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Guide to the

Thomas E. Barker papers

1968-1997 (bulk 1968-1987)

JPB 11-20

Compiled by Matthew Snyder, December 2011

Summary

Creator: Barker, Thomas E., 1954-1988

Title: Thomas E. Barker papers, 1968-1997 (bulk 1968-1987)

Size: 4.68 linear feet (16 boxes)

Source: Donated by Diana Smith-Barker, 2008.

Abstract: The papers of Thomas E. Barker (1954-1988), an American composer, contain his scores, composition catalogs, correspondence, biographical and performance listing files, and files documenting Zaccho, Inc., his publishing company.

Access: Collection is open to the public. Library policy on photocopying will apply. Advance notice may be required.

Copyright information: For permission to publish, contact the Chief, Music Division, The New York Library for the Performing Arts.

Preferred citation: Thomas E. Barker papers, JPB 11-20. Music Division, The New York Public Library for the Performing Arts.

Processing note

Processing consisted of arranging and foldering files, sketches, scores and parts, and transferring electronic content to the Manuscript Division's digital repository.

Related collections

The Music of Thomas E. Barker. <http://infostation1.net/teb/>

Creator history

Thomas E. Barker (1954-1988) was born in Atlanta, Georgia. He began playing the guitar and composing music at around age nine. He discovered the music of Varése and Stravinsky at age 16, as well as the jazz musicians John Coltrane, Eric Dolphy, and Don Ellis. He also became enamored of the music of Schoenberg, Webern and Charles Wuorinen, with whom Barker eventually studied in New York. He played jazz, blues and country music with small groups in Atlanta, and he lived in Nashville briefly before moving to New York. There, Barker earned bachelor's and master's degrees in music from the Juilliard School. He also studied for four years at the Manhattan School of Music, and received a D.

M.A. from Columbia University in 1984. In addition to Wuorinen, Barker studied with Milton Babbitt, Vladimir Ussachevsky, Jack Beeson, and Chou Wen-Chung.

Barker was a devotee of the twelve-tone/serial method of composition. He composed more than fifty published works, beginning in his teens. Among his major compositions is the Four Sets for Orchestra, which was performed by the Atlanta Symphony Orchestra in 1986. Prior to his death, he was an adjunct professor of the Department of Music at Mercy College, in Dobbs Ferry, New York, and board president of the New York New Music Ensemble. He was also a member of the Group for Contemporary Music, as well as its recording engineer.

With his wife, the violinist Diana Smith-Barker, he founded and directed Zaccho, Inc., a nonprofit publishing and production concern, which published and continues to promote his music. Barker died of bone cancer at the age of 33. A memorial concert of his solo, ensemble, and choral works was held in February 1988 at Symphony Space.

Sources:

American Academy of Arts and Letters Composers Award Recording. New World Records NWCR661. Liner notes by Eugene Kurtz.

Scope and content note

The Thomas E. Barker papers consist primarily of sketches, scores and parts for about 50 of his compositions, including Four Sets for Orchestra, Symphony No. 1, Double Concerto for Bass Clarinet, Trombone and Chamber Orchestra (Blackhawk), Gianni Schicchi: A Chamber Ballet in Two Acts (unrelated to the Puccini opera of the same name), Single Six, and his last completed composition, Chorales. They also contain such early unpublished works as Supralapsarianism, Waltz Through A Briar Patch and original country music.

The papers hold correspondence, school files from his time at the Juilliard School, Manhattan School of Music and Columbia University, biographical files, programs and program notes, posters, photographs, composition catalogs, and files documenting his publishing company, Zaccho, Inc.

The collection contains a substantial audio component. Much of it is open-reel and cassette tapes containing recordings of nearly all of Barker's music. Some of the reels consist of early recordings of Barker's jazz group and guitar music, recorded in Atlanta in the early 1970s. There are 23 10-inch reels of the Group for Contemporary Music, all recorded from 1968-1971, as well as two 10-inch reels of a Speculum Musicae performance from 1971. Also present are cassettes of an undated conversation between Barker and Milton Babbitt about the American new music scene in the 1930s, a 1985 interview of Barker by Alan Vince, and a WNYC program devoted to Barker from February 1988. Other tape reels include music by Charles Wuorinen, Milton Babbitt, and other composers.

Inquiries regarding audio materials in the collection may be directed to the Rodgers and Hammerstein Archives of Recorded Sound (rha@nypl.org). Audio materials will be subject to preservation evaluation and migration prior to access.

Portions of Barker's scores, his composition catalog, clippings, correspondence, photographs, and tapes of his music and interviews were digitized by his brother-in-law, Allen W. Smith. These digital files were donated to the Music Division. As of December 2011, they are also accessible on Smith's website, <http://infostation1.net/teb>. The audio on the site is in .mp3 format.

Arrangement

The Thomas E. Barker papers are organized into the following series:

Series I: Personal Files, 1971-1997

Series II: Scores, 1968-1987

Key terms

Names

Babbitt, Milton, 1916-2011

Barker, Thomas E., 1954-1988

Group for Contemporary Music

Wuorinen, Charles

Special formats

Black-and-white photographs

Clippings (information artifacts)

Color photographs

One-sheet posters

Personal correspondence

Programs (documents)

Scores.

Occupations

Composers

Musicians

Container list

Series I: Personal Files, 1971-1997 (3 boxes)

Barker's files include correspondence; school files; biographical files; letters of awards; program notes; photographs; catalogs of his compositions; a performance file; project proposals; and papers related to Barker's company Zaccho, Inc.

Biographical files include clippings, resumes and posthumous items such as obituaries and the program for Barker's memorial concert. The awards file contains letters of awards and scholarships from the American Academy of Arts and Letters, the Juilliard School and Columbia University, and commencement programs. The Broadcast Music Inc. file contains publishing-related correspondence and royalty statements. Correspondence consists primarily of grant applications and related subjects. Barker's Mercy College file contains his teaching material and course syllabi. The performance file contains programs for and posters advertising performances of Barker's music. Photographs include formal and informal pictures of Barker with friends, his guitar teacher, and at work in his studio. There are also photos of Barker receiving his American Academy of Arts and Letters award. The program notes were written by Barker and describe works including *Trikhyālo*, 10/22 (R-681.7), CCI (BR2), Chamber Concerto for Oboe and Fourteen Players, The Fanfare Electric, Gianni Schicchi, Chamber Concerto for Flute and Five Players, Double Concerto for Bass Clarinet, Trombone and Chamber Orchestra (Blackhawk), the arrangement of Palestrina's *Stabat Mater*, and Three Pieces for French Horn.

The school files contain transcripts, diplomas, papers written for classes on Schoenberg and Stravinsky, Barker's doctoral dissertation (on his Double Concerto for Bass Clarinet, Trombone and Chamber Orchestra (Blackhawk)), and his degrees from Manhattan School of Music, the Juilliard School, and Columbia University. There is also a 1984 Fulbright proposal and a file on the Lovett School, which he attended in his teen years.

The Zaccho, Inc. files contain papers documenting the company's founding, its by-laws, and non-profit incorporation, a 1979 performance tour, concert programs, and related correspondence. Some of these files date up to 1997, as the company has been ongoing since Barker's death. The project files contain proposals for a New Music Association and a Varése performance/recording project.

- b.1 f.1 Awards, 1978-1987
 - Biographical
- b.1 f.2-3 Contemporary, 1980-1987
- b.1 f.4 Posthumous, 1988
- b.1 f.5 Broadcast Music, Inc., 1978-1987
- b.1 f.6 Catalog of Composiitons, 1980-1985
- b.1 f.7 Correspondence, 1978-1986
- b.1 f.8 Mercy College, 1986-1987
- b.1 f.9-11 Performances, 1977-1984
- b.1 f.12 Photographs, ca. 1982-1988
- b.3 f.1 Program Notes
- b.3 f.2 Project Proposals
 - School Files
- b.3 f.3-4 Class Papers, 1980-1981
- b.2 f.1 Diplomas, 1971-1985

Series I: Personal Files (cont.)

School Files (cont.)

Dissertation, 1983-1984

- b.3 f.5-6 Notes
 - b.3 f.7-8 Drafts
 - b.4 f.1 Final Version
 - b.4 f.2 Fulbright Proposal, 1984
 - b.4 f.3 Lovett School, 1973
 - b.4 f.4 Notes on Twelve Tone Composition
 - b.4 f.5 Transcripts and Correspondence, 1978-1982
- Zaccho, Inc.
- b.4 f.6 Correspondence, 1984-1997
 - b.4 f.7 European Tour, 1979
 - b.4 f.8 Programs, 1988-1989
 - b.4 f.9-10 Proposals and By-Laws, 1983-1989

Series II: Scores, 1968-1987 (13 boxes)

This series consists primarily of Barker's original compositions. Nearly-complete lists of his works can be found in the composition catalog file in Series I, though some pieces in this series are not listed there. This series includes his early and student works (late 1960s to mid-1970s) as well as his mature pieces (late 1970s – 1987). His mature works nearly all include sketches, manuscript scores, master scores for reproduction (Barker was his own copyist), and parts, some of them marked with performance notes.

Among his early works are a piece for guitar (Sea Rock Section Road, ca. 1968); original country music (1970s, mostly lead sheets, but also including rough arrangements); Supralapsarianism (early 1970s, a piece for orchestra and chorus); Waltz Through A Briar Patch (1972, for clarinet ensemble); and Sonata for Piano (1973). Some of his mature pieces include Gianni Schicchi (A Chamber Ballet in Two Acts, 1979), Pulse III (1980), Single Six (1982, for bass clarinet), Trikhyālo (1983), Double Concerto for Bass Clarinet, Trombone and Chamber Orchestra (1983-1984, composed for his doctoral dissertation), Four Sets for Orchestra (1985), Symphony No. 1 (1985), Five Pieces for Piano (1986), and his last complete composition, Chorales (1987).

Barker also wrote arrangements of two Bach Preludes and Fugues, Paganini's 24th Caprice, and two pieces by Palestrina. These scores are at the front of the series. Also among Barker's scores was the incomplete manuscript for an orchestral piece by another, unidentified composer. This score is in the last folder of the series.

Arrangements

- b.5 f.1 Preludes and Fugues by J.S. Bach, 1979-1980
Book 1, No. 2 and Book 2, No. 21. Arranged for flute, clarinet, oboe, French horn and bassoon.
Manuscript score and parts.
- b.2 f.2 *P.C. 24 B. Var.*, 1979
Arrangement of Paganini's 24th Caprice for flute, oboe, clarinet, bassoon, viola, vibraphone and piano. Manuscript score and parts.

Series II: Scores (cont.)

Arrangements (cont.)

- b.2 f.3 *Madrigal II* by Palestrina, 1980
Arranged for woodwind quartet. Manuscript score and parts.
- b.5 f.2 *Stabat Mater* by Palestrina, 1985
Arranged for string orchestra. Manuscript score, publishing master and parts.

Compositions

- 10/22 (R-681.7), 1981 (For vibraphone.)
- b.2 f.4 Sketches and manuscript score
- b.5 f.3 Published Score
- b.4 f.11 *The Apocalypse* (Plot for proposed opera.)
- b.2 f.5 *Blackhawk S*
For computer. Sketches and incomplete manuscript score.
- b.2 f.6 *Cat Calls*, ca. 1982
For contralto and piano. Sketches and manuscript score.
- b.2 f.7 *CCI*, 1981
For bass clarinet and baritone saxophone. Manuscript score and publishing master.
- b.2 f.8-9 *Chamber Concerto for Flute and Five Players*, 1979
For flute, clarinet, oboe, bassoon, viola and percussion. Sketch, manuscript score and publishing master, and published parts.
- Chamber Concerto for Oboe and Fourteen Players*, 1979
For oboe, flute, clarinet, bassoon, trumpet, French horn, tenor trombone, bass trombone, piano, percussion, violin, viola, cello and bass.
- b.2 f.10 Sketches
- b.5 f.4 Sketch and Manuscript Score
- b.6 f.1 Parts (Publishing masters)
- b.6 f.2 *Chorales*, 1987
For chorus. Sketches and manuscript scores.
- Circumspection*, 1977 (For clarinet and piano.)
- b.4 f.12 Sketches
- b.7 f.1 Sketches
- b.7 f.2 Third Draft
- b.6 f.3 Final Score
Publishing master and published score with notes
- b.6 f.4 *Cliffwood Zukunftsmusik Version No. 2*, 1973
For two trumpets and four flutes. Manuscript score and parts.
- b.5 f.5 *Concerto for Clarinet, String Orchestra and Celesta*, 1980
Manuscript score, publishing master and parts.
- b.6 f.5 *d.00b*, 1982
For double bass. Sketch and score publishing master.
- b.6 f.6-7 *The Destruction of the Lilies*, 1977
For voice, flute, oboe, clarinet, bassoon and snare drum. Sketches, manuscript score and parts.
- Double Concerto for Bass Clarinet, Trombone and Chamber Orchestra (Blackhawk)*, 1983-1984 (See also dissertation in Series I.)

Series II: Scores (cont.)

Compositions (cont.)

xxDouble Concerto for Bass Clarinet... (cont.)

- b.8 f.1 Sketches
- b.5 f.6 Manuscript Score
- b.5 f.7 Publishing Proof and Published Score
- b.8 f.2-3 *Dyad*, 1978
For vibraphone, marimba and three cymbals. Sketches and manuscript score.
- Ephemeron*, 1977
For two violins, vibraphone and piano (four hands).
- b.8 f.4 Sketches
- b.9 f.1 Score Masters and Parts
- The Fanfare Electric*, 1978 (For concert band.)
- b.9 Sketches
- b.9 f.2 Manuscript Score and Parts
- b.10 f.1 *The Fanfare Electric (G2)*, 1981
For flute, oboe, clarinet, French horn and bassoon. Manuscript and published scores and parts.
- b.8 f.5 *Five Pieces for Piano*, 1986 (Sketches and score master.)
- Four Sets for Orchestra*, 1985
- b.8 f.6 Sketches and Part Masters
- b.10 f.2 Score Master
- b.8 f.7 *Gairdneril*, 1983 (For cello. Manuscript score.)
- Gianni Schicchi (A Chamber Ballet in Two Acts)*, 1979
- b.7 f.3 Sketches
- b.10 f.3 Sketches
- b.10 f.4 Score Master
- Parts
- b.8 f.8 Flute and Oboe
- b.8 f.9 Viola and Percussion
- b.11 f.1 Clarinet, Bassoon and Piano
- b.11 f.2 *In Memoriam - Paul Hindemith*, 1977
Variations on Hindemith's Op. 25, No. 1. For viola, vibraphone, glockenspiel, marimba and percussion. Sketches, manuscript score and parts.
- Instrumentarium*
 For Five Percussionists and Piano, 1979-1980
- b.10 f.5 Sketches and Score Master
- b.11 f.3 Parts
- For Jazz Band, 1977-1980
- b.10 f.6 Sketches and Manuscript Score
- b.11 f.4 Parts
- b.11 f.5-6 *Mark VI*, 1982
For saxophone quartet. Manuscript score, score master and parts.

Series II: Scores (cont.)

Compositions (cont.)

- b.11 f.7-8 Original Country Music, 1970s-1980 (Lyrics, lead sheets and arrangements.)
Pulse III, 1980 (For bassoon and tape.)
- b.12 f.1 Sketch
b.9 Score
- b.10 f.7 *Redhawk*, 1980
For flute, oboe, clarinet, French horn and bassoon. Sketch, manuscript and published scores and parts.
- b.13 f.1-2 *Requiem*, 1985
For reeds, strings and chorus. Sketch, manuscript score and score master.
- b.13 f.3 *Ruger*, 1980
For flute, oboe, clarinet, French horn and bassoon. Sketches, published score and parts.
S a b, 1978 (For orchestra.)
- b.13 f.4 Reproduction of Manuscript Score
- b.12 f.2 Parts
- b.13 f.5 *S: R & S 280-5d*, 1981
For soprano and alto recorders, violin, viola and cello. Sketch, manuscript score and score master.
- b.12 f.3-4 *Samenwerking*, 1987
For flute, clarinet, vibraphone, violin and cello. Sketches, manuscript score, score master and part masters.
- b.12 f.5 *Sea Rock Section Road*, ca. 1968 (For guitar. Manuscript.)
- b.12 f.6 *Single Six*, 1982
For bass clarinet. Score master and published score.
- b.13 f.6 *Sonata for Piano*, 1973
Sketches and reproduction of manuscript score with notes.
Supralapsarianism, 1971-1974 (For orchestra and voices.)
- b.13 f.7 Manuscript Full Score
- b.12 f.7 Piano Reduction Score
- b.13 f.8 *Symphony No. 1*, 1985 (Sketches and publishing master score.)
- b.12 f.8 *A Symphonic Song of Rhapsody*, 1971-1972
For guitar, bassoon and percussion. Manuscript score and parts.
- b.14 f.1 *T3S*, 1982
For violin. Manuscript score and score master.
- b.15 f.1 *Three Eighty-Four*, 1984
For two trumpets, French horn, trombone and tuba. Sketches, manuscript score and score master.
- b.14 f.2 *Three Pieces for French Horn*, 1984-1986 (Manuscript score and master score.)
- b.14 f.3-5 *Three Sets for Chamber Orchestra*, 1986
Sketches, manuscript score, and score and part masters.
Trikhyālo, 1983 (For violin, viola and cello.)
- b.14 f.6 Sketches and Manuscript Score
- b.15 f.2 Published Scores and Parts (All with notes)

Series II: Scores (cont.)

Compositions (cont.)

- b.14 f.7 *Twelve for Eighty-Eight*, 1978 (For piano. Manuscript reproduction.)
- b.15 f.3 *Vandercomm*, 1983
For string quartet. Manuscript and published scores and parts.
- Walls Have Ears*, 1974-1975
Music composed for film of the same name. For clarinets, trumpets, vibraphone, piano, bass,
percussion and vocal quartet.
- b.7 f.4 Sketches
- b.14 f.8 Manuscript Score and Reproduction with Notes
- b.16 f.1 Parts
- b.16 f.2 *Waltz Through A Briar Patch*, 1972
For clarinet ensemble and snare drum. Manuscript score.
- b.15 f.4 *Wedding March*, 1983
For violin, viola and cello. Manuscript and master scores.
- b.16 f.3 *Xenofugis*, 1984 (For viola. Sketches and master score.)
- b.16 f.4 *Zaccho*, ca. 1977 (For jazz band. Parts.)
- b.16 f.5 Untitled String Quartet (Manuscript score and parts.)
- b.7 f.5 Untitled Sketches
- b.16 f.6 Fragmentary Compositions, 1973-1974 (Contains explanatory correspondence.)
- b.15 f.5 Incomplete Orchestral Piece
By unidentified composer. Pages 7-16 only.