *editors*

Circulation: 1300

Annual Subscription Rate: \$50

Frequency of Publication: Bi-Monthly. Edited
and printed at The University of Iowa. Send
articles and member activities to:

The University of Iowa
School of Music
Iowa City, IA 52242
(319) 335-1626; (319) 335-2637 FAX
E-mail: sci_news@yahoo.com

For other business:

Martin Gonzalez - *Exec. Secretary*
Society of Composers, Inc.
PO Box 296, Old Chelsea Station
New York, NY 10113-0296
Phone/fax: (212) 989-6764
E-mail: sci@uiowa.edu

URL: <http://www.societyofcomposers.org>

Copyright © 2000
by the Society of Composers, Inc.
All rights reserved.

The following composers were programmed:
**Charles Argersinger, Christopher Arrell,
Brian Belet, Bruce Bennett, Marshall
Bialosky, Jacqueline Bobak, Mark Bobak,
Richard Brooks, Christopher Coleman,
Nickitas Demos, David Drexler, Michael
Jon Fink, Robert Fleisher, Orlando
García, Michael Golden, Bruce Hamilton,
James Harley, Steven Hoey, Daniel
Hosken, James Ieraci, Daniel Kessner,
David Lefkowitz, Michael McFerron,
Janis Mercer, Doug Michael, Lawrence
Mumford, Dimitri Papageorgiou,
Howard Quilling, Sung Ah Shin, Mark
Trayle, David Vayo, Byron Yasui.**

New Web Server

Good news everyone! SCI is now the proud owner of its very own web domain:

www.societyofcomposers.org

We have had the good fortune to piggy-back on the web site of the Electronic Music Studios at The University of Texas at Austin for a number of years now. But with a larger picture and longer duration in mind, we decided to secure our place on the internet.

The new site allows us a number of extra goodies:

1) a real visitors counter and the counter is incremented automatically.

2) email addresses associated with our domain name—

- president@societyofcomposers.org
(currently forwarding to David Gompper)
- chairman@... (to Reynold Weidenaar)
- secretary@... (to Martin Gonzalez)
- manager@... (to Gerald Warfield)
- webmaster@... (to Tom Lopez)

This feature allows personnel to change without disrupting email communication; the address will stay the same, we simply change the forwarding address.

3) a secure transaction server. This means that we can safely transmit and receive private information; such as credit card numbers—perhaps we will be able to register for conferences online sometime soon.

4) access to list servers

5) access to database engines, providing more information about music (scores and recordings) by SCI members.

6) better CGI support; bottom line is that we are able to utilize more enhanced web site capabilities.

Tom Lopez, Webmaster

TRANSITIONS

We would like to take this opportunity to thank **Vatchara Vichaikul** (Oak) for his years of service to SCI as one of the Newsletter editors.

SCION

David Drexler, *Editor*

SCION, SCI's on-line electronic news, provides information on opportunities for composers. News items, announcements, comments, and other material for publication may be sent via e-mail to:

drexler@msn.fullfeed.com

Mail, telephone calls, and fax messages should be directed to:

David Drexler, *SCION Editor*
2560 Kendall Avenue
Madison, WI 53703
Telephone (home): 608-255-6491

Conferences: 1999-2000

2nd Annual National Student Conference

March 17-18, 2000
University of Michigan, Ann Arbor
Ching-chu Hu, *host*

Region III

February 11-12, 2000
Hampton University
Harvey Stokes, *host*

Region VI

March 30-April 1, 2000
Sam Houston State University
Phillip Schroeder, *host*

Conferences: 2000-2001

3rd Annual National Student Conference

Indiana University
Jason Bahr, *host*

Region VI

Spring, 2001
The University of Kansas
Michael Sidney Timpson, *host*

contributions to the national meetings with a series of lectures filled with elegant phrases and references to books most of us had never heard of, let alone read.

He was definitely the SCI guru on Indeterminancy and his influence on younger members of the Society and on his own students was very strong. A born curmudgeon, he challenged all poorly explained musical views and insincerely held beliefs. In going over the membership today, it is hard to find his equal or even a comparable figure among the members. He, along with the late David Cohen, initiated the regional meetings of the western states with a pioneer effort in 1971 at Arizona State. Since then Region VII, with very few exceptions, has held an annual regional meeting throughout its vast area. Childs himself was the host of one of these at the University of Redlands in the early 1980s and was always a source of advice for many others.

His delightfully unkempt look with its aura of second-hand clothing made it clear there were other things he held in higher regard—music, poetry, literature, the world of ideas. One hopes his catalogue of compositions including eight string quartets, five brass quintets, five wind quintets, and many, many other pieces will not go unheard.

Marshall Bialosky, Emeritus Professor of Music, California State University, Dominguez Hills.

BARNEY CHILDS: THE COWBOY COMPOSER

I'd known of Barney several years before we met and became instant friends: in 1964 or so I read an account, or a review, somewhere, of a performance of "Welcome To Whipperrinney": the title alone was enough to count him as a soul-friend: a grand compadre in this (then) obscure dance of indigenous vanguard music—he was miles ahead and I admired his work before I even knew anything about it.

We met in San Francisco in 1966 at a shindig Larry Austin produced to celebrate the premier publication of Source Magazine. The shindig continued 100 miles east to Davis: the drive was in

a rainstorm of the sort we all knew would be end of us all: Me, Larry, Barney

...

All that's gone now—:

My most electric memories: Deep Springs, late 60s: Barney, Feldman, Camels, pipe smoke, sour mash, primitive tapes, laughter, sagebrush, coyotes ...

Harold Budd's next CD will be for an ensemble featuring Jah Wobble, Bill Nelson, and Jon Gibson.

As a newly recruited member of ASUC's Region VII, I first met Barney almost thirty years ago. Over those many years, he remained both a valued friend and colleague. Barney had little tolerance for foolishness and, of course, could be gruff, abrupt, cantankerous, iconoclastic and thoroughly intimidating. (Had it been up to him, we would still be ASUC!) At the same time, he was more than generous in his support and encouragement of colleagues, friends and students. I always will be grateful for the support and encouragement he gave me as a composer, enduring revision upon revision of material he had agreed to play; for his willingness, along with Phil Rehfeldt, to travel to a distant campus for little remuneration in order that cloistered students might experience and think about new music; for his wide ranging conversations (often conducted late at night in motel rooms redolent of cigars and good whiskey) in which, among other things, he led me to Berryman's *Dream Songs* and William Haggard's mysteries; and for his understanding and compassion for musicians like myself whose academic careers have been lived in areas outside of music.

Tom Cleman continues to teach at Northern Arizona University as a Professor in the Department of Humanities, Arts and Religion.

Naturally I was deeply saddened to learn of Barney's passing. That stark reality is cause to give us pause to contemplate our own mortality, but more important, to reflect on the life of this very special man. To say that Barney had a dynamic personality is a bit of an understatement. It is clear that anyone who came in contact with him was strongly affected. That he was a

Concluded on pg. 7

SCI National Council (1999–00)

David K. Gompper, *President*
The University of Iowa
Scott Brickman
University of Maine (I)
Noel Zahler
Connecticut College (I)
Perry Goldstein
SUNY-Stony Brook (II)
Daniel Weymouth
SUNY-Stony Brook (II)
James Haines
Elizabethtown College (III)
Jennifer Barker
Christopher Newport Univ (III)
Nick Demos
Georgia State University (IV)
Taylor Harding
Valdosta State University (IV)
James Chaudoir
University of Wisconsin, Oshkosh (V)
Rocky J. Reuter
Capital University (V)
Kenton Bales
University of Nebraska at Omaha (VI)
Samuel Magrill
University of Central Oklahoma (VI)
Marshall Bialosky
Cal State University, Dominguez Hills (VII)
Glenn Hackbarth
Arizona State University (VII)
Charles Argersinger
Washington State University (VIII)
Patrick Williams
University of Montana (VIII)

SCI Executive Committee (1999–00)

Reynold Weidenaar, *Chairman*
William Paterson College
Greg A. Steinke, *President Emeritus*
Chris Brakel, Matt Groves & Vatchara Vichaikul, *Editors of Newsletter*
The University of Iowa
Bruce J. Taub,
Editor of Journal of Music Scores
C. F. Peters Corporation
Richard Brooks, *Producer of CD Series*
Nassau Community College
William Ryan, *Submissions Coordinator*
James Paul Sain, *Student Chapters*
University of Florida
Tom Lopez, *Webmaster*
David Drexler, *Editor, SCION*
Kristine H. Burns, *Listserv Coordinator*
Dorothy Hindman,
Representative for Local Chapters and Affiliate Groups
David Vayo, *Membership Chair*
Illinois Wesleyan University
Byron Petty,
Independent Composer Representative
Thomas Wells,
Audio Streaming Project Manager
Ohio State University
Gerald Warfield, *General Manager*
Martin Gonzalez, *Executive Secretary*

Competitions, Grants and Calls

The following listings are condensed and may not have complete information. You are encouraged to contact the sponsoring organizations directly for submission guidelines, particularly if anonymous submission is required.

Southeastern Composers Competition and Forum

Deadline: March 27 (postmark)

Judges decision will be made by May 5, 2000. Composers are invited to submit no more than two works, 15 minutes long or less, for any combination of the following instruments or voice, not to exceed 16 musicians: String quintet, brass quintet, flute, oboe, clarinet, 2 pianos, 8 voices (SSAATTBB) Electroacoustic works will also be considered, as long as the composer is prepared to provide the performers and playback equipment required, should the score be accepted for performance. This competition is open to composers from the following Southeastern States: Maryland, West Virginia, Virginia, North Carolina, South Carolina, Georgia, Florida and Washington, D.C. Submissions must be written legibly in ink or computer processed and free from any marks that would identify the composer to the judges; three paper copies must be submitted, one for each judge, and one for the Diehn Composers Room. Identity of the winning composer will not be revealed, even to the judges, until the day of the performance. Compositions must not have been previously published, or awarded or selected for previous prize. Compositions must be accompanied by a separate envelope containing the composer's biography and program notes to be used for a printed program if the composition wins. Winning compositions will be performed and recorded at Chandler Recital Hall, Diehn Fine & Performing Arts Building, Old Dominion University, Norfolk, VA, June 24, 2000, with possible publication by ODU Libraries. Winners will be announced the day of performance. Judges decisions are final. Send all submissions to: Southeastern Composers Symposium, attn: Karen Meizner, Diehn Composers Room, Diehn Fine & Performing Art, Rm. 189, Old Dominion University, Norfolk, VA 23529-0186 e-mail: kmeizner@odu.edu, phone: (757) 683-4175; fax: (757) 683-4175. web: <http://www.lib.odu.edu/music>

Big Ten Band Commission Deadline: April 1

The concert bands of the Big Ten Universities will award a \$5000 commission for a new 7 to 15 minute work for standard concert band. Submit: scores of two sample pieces; cassette or CD recordings (MIDI accepted but live performances preferred); resume; list of recent performances. Sample scores need not be band or wind ensemble compositions, but large ensemble compositions are encouraged. Send all materials to: Craig Kirchhoff, Director of Bands, School of Music, University of Minnesota, 2106 4th Street South, Minneapolis, MN 55455.

Indianapolis Symphony Orchestra Deadline: April 1 (postmark)

The Indianapolis Symphony Orchestra (Raymond Leppard, Music Director) announces the Marilyn K. Glick Young Composers Showcase. Selection Criteria: Composer Qualification: age 25 or under; Maximum Duration: six minutes; Maximum Ensemble: 3-3-3-3, 4-3-3-1, timp + 3 perc., hp, piano/celeste, strings. Pieces are especially sought that divert, inspire, touch, or amuse, and above all, communicate. Composer Benefits: Work to be rehearsed & performed by the Indianapolis Symphony Orchestra on the 2000-2001 Roche Diagnostics Classical Series. Travel & accommodations to attend rehearsals and performances. A copy of a restricted-use archival tape of the performances of the piece. Parts will be professionally prepared by the Orchestra. Selections of pieces to be performed will be announced on June 15, 2000. Submission of Materials: Send one clean, legible, unbound, single-sided COPY of the score. Title and composer's name should appear on the first page of music. Each subsequent page should have a page number and the title or its abbreviation in one of the corners. Scores to be returned should include a self-addressed, stamped envelope. Enclose a brief biography or resume, including current address and phone number. Send materials to: Linda Noble, Marilyn K. Glick Young Composers Showcase, Indianapolis Symphony Orchestra, 45 Monument Circle, Indianapolis, IN 46204-2919. For more

information about the Indianapolis Symphony Orchestra visit the Orchestra's website at www.indyorch.org. Please contact Linda Noble at: (317) 262-4907 or: lnoble@indyorch.org for further information.

Kidsing 2000 Composer's Competition Deadline: April 1 Fee: \$15 per song

Montessori Parents Cooperative for Children invites submissions for the KidSing 2000 Composer's Competition. Submit new or previously published songs in the categories of "Inspirational" and "General." Songs must include some vocal elements which can be performed by children (solo or two part harmony for any of K-6 grades). Optional instrumentation (for adults or children to perform) may include pf, synth, gtr, fl, vn, vc, and any percussion instrument easily available within schools and churches (such as congas, spoons, kazoos, maracas, etc.). All finalists will be performed at a concert at the Rose Theatre for Young People in Omaha, Nebraska. Prizes in each category: \$1000, \$500, and \$250, plus an invitation to be promoted on a cassette tape to be distributed to local private and public schools. For application form, contact: Mary Kay Mueller, Co-Chair, KidSing 2000, PO Box 6470, Omaha, NE 68106-0470, tel. (402) 558-7764, fax (402) 556-3837, e-mail mkmotiv8@aol.com, web www.marykaymueller.com/kidsing/.

Midwest Composers' Forum Call For Scores Deadline: April 7, 2000 (Postmark)

Composers residing in Illinois, Indiana, Iowa, Kentucky, Michigan, Missouri, and Ohio are encouraged to submit scores to be considered for a performance on the Midwest Composers' Forum at the 34th Annual Contemporary Music Festival at Indiana State University, Friday, October 27, 2000. Selected composers will receive a \$100 travel stipend. Previous winners from the past three years (1996) are ineligible. Application Materials: One full score with the composer's social security number placed in the upper right hand corner of the manuscript. The composer's name must not appear anywhere on the score. A cassette

tape or compact disc recording of the corresponding score (if available) with the composer's social security number and title of composition affixed to the cassette or compact disc. Composer's name, address, telephone number, biography, and program notes in a sealed envelope labeled with the composer's social security number. All performance parts must accompany each submission unless the composer is supplying the performers. Entrants will be notified of the results of the call for scores by May 1, 2000. Incomplete entries will not be considered. Address to: Daniel McCarthy, Co-chair ISU Contemporary Music Festival Call for Scores, Midwest Composers' Forum Department of Music Indiana State University Terre Haute, IN 47809, tel. 812-237-2795.

**International Clarinet Association
Deadline: April 10 (postmark)**

The International Clarinet Association announces its eighth Annual Composition Competition. Composers of all ages may submit newly composed duets for clarinet (any size) and piano, clarinet and harp, clarinet and guitar, clarinet and mallet percussion, clarinet and voice, or clarinet and any acoustic wind or string instrument. Entries should be unpublished, not commercially recorded, and at least 7 minutes long. Prize: \$2,000 and performance at the 2000 ClarFest at the University of Oklahoma in Norman, OK. Send score (parts optional) and cassette (no MIDI) to the address listed below. Scores must be labeled with typed composer's name, address, e-mail, telephone number, and date of composition (biography optional). All copies of scores and tapes will be deposited at the ICA Research Center, a repository of clarinet research items housed at the University of Maryland Performing Arts Library. For further information contact: Prof. Michele Gingras, Chair, ICA Composition Competition, Department of Music, Miami University, Oxford, OH, 45065, tel. (513) 529-3071, fax (513) 529-3027, e-mail gingram@muohio.edu.

**Omaha Symphony Guild 2000
International New Music Competition
Deadline: April 15 (postmark)
Fee: \$30**

Composers who will be 25 or older as of the deadline may submit one unpublished,

unperformed score under 20 minutes long for orchestra (2222-2211-timp, 2 perc, hrp, kybd, str 6-6-4-4-2). Concertos and works for string orchestra will be considered, but not small ensembles. Fee: \$30. Prize: \$3000 and possible performance. Submit two copies of the score, identified only with your Social Security number, and \$10 handling fee if you wish score to be returned. For complete information and entry form, contact: Omaha Symphony Guild, c/o Nancy Szalay, 13505 Parker Street, Omaha, NE 68154, e-mail bravo@omahasymphony.org, web <http://www.omahasymphony.org>.

**Young Composers Awards 2000
April 15 (Postmark)
Fee: \$5**

National Guild of Community Schools of the Arts and The Hartt School, University of Hartford, announce Young Composers Awards 2000, recognizing exceptional creative ability and designed to encourage young people to write music. The competition is open to students who are residents of the United States and Canada. There are two categories: ages 13-15 (as of June 30, 2000) and ages 16-18 (as of June 30, 2000). Each category will award two prizes: Senior, \$1,000 and \$500; Junior, \$500 and \$250. A special prize of \$1,000 will be awarded in either the senior or junior category for a chamber music composition, defined as a work for at least two instruments and intended to be performed by one performer per part. Student composers must not be enrolled in an undergraduate program when they apply. Applicants must be enrolled in a public or private secondary school, in a recognized musical institution, or be engaged in the private study of music with an established teacher. No compositions will be considered without certification by the applicant's teacher, as set out on the reverse side of the entry blank. Each applicant may submit only one work for consideration. Four copies of the work must be submitted, with a check for the entrance fee made payable to The Hartt School. The composer's name must not appear on the composition submitted. Manuscripts must be identified with a pseudonym. All entries and inquiries should be addressed to: Michael Yaffe, Director, The Hartt School Community Division, University of Hartford, 200 Bloomfield Avenue, West Hartford CT 06117, tel. (860) 768-4451, e-mail yaffe@mail.hartford.edu

**The International New Music
Consortium Composition Competition
Deadline: May 1 (receipt)**

Composers of all ages and nationalities may submit unpublished works up to 10 minutes long in one of three categories: solo instrument; solo instrument with tape, CD, or DAT; and tape, CD, or DAT of a fully electronic or computer work. Instruments available are: fl (picc, alto fl, bass fl); Bb cl; sax (SATB); pf; perc; vn; vc. Prizes: \$250 in each category, performance in June, and recording of the performance. Fee: \$25 first submission, \$20 each additional, payable to "INMC Inc." and marked "for the INMC Competition." Submit: score and parts; tape, if needed for performance; performance recording if available; short bio; fee; 4" by 6" photo; and SASE. Send materials to: INMC Composition Competition, Attn.: Ms. Young-Mi Ha, New York University, Composition Program, 35 West 4th Street, Suite 777D, New York, NY 10003.

**14th Annual Young
Composers Competition
Deadline: May 15 (postmark)**

This competition is open to student composers who are citizens or permanent residents of the U.S. and enrolled in accredited secondary schools, colleges, or conservatories of music, or engaged in private study with recognized teachers. Applicants must not have reached their 30th birthday by May 15. Composers may submit one 4-15 minute long work scored for any combination of the following: fl, cl, hn, tpt, pf, perc, gtr, mezzo-soprano, tenor, baritone. Other instrumental combinations will be considered, but a performance cannot be guaranteed. Prizes: \$600, \$300, \$100. The first prize winner will be performed during the 2000-2001 season of the Dimensions Contemporary Music Series at Austin Peay State University. Submit: anonymous score identified with a pseudonym; letter containing the pseudonym and composer's name, address, and telephone number; tape if available. Send scores to: Dr. Jeffrey Wood, Young Composers Competition for 2000, Department of Music, Austin Peay State University, Clarksville, TN 37044, e-mail woodj@apsu.edu.

**Cyberslag Foundation
Open Electronic Festival
Deadline: May 31**

The Third Annual Open Electronic Festival to be held in December, 2000, will be a multiple-day event featuring electronic music and media art in Groningen, The Netherlands. The music director of the Cyberslag Foundation seeks submissions in the following genres: works for tape; electro-acoustic music; acousmatic music; live electronic music; techno and other dance-oriented music; musique concrete; soundscapes; multimedia works; and improvised music with electronics. To submit recordings (CD, tape, MD, vinyl, VHS pal/ntsc) and biographies, or for more information, contact: Cyberslag Foundation, Jeroen de Boer/music director, Munnekeholm 10, 9711 JA Groningen, The Netherlands, tel. 0031 (0)50-3637513, fax 0031 (0)50-3632209, e-mail J.T.de.Boer@let.rug.nl, web <http://www.cyberslag.com/>.

**International Musical Composition
Prize Contest "Queen Marie Jose,"
Deadline: May 31**

The "Queen Marie Jose" International Prize for Musical Composition is designed to reward a work that already has been created and recorded. All composers are invited to submit works for string quartet and chromatic concert accordion or string quartet and bandoneon. The submitted works should not have been published, performed, or broadcast prior to the end of Nov., 2000. The works must be between 12 and 25 minutes. The duration must be indicated on the score. Two scores must be submitted anonymously and accompanied by a sealed envelope marked with the same motto as the scores and recording (if available). The sealed envelope must contain the composers name, nationality, date and place of birth, address, telephone number, short c.v., and a photograph of the composer. When submitting materials, be sure not to break anonymity. If possible, the organizers will arrange a performance of the winning work in cooperation with Radio Suisse Romande. For complete contest rules, contact: Queen Marie Jose International Prize for Musical Composition 2000, Radio Suisse Romande, Studio de Geneve, 66, boulevard Carl-Vogt, CH-1211 Geneve 8, Switzerland, web <http://mus.unige.CH/prixrmj>.

**New England String
Ensemble Competition
Deadline: June 1
Fee: \$25**

Composers are invited to submit a several-movement work for string orchestra of 12-25 minutes in length. Special consideration will be given to works that tie into New England historical themes, specifically, using the folk music of New England immigrants from early years to the present. Prizes: \$500, \$300, and \$200. The first-place composition will be performed in the February, 2001 NESE concert program. The composer of the winning piece will be invited to the Boston area to take part in a number of workshops at local secondary schools. Expenses and compensation will be provided. Send score, bio, and fee to: New England String Ensemble, NESE Composition Competition, PO Box 2012, Wakefield, MA 01880, tel./fax (781) 224-1117, e-mail competition@nese.net, web <http://www.nese.net>.

**North/South Consonance
June 1 (Postmark)
Fee: \$25**

North/South Consonance, Inc. is a non-profit organization devoted to the promotion and performance of music by living composers. The concerts take place at important spaces throughout New York City and other locations in New York State. An open search for compositions to be featured in the 2000-2001 season is currently being conducted. Of the compositions recommended for performance, one will possibly be selected for recording on a CD album issued by the North/South Recordings label. All composers are invited to submit works scored for any solo instrument or for mixed chamber ensembles up to a maximum of 15 performers (voice, percussion and/or electronic means are acceptable). A brief biographical sketch and a cassette recording of the work (if available) should accompany the score. Please indicate if the work is registered with ASCAP, BMI or other performing rights agency. A current address and telephone number should also be included. Composers wishing their materials returned should include a self-addressed stamped envelope. For more information, contact: North/South Consonance, Inc., PO Box 698 Cathedral Station New York, NY 10025-0698

**Classical Guitar Competition
July 15**

The Permanent Committee for the Promotion of the "Michele Pittaluga" International Guitar Competition, Premio Città di Alessandria, is organizing the 4th International "Michele Pittaluga" Composition Competition for Classical Guitar. Held as a tribute to the founder of the prestigious Alessandria event, Dr. Michele Pittaluga, the aim of this contest is to increase the contemporary repertoire of this instrument. For more information, contact: Comitato Promotore del Concorso di Chitarra Classica "Michele Pittaluga", Piazza Garibaldi 16, 15100 Alessandria (Italia), tel. 0039-0131-25.12.07, fax 0039-0131-23.55.07, e-mail concorso@pittaluga.org, web: <http://www.pittaluga.org>.

**2000 Jazz Composers Alliance/Julius
Hemphill Composition Awards
August 1 (Postmark)
Fee: \$20**

The Jazz Composers Alliance is pleased to announce that its annual Jazz Composition contest, the Julius Hemphill Composition Awards, is now in its eighth year. All composers are eligible to enter; the emphasis is on emerging composers. There are two categories, Jazz Orchestra (9 pieces or larger), and Small Groups (1-8 Instruments or voices). The winning Jazz Orchestra composition will be performed by the JCA Orchestra. \$1250 will be split between the top three composers in each category, and music software, worth up to \$500, donated by Mark Of The Unicorn, will go to six finalists. To enter, composers must submit a score and cassette tape (for the small group category, a score or a lead sheet as appropriate). Composer's name on score should be removed or covered. Cassettes should be labeled with title only. Include name, address and phone number, ensemble/recording info, a resume or brief bio, and a check, made payable to the Jazz Composers Alliance. Multiple entries must be submitted under separate cover, with separate fee. Do not put multiple entries on the same tape. The composition should be the first selection on side I of the tape. There is no duration limit, but no more than eight minutes will be played on initial listening. Specify if and what type noise reduction was used. Multiple entries are limited to three per category.

Cash prize winners from the previous year are not eligible. Include SASE if you wish materials to be returned. Inquiries and entries should be mailed to: Jazz Composers Alliance, Box 491, Allston MA 02134, e-mail: JCAComp@aol.com.

CALLS FOR WORKS WITHOUT DEADLINES

Librettist Seeks Composer

A screenwriter and novelist with fifteen years professional writing experience seeks a composer for a libretto based on the life and works of Michael Lermontov, one of Russia's greatest poets. Contact: Peter J. Bartels, 48 W. 6th St. #2, Bayonne, NJ 07002, tel. (201) 436-5726, e-mail Linefeeder@aol.com.

Librettist Seeks Composer

A librettist who has been working in the industry for over 25 years seeks a composer for collaboration on a new opera entitled "The Last Farm." For information, contact: Patricia Smith, Box 88, Haslet, TX 76052, home tel. (817) 439-4820, work tel. (972) 761-7117, mobile tel. (preferred) (817) 909-4820, e-mail TonyFirman@aol.com.

Journées D'informatique Musicale

The Journées d'Informatique Musicale is an annual meeting of researchers in computer music and musicians who use the computer as a means of expression or as a tool for composition. This year, the seventh edition of this meeting will occur May 15-18 at Bordeaux. JIM 2000 is now requesting papers and musical works to be submitted for review. For more information: <http://www.scrime.u-bordeaux.fr/JIM2000>.

The Carome Trio

The Carome Trio is a newly formed music group consisting of a mezzosoprano/narrator, tuba, and Piano. Performing mainly in England and Sweden, they are seeking compositions that may include all three members or part of the trio. for more information contact: Robert Augustsson, 5/29 Cathcart Hill, N19 5QN London, ENGLAND e-mail: raugob@hotmail.com.

Have you considered becoming a lifetime member of SCI?

"Barney Childs" - continued from pg. 3

consummate musician and a dedicated, talented teacher is a given. It was his personality—at once warm and affable, as well as crusty and curmudgeonly, that comes to mind in conjuring up an image of Barney. On several of my tours I had the privilege of sharing hotel rooms with him as well as his home. I came away with, in addition to the aroma of cigar smoke in my clothing, a feeling of having been with a special, unique individual.

So many vignettes of our association come to mind. On one occasion after a performance in Toronto, I drove Barney back to the U.S. At the border crossing, I made the mistake of telling the customs official that we were musicians. They promptly pulled us over and spent several hours searching the entire car for the illicit drugs we were bound to be carrying while we sat idly by wasting our day. Needless to say, all that was found was Barney's cigar stash. The remainder of the trip was quite entertaining as I was regaled by Barney's colorful reactions to the official's demeanor, and my faux pas of admitting to being a musician. (On subsequent trips, I have always been a "Professor"). Barney was indeed a wonderful man—a colorful character who brightened our lives. He will be sorely missed by his many dedicated friends.

F. Gerard Errante is a clarinetist/ composer teaching at Norfolk State University in Norfolk, Virginia.

When I came to Barney as a student in 1978, I brought him several pieces that were very long and had very few notes. He suggested I write a very short piece with a lot of notes. I went home and wrote a piano solo for the right hand alone. This piece proved to be the basis of my musical style for the next 20 years.

We shared a fondness for Connecticut Valley Cigars and the slow movements of certain Schubert Sonatas.

His oeuvre contained many marvelous gems, ranging from the lyric to the dramatic to the "god knows what". I'll miss him.

Michael Jon Fink lives just outside of Los Angeles and teaches composition at the California Institute of the Arts.

BC

In high school, I heard my first live "new music" performance—Barney's fifth wind quintet. Around that time, I also stumbled upon his "Jack's New Bag" score and a recording of a couple of his wind duos (not easily found items in late-sixties Indianapolis). Perhaps friendship was inevitable.

I met Barney in Chicago in '74. After we exchanged a few letters (BC's bristling with humor and excitement about music and just about everything else), in '75, I drove out to Redlands, California, to study with him. Thus Barney aided my escape from the Midwest (every Midwestern adolescent's dream) to the Wild West.

In Redlands stood the legendary "Hartzel Hilton" (BC's modest tract house with a backyard that drifted into a now-lost orange grove)—usually as smoke-filled as a B-movie nightclub. There, on and off for the next 25 years, we sat and chatted about pretty much anything (often music) and spun recordings to amuse or enchant. And, of course, Barney fired off his marvelous aphorisms, glass of bourbon and potent cigar in hand.

What can I say here? As kind as he was thorny? As open as he was biased? As serious as he was unwilling to succumb to The Serious? Awash and delighted in contradictions—perhaps because through them one approaches something very like the truth (whatever that might be).

And Barney was motion—and that might define American art (whatever that might be).

Jim Fox

Back in the early 1980s when I was a graduate student at the University of Miami, I had the great fortune to have a work performed at the SCI (then ASUC) National Conference held at Louisiana State University. At that time I was still very much trying to find a way to express myself searching for a musical language that was not like everyone else's while hoping to somehow still contribute to the music world as a composer. After the performance of my work at the conference (a trio for soprano, clarinet, and piano), an older long haired, extremely bohemian looking gentleman walked up to me and

told me that my work was the freshest piece of music he had heard in years. When I later found out that this gentleman was none other than Barney Childs, a man who I had known about and deeply respected from reading articles, textbooks, reviewing his scores, etc., my level of commitment to the art form and my determination to contribute increased even more. Barney's support, beginning that day and continuing as we met at other conferences and often corresponded, was extremely important to me as a young composer. Our conversations on everything from aesthetics to performance practices were invaluable as I evolved as a composer. A few years after our first meeting and shortly after completing my graduate studies, Barney presented me with one of my first commissions, something I will always remember and be grateful for. Barney Childs' unselfishness, his concern for young composers, and his devotion and contributions to contemporary music were and to this day remain an inspiration for me and numerous others. I feel extremely fortunate to have known such a positive, devoted, and concerned human being.

Orlando Jacinto García is a Professor of Music Composition, Florida International University in Miami.

THANKS, BAD BOY

While at Temple University, my second year of teaching, I was selected to give a presentation at a Society of Composers, Inc. National Conference. I believe it was at Memphis State.

Still horribly unprepared, I was in the copy room, when I walked a man with substantial presence. I recognized him from a picture in David Cope's book. He wore no name tag.

"Do you need to use this?" I asked. "No." He said, having a seat at a big white round table behind me, seeming to want to rest, away from the crowd.

"I'm doing a presentation on eclecticism." I said.

"Good! I'm glad SOMEONE'S doing something on eclecticism!" he said.

I felt honored and asked if he would attend, though didn't expect so, as there were four other things going on during that time slot.

I asked, "How do you pronounce

this word?" "Per-jor-a-tive." he answered. I immediately felt as if he were a source for any information I might seek.

With time growing short, I had three other things to ask him. He had answered two, after which he suddenly got up and left, apparently bothered.

But at a good turnout, there he was in the front row. I felt his encouragement throughout as he nodded and laughed at all the right parts.

At the conclusion, he clapped the soonest and loudest as if demanding that the others should follow. He let out an uncharacteristic whoop, though maybe not so for him.

I never saw him again. Those short moments are amplified in my mind and seem to have lasted much longer. The too brief encounter touched me greatly.

Andrew Gelt is semi-retired and a professional woodwind performer in the Miami/Ft. Lauderdale area.

My first impressions of Dr. Barney Childs were clouded by the confusion typical of the mind of a college freshman. I thought him odd, but this soon turned, to the realization that he was the driving force behind some of the most interesting musical events on campus. His New Music Ensemble was adventurous, and he had access to pieces that stretched the mind and the limits of technique. As I joined the Ensemble and spent more time with him, his intellect seemed intimidating, but he was always willing to work with his students. He could be scathing in his denunciations, but he also was unsparing in his support.

As the years passed, I would like to think we became good friends. He introduced me to ASUC/SCI and many of the members. He took pleasure in my improving performing ability, which had its roots in the unbelievably difficult scores which he procured. During the 70's and 80's, his home was the epicenter of a group of interesting folk, many of whom have contributed to serious music in diverse ways. Barney will always be remembered as a source of wonderful tales, a witty host, and an intellectual giant of the first magnitude.

David Hatt, Assistant Cathedral Organist St. Mary's Cathedral, San Francisco.

It was up at Big Bear that Barney and I developed The Toast Game. We were staying with Virginia Anderson's friend Candy at her summer lakeside cabin. One day, after a prolonged breakfast - the previous evening's drinking had been good and long - Barney and I went and sat in deckchairs and looked out over the lake. A set of darts lay idly by a tree where they had been left since the day before. Candy came out with some leftover toast and threw it out for the birds. It lay a few yards from us. One of us, I don't remember who, picked up a dart and threw it in a desultory fashion at the toast. It missed. The other of us retrieved the dart, returned to the deckchair, and threw in similar manner. It missed again. Thus did we spend a lazy hour or two, quietly nursing our hangovers, chatting about Life, the Universe and Everything, while aimlessly flicking darts at a piece of burnt toast.

Christopher Hobbs' soon-to-be-released CD on Black Box will include clarinetist Ian Mitchell and feature Barney's 'Edge of the World'.

Barney Childs was a quintessential American artist and intellectual. He relished his position as an outsider, looking in and goading establishment types to be as intellectually responsible and honest as he was. He was strongest in an adversarial role. Woe to the SCI conference presenter speaking in Barney's presence with less than ironclad logic, or who spoke prescriptively about what kind of music one should write or value, or who glibly assumed that American music represents an extension of European cultural values!

Barney wrote a tremendous amount of music, in a vast variety of styles. His compositions were widely played for some time but are now heard less often. This is a shame, because some of them are quite wonderful. He traversed many compositional methods, including a healthy amount of indeterminacy, which gave him the unjustified reputation as not being very musical. In fact, he had an excellent ear, and the music in which he used it, such as the concert band work *The Golden Shore*, can be very beautiful. I hope that his music will be studied and performed, because there are some real gems that deserve to be kept alive.

Barney's egalitarianism is evident in his prose. Just open to any page of his many articles, and you will find quotations from major authors next to citations of unknowns, extracts from important publications (usually literary) next to excerpts from private correspondence, or discussions of compositions known to everyone next to those seemingly known to only Barney and their composers. Yet Barney treated them all with equal seriousness and respect.

He was particularly helpful to other composers, offering commissions, performances, recordings (through Advance Records), and recommendations to performers. He usually favored the unknown, the promising, and the unjustly neglected, and in many cases he made a noticeable difference to someone's career. Barney attended almost every national SCI, from its inception until his decline in health in recent years. During these conferences, he was at just about every concert, a record no one else came close to matching.

Perhaps Barney's greatest strength was in continually challenging people to examine and re-examine their beliefs. I hope that we will continue to ask ourselves the difficult kinds of questions Barney used to challenge us all to confront. I will deeply miss having him around to goad us into doing so.

Jonathan D. Kramer,
Columbia University, New York

A FEW DISJOINTED REMINISCENCES

Anyone who wants to know Barney Childs and his music should read his keynote address to the 1974 ASUC conference published in *Proceedings* as "Some Anniversaries." The speech was drafted on a bus ride through the Imperial Valley on a Redlands band tour. I vividly remember that tour—the intensity of the sunshine on a late January day illuminating a vast open desert with lonely cottonwoods and mesquite spreading to the horizon rimmed with mountains and glinting off tiny shards of broken glass bordering the highway. There is Barney, speaking about all of the things he taught us to value and disdain in music—respect for our own American musical heritage and distrust of the concepts of the musical masterpiece

and genius. But aside from his comments about American music, literature, and culture, there is one very personal section where he talks about his connection to place and to the land of the Southwest—a connection that is reflected in the rhythms and silences of his music.

Barney was a master teacher who brought music alive and never spoke from notes. After many rehearsals of the Redlands New Music Ensemble, we met at his house to listen to music and to drink some of the most rot-gut bourbon I've ever had while inhaling the smoke from that ever-present but never-fully-consumed cigar.

Of all of his pieces that I know, *A music*; that it might be ... made the most lasting impression on me. This work is a masterpiece, not because tradition, critics, or musicologists have decreed it to be a masterpiece, but for the quality and depth of its feeling. Although he would hate to hear me say this, Barney was a genius—not a genius in the sense of the heroic, misunderstood, suffering, neglected, and impoverished 19th-century artist. His was true genius—the ability to see and express the extraordinary in life when looking at the commonplace in the world around us.

Best wishes to you my friend
A life; that it might be

Jerry McBride is Music Librarian at
Middlebury College and formerly
Archivist of the Arnold Schoenberg
Institute at USC.

MEMORIES OF BARNEY CHILDS

Barney was one of the most generous colleagues imaginable—he always promoted other people's music before his own, and was a great encourager of young composers. It was, indeed, difficult sometimes to get him to play his own music to you, or persuade him to let you have a copy of something you might play (or get played). I remember once arriving at his home in Hartzell Avenue (referred to by him as the Hartzell Hilton), to be given immediately a large glass of bourbon and sat down to listen to an admittedly magnificent two-piano composition by one of his friends. "You gotta hear this," he said, and it was well worth it—but most people would have

allowed you to unpack first, and then played you their own music.

Memories of visits to Redlands abound. The occasion he persuaded me to rise in time for an open-air concert by the Paris of the West Bassoon Quartet, at dawn (the ironic name for Redlands was "the Paris of the West"). The evening we spent smoking cigars, drinking Scotch and watching Spaghetti Westerns on television, getting more and more hysterical as the films became more ludicrous. The way the area around his house changed—the walk to the University campus was through orange groves when I first visited, and through a large estate of identikit "little boxes" when I was there last, a metamorphosis that greatly saddened him. The fact that for the first few days of my first visit my view from the front door was of the houses opposite—I didn't realise, until the smog suddenly cleared about the fourth day, that there was a range of high mountains almost within touching distance. Barney making "Sun Tea," which involved leaving a large jug of water, including tea, in the sun for a few hours. Barney trying to get rid of some pestilential gophers in his lawn by destroying them with what he described as "gopher bombs" (without a great deal of success, much to his amusement). Barney coming back immediately with a source of an obscure 18th century English literary quotation I'd asked him about. Hours spent in talking about desert landscapes, which fascinated both of us.

He was a non-pareil. I suspect he could be difficult with people he didn't like, and certainly intolerant of narrow minds, but to the rest of the world he was supportive, constructive, and generous. We will all miss him.

John McCabe, Southall,
Middlesex, England

On our first meeting, Barney, my family, and our mutual friend Virginia Anderson, were able to eat, drink and recline in our garden on balmy summer's day—a rarity for England. It was in '87. Later that year we performed together in a concert of his music at Goldsmiths College. I organized five clarinet students to perform *Of place, as altered*, and Barney and I did his *Sunshine Lunchh, & like matters* (1984). I have often wanted to perform this

since—I love the bass clarinet writing and its friction with the other performer's doings—but I can't get his voice and movements, including hitting the cymbal (just!), out of my mind whenever I look at the piece. Somehow it wouldn't be the same without him alongside. Perhaps someday...

We met just once more, when he came to De Montfort University, where I worked, in '94. He was quite unwell, but somehow summoned up all his energies for his talk, which was delivered in typically laconic style, with side swipes at all sorts of things, pulling you up short as you realized he had hit another musical pomposity right on the head.

My musical memories can be encapsulated in three of his pieces I play: the poignant and sensitive *Sleep*, and then going on...his poetic background shining through the music; the unfathomableness of *The Word from Department R*; and the out front energy and inventiveness of *The Edge of the World*. I was delighted that he heard my recording of this before he died, and I offer it as my memorial to a wonderful musical maverick.

Ian Mitchell, an English clarinetist, is Director of the chamber ensemble Gemini and Lecturer in Music Performance at Exeter University, England.

Barney was a good friend. He helped me with thinking in certain ways in my career and in life in general, and there are a number of others, students and colleagues, that I know would say, and have said, the same thing. His 160 ("or so") compositions constitute a remarkable legacy, often revealing a wonderful sense of humor and always revealing an exceptionally fertile mind.

Phillip Rehfeldt, University of Redlands, California

I began studying with Barney while going through my own "Second Viennese Period." Little did I initially know that this aesthetic ran counter to anything he deemed relevant. Seldom was anything said about it, until, after writing what he and most others thought was a fairing good 12-tone piece, Barney simply suggested, "Well, I think you've learned all you can from that." It took me another year or so to fully understand

that he was right. Few people have been capable of seeing where I was going any better than Barney.

Among Barney's many one liners, four are favorites and have remained with me, directly influencing my own composing and teaching:

"A composer never intentionally writes a wrong note."

"Composing is easy - just write one good sound after another."

During a rehearsal, he stopped the ensemble and screamed at the pianist, "What are you doing over there, hammering nails?"

"An eraser is a composer's best friend."

Cheers BC!

Phillip Schroeder, Sam Houston State University, Texas

Barney Childs and I first met in the summer of 1962 (or perhaps '63) at the Bennington Composers Conference in Vermont. He was one of the most outsize personalities I had ever encountered: brash, irreverent, bright, wonderfully articulate, and an anomaly at Bennington—in part because he was concerned with issues of chance, performer-choice and controlled group improvisation while virtually everyone else there was a hard-edged post-Webernian, and in part because he was (assertively, almost defiantly) a Westerner marooned in New England. His lack of interest in the "mysterious east" (his term for any part of the United States that was not west of the Mississippi) was exceeded only by his dismissal of the European high-modernist avant-garde. Boulez and Stockhausen meant very little to Barney; his real heroes were the rugged-individualist composers of this continent, many of them rooted in the American West as he was.

But this was only one side of the paradoxical Barney. He wore his scholarly hat—his Stanford doctorate in English, his Rhodes Scholarship, his "other life" as published poet and literary editor—very lightly. On various occasions, however—giving a guest lecture to an upper-level English class at my college, for instance, or delivering a paper at an SCI conference—that other Barney would appear, revealed as an erudite, first-class scholar. (But never an *academic*!) The paradoxes were, in fact,

many. Barney Childs could be transformed from a ground-breaking, innovative creative artist one moment, to a supporting player in a John Wayne western movie the next, or an Oxford don, or a brilliant public speaker, or a thoroughly professional no-nonsense copy editor. He had a weatherbeaten face but a poet's hands and fingers. Although his surface demeanor was cynical, often testy and curmudgeonly, he was also a remarkably supportive colleague, a sensitive, sympathetic ear, and the most loyal of friends. I remember the gifts he would send, for no apparent reason other than the desire to give pleasure: a box of cigars, a jar of hot chili peppers, a record album. He may have seemed the quintessential loner, leery of institutions and *establishments*. But he dedicated the greater part of his professional life to the University of Redlands (where he taught) and the Society of Composers, Inc. (where his contributions over many decades are legendary).

He was a very special human being, one whose life (and work) influenced many other lives—and he will be greatly missed.

Elliott Schwartz, Bowdoin College

IN MEMORIAM BARNEY CHILDS

I have just returned from an incredible weekend at Redlands University (Jan. 28-29), where "A Series of Concerts and Lectures Celebrating the Establishment of the Barney Childs Music Archive at the Armacost Library," organized mostly by Phillip Rehfeldt, was presented. Over fifty of Barney's works were performed live, and recordings of another dozen or so were played in lectures devoted to various aspects of his music. Though Barney had been seriously ill for some time, we all hoped he would be around for the concerts, but Alas, it was not to be. [He passed away on the afternoon of Jan. 11.]

The festival, of course, became the memorial retrospective tribute he would not have sanctioned had he been consulted about its true purpose. Nonetheless, the Armacost Library at Redlands will indeed become the repository of a treasure-trove of his manuscripts, sketches, articles, notes,

poems, publications, recordings, and other memorabilia.

The performances, a labor of love and tribute by his former students, friends, and colleagues, were uniformly of high quality, and an especially moving note was struck by his daughter Dirje Childs Smith, who ended one concert with a beautiful performance of Barney's recently rediscovered *Music for Cello*—a work she had never played for him before.

The scope of Barney's output is staggering. There are some 160 works in his catalog, and though I have known him intimately for over 40 years and thought I knew most of his work, there were many pieces performed that were new to me, with some real gems among them. No other composer has explored so exhaustively the resources and potential in indeterminacy and self-generating (or performer-generated structures—not even Cage. And no other composer I know of could be so genuinely witty in so many ways in so many pieces.

Barney was a catalyst for many things in music, a true *force majeure* to be reckoned with. In partnership with Phil Rehfeldt, he obtained grants to commission over 30 new works for "Clarinet and Friend," as they called their duo. All were performed and recorded for the composers. Some were released on cassette, and four or five CDs' worth have been edited and mastered by Phil and Scott Vance, and await suitable sponsorship for public release and distribution. Barney also led the New Music Ensemble at Redlands, and gave many commissions to aspiring young composers.

He was a poet of some distinction—publications in *Western Review* and *Paris Review* that I know about though he stopped writing in the late '50s or early '60s, preferring to devote his time to music. In "Eight Epigrams" he wrote his own:

*Avoid the man who makes his life a hell
by doing all with ease and nothing well.*

[i. "On himself," from ... and
other poems, 1955]

But Barney did everything well, and no apologies were necessary.

His expertise extended to poker, or more specifically, 5-Card Stud, which is the only game he ever dealt or considered

to be "real poker." He was a fixture in our quondam San Diego games and is famous locally for having once drawn a pat hand of four Aces plus the Bug (a 5th Ace) in a Draw Poker game of Low-Ball, called in desperation after several desultory rounds of rotten hands. The rafters are still reverberating from the expletives, which Barney generally turned into his own idiosyncratic spoonerisms, such as "I'm in sheep dit," or "I'll be shipped in dit," or "This hand isn't worth frog pucky."

My introduction to him came in my sophomore year in college, when he was coming to town to visit a mutual friend who thought I should meet him. Unfortunately, I was scheduled to be away on tour with one of the ensembles when he was coming, so I left behind a string quartet I had written the previous summer while studying with Wallingford Riegger. When I returned I found a five-page letter waiting for me, discussing my quartet in minute critical detail. I was overwhelmed, and this began a life-long friendship that resulted in his being a frequent house-guest, godfather to my daughter, and passenger in my plane to SCI conferences and such.

Barney could be relied on to pull no punches and say exactly what he thought, especially when he didn't like what he was hearing. (I still remember the concert where he intoned loudly and dolefully through polite applause, "BORING," after suffering through a particularly egregious piece.)

At a certain stage in one's post-student artistic life, it becomes extremely difficult to get reliable, useful, objective criticism—as Auden once remarked, "the only people who can help you are either too married or too elsewhere"—but Barney was always there, and I eagerly awaited his reaction to each new piece or performance. With his literary background (degrees in English, Rhodes Scholar to Oxford), he was, of course, a superb editor, and he vetted several of my articles and a book for publication, which resulted in greatly tightened prose.

Barney was a true original, a giant, and we shall not see his like again. His passing leaves a tremendous void, and a great personal loss. I owe him more than could ever be repaid.

David Ward-Steinman,
San Diego State University

Barney Childs

(b. 1926 - d. 2000)

Barney Childs was born in Spokane, Washington, February 13, 1926; he moved with his family to Palo Alto, California, in 1939. He earned a B.A. from the University of Nevada, a B.A. and M.A. in English language and literature as a Rhodes Scholar at Oxford University, and a Ph.D. in English and music from Stanford University, where he was a fellow in poetry and creative writing. As a composer, Childs was largely self-taught until the early 1950s, when he studied at Tanglewood with Carlos Chaves and Aaron Copland and in New York with Elliott Carter. By the late '50s, his works were performed regularly in New York (including performances at Max Pollikoff's Music in Our Time series and the Music in the Making series) and elsewhere throughout the U.S.

In 1956, he accepted the job as instructor of English (later assistant professor of English) at the University of Arizona, where he remained until 1965, when he became dean of Deep Springs College, (CA). From 1969-71, he was composer in residence (acting dean, 1971) at the Wisconsin College Conservatory (Milwaukee). In 1971, he began teaching literature and music at the University of Redlands (CA), becoming a full professor in 1973. He was a visiting lecturer at the University of London, Goldsmith College, in 1989.

Childs was poetry editor of the journal *Genesis West* (1962-65) and an editor of *Perspectives of New Music*. He was the author of numerous scholarly articles affirming his musical and aesthetic views, and with composer Elliott Schwartz, he edited the book *Contemporary Composers on Contemporary Music* (1967, 2nd edition 1998). From 1964 through 1982, he ran Advance Recordings, a record company that championed the music of such composers as Richard Maxfield, Harold Budd and Robert Ashley.

Eclectic in nature, Childs' compositions freely explore diverse avenues of musical thought and drew inspiration from many sources, including traditional western concert music (especially that of such composers as Hindemith, Ives, Ruggles, and Copland), the open form works of John Cage, and jazz of all styles. He is particularly noted for his innovative and influential scores that invite their performers' collaboration in the very construction of the works and in which indeterminacy and improvisation sit side by side with traditional forms of structure and notation.

His compositions include two symphonies, concertos for clarinet and timpani, five wind quintets, five brass quintets, eight string quartets, many chamber pieces for unusual groupings of instruments, and many solo works (often written specifically for new music virtuosos). Among his most noted pieces are *Jack's New Bag*, *Any Five*, *Interbalances I-VI*, *Welcome to Wipperfurmin*, *37 Songs*, *Sonata for trombone*, and *A Box of Views*.

Barney Childs died 11 January 2000.

ANNOUNCEMENTS of contests, calls for scores and other solicitations appear in the SCI Newsletter as a service to SCI members. While every effort is made to assure the accuracy of these announcements, SCI cannot accept responsibility for errors, misrepresentations or misinterpretations.

WHY NOT GO FIRST-CLASS?

First-Class Mail instead of the slower Bulk-Rate, send \$8 to cover postage and handling for one year to the New York Office.

ADDRESS LABELS Members of SCI may obtain the Society's membership list on pressure-sensitive labels for \$30 (half the usual price). Write to the New York office, enclosing your payment. Specify alphabetic or zip code sequence. The list can also be sorted by region. Allow four weeks for delivery.

PUBLICATIONS include the SCI Newsletter, CD Series, Journal of Music Scores, Monograph Series and SCION-the SCI On-line newsletter.

MEMBERSHIP INFORMATION

FULL MEMBERSHIP (\$50/YR): Eligible to submit scores to the National Conferences, regional conferences, *SCI Record Series*, *SCI Journal of Music Scores* and will receive the *SCI Newsletter*. Eligible to vote on Society matters and in elections for the National Council.

JOINT MEMBERSHIP (\$65/YR): Same benefits as for full members, but couple receives only one copy of the *Newsletter* and other mailings.

SENIOR MEMBERSHIP (\$25/YR): Open to those 65 years of age or older, or retired. Same benefits as full members.

ASSOCIATE MEMBERSHIP (\$25/YR): Open to performers and other interested professionals. Receives the *Newsletter* and can participate in the national and regional conferences.

STUDENT MEMBERSHIP (\$25/YR): Eligible to submit to regional conferences and receive the *Newsletter*.

STUDENT CHAPTER MEMBERSHIP (\$15/YR): Same benefits as student members, but open only on campuses having Student Chapters.

INSTITUTIONAL MEMBERSHIP (\$25/YR): Organizations receive the *Newsletter* and other mailings.

LIFETIME MEMBERSHIP (\$950 OR \$110/YR FOR 10 YEARS): Benefits the same as full members, for life.

AFFILIATE MEMBERSHIP (\$45/YR): Open to members of music organizations that are institutional members of SCI, except libraries and archives. Same benefits as for full members.



The SCI Newsletter
The Society of Composers, Inc.

SCI Editors
School of Music
The University of Iowa
Iowa City, Iowa 52242

Non-profit Organization

U. S. postage

PAID

Permit #45
Iowa City, IA