



OUR NEXT ALEA EVENTS

ALEA III International

Wednesday, March 31, 2004, 8 p.m.

Free admission

Frederic Kaufman (USA)
Periklis Koukos (Greece)
Lars Graugaard (Denmark)
Tristan Murail (France)
Giacinto Scelsi (Italy)

Clarinet Quintet
Songs
Black Walls
Où tremblent les contours
Kya

Soloists include

Angeliki Cathariou, *mezzo-soprano*
David Martins, *clarinet*

Theodore Antoniou, *conductor*

Celebrating ALEA III

Sunday, April 25, 2004, 7 p.m.

Admission: \$50.00

A program of celebration featuring
distinguished international artists and speakers.



Twenty - Sixth Season
2003 - 2004

ALEA III

Theodore Antoniou,
Music Director

Contemporary Music Ensemble
in residence at
Boston University

The Contemporary Contrabass

TSAI Performance Center
February 4, 2004, 8:00 pm

Partially sponsored by Boston University

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This season is funded by Boston University, the Greek Ministry of Culture,
and individual contributions.

ALEA III

Theodore Antoniou, Music Director

The Contemporary Contrabass

Wednesday, February 4, 2004, 8:00 p.m.

PROGRAM

Edwin Barker, *solo contrabass*

Theodore Antoniou, *conductor*

Music for Double Basses

Samuel Headrick

Edwin Barker with
Logan Coale, Ramsey Harvard, Mark McCormick, Brian Perry,
Xu Wang, Maxwell Zeugner, Randall Zigler, *bouble basses*

Concerto for Double Bass and Chamber Orchestra

James Yannatos

- I.
- II. Aria
- III. Rondo

- - - Intermission - - -

Failing, a Very Difficult Piece for Solo String Bass

Tom Johnson

Concertino for Contrabass and Percussion Ensemble

Theodore Antoniou

Prestissimo
Cantilena
Presto

Edwin Barker with the
Boston University Percussion Ensemble, *Jonathan Bisesi, director*
Jonathan Bisesi, Timur Rubinshteyn, David Lanstein, Jeb Kulevich,
Eric Piekara, Rob Hudson, Keith Carrick, Martin Grossman

Tonight's event is partially sponsored by Boston University.

ALEA III

Alea III is the contemporary music ensemble in residence at Boston University, a group devoted to promoting, playing, and teaching music of the twentieth century. Founded in 1978, Alea III is the third such group organized by Music Director Theodore Antoniou. The ensemble is consistent with the music it embraces--flexible in size, open to experiment and to exploration. Over the years, Alea III has offered world-première opportunities for dozens of contemporary composers, often under the composer's direction, and with extended program notes or comments. The group has performed more than 1,000 works by 590 composers--most of them living. Frequent international touring has enhanced the relationships of American performers with their colleagues and composers from other parts of the world. With its inspiration, several other contemporary groups have been formed, offering growing opportunity to young composers and musicians to play and comprehend contemporary music.

The Greek word alea taken from Homer, means "to wander." In Latin, it refers to "a die or dice used for playing at games of chance." The term aleatoric music indicates music based upon the principles of indeterminacy as evidenced by certain random and/or statistical procedures of composition. In regard to the ensemble, aleatoric is concerned with the expression of a multiplicity of musical directions, historical styles, and performance practices.

-Theodore Antoniou,
Music Director

Tonight's Performers

Kathleen Boyd, *flute*, James Bulger, *oboe*,
Mark Miller, *clarinet*, Janet Underhill, *bassoon*,
Ellen M. Martins, *horn*, Greg Whitaker, *trumpet*, Seth Budahl, *trombone*
Craig McNutt and Jonathan Bisesi, *percussion*,
Konstantinos Papadakis, *piano*, Judy Saiki, *harp*,
Christine Vitale and Joo-Mee Lee, *violins*, David Feltner, *viola*,
Leo Eguchi, *cello*, Brian Perry, *double bass*.

Theodore Antoniou, *Music Director*

Theodore Antoniou, one of the most eminent and prolific contemporary artists, leads a distinguished career as composer, conductor, and professor of composition at Boston University. He studied violin, voice, and composition at the National Conservatory in Athens, with further studies in conducting and composition at the Hochschule für Musik in Munich, and the International Music Center in Darmstadt. After holding teaching positions at Stanford University, the University of Utah, and the Philadelphia Musical Academy, he became professor of composition at Boston University in 1978.

As a conductor, Professor Antoniou has been engaged by several major orchestras and ensembles, such as the Boston Symphony Orchestra Chamber Players, the Radio Orchestras of Berlin and Paris, the Bavarian Radio Orchestra, the Tonhalle Orchestra (Zurich), the National Opera of Greece, and the Berkshire Music Center Orchestra. In 1974 he became assistant director of contemporary activities at Tanglewood, a position he held until 1985. An ardent proponent of new music, Professor Antoniou has founded various contemporary music ensembles, including ALEA II at Stanford University; ALEA III, in residence at Boston University; the Philadelphia New Music Group; and the Hellenic Group of Contemporary Music. He is also director of the ALEA III International Composition Competition and since 1989 the president of the National Greek Composers' Association.

Many of Professor Antoniou's compositions were commissioned by major orchestras around the world, and more than a hundred and fifty of his works have been published by Bärenreiter Verlag (Germany), G. Schirmer (USA) and Philippos Nakas (Greece). He has received many awards and prizes, including the National Endowment for the Arts Fellowship grants and the Richard Strauss Prize, as well as commissions from the Fromm, Guggenheim, and Koussevitzky Foundations, and from the city of Munich for the 1972 Olympic Games. He has been recognized with ASCAP Awards for several years, and in 1991 he was awarded the Metcalf Award for Excellence in Teaching by Boston University. In December 1997 he was presented with the Music Award from the Greek Academy of Arts and Letters, one of the most prestigious awards and the highest academic distinction in music; and in January 2000, the Greek National Radio Broadcast Corporation awarded him the Dimitri Mitropoulos Award for his lifelong contribution to music. In 2003 the Ionian University conferred upon him an honorary doctorate.

Theodore Antoniou's works are numerous and varied in nature, ranging from operas and choral works to chamber music, from film and theater music to solo instrumental pieces - his scores for theater and film music alone number more than a hundred and fifty compositions. One of his most successful works, the opera *Bacchae*, was given its first fully staged production for the Athens Festival in Greece. His newest opera, *Oedipus at Colonus*, commissioned by the Süd-West Rundfunk, Baden-Baden, in Germany, to be paired in programs with Stravinsky's *Oedipus Rex*, was premiered in Athens in May 1998; in August of the same year, the work received the prestigious Music Award presented annually by the Hellenic Union of Music and Theater Critics.

-Eftychia Papanikolaou

Tonight's Program

Samuel Headrick has received performances and commissions from such artists and presenters as the St. Louis Symphony Chamber Players, Alea III, Theodore Antoniou, Lukas Foss, the Atlantic Brass Quintet, the Huntington Theater Company, the Opera Laboratory Theater Company, the Boston Symphony Orchestra's "Dinner at Symphony Series," the Boston University Mainstage Theater, Dinosaur Annex, Sanford Sylvan, Konstantinos Papadakis, the Concordia Trio, the Boston University Symphony Orchestra, NUMA Ensemble, Time's Arrow, the Finnish Radio Company, the Armory Brass Quintet, the Iraklion International Festival of the Arts, The Caramoor International Music Festival, the Savannah Onstage International Arts Festival, the Sacramento Community Concerts, the Warebrook Contemporary Music Festival, the Nantucket Musical Arts Society, and the Boston Conservatory Wind Ensemble, among many others. He has served as Guest Conductor and Composer-in-Residence for the St. Louis Symphony Chamber Players, Music Director and Composer for the Huntington Theater Company, Massachusetts Artist Fellow in Composition, National Endowment for the Arts Composer Fellow, Composer-in-Residence at SUNY-Potsdam's Second Annual Chamber Music Festival, and National Endowment for the Arts Collaborative Fellow in Opera. He has received two Meet the Composer grants from the St. Louis Symphony Orchestra, along with numerous other honors and distinctions, including recognition from the 14th International Electro-Acoustical Music Competition at Bourges, France, the International Society for Contemporary Music, and the Chicago Society of Composers. ASCAP has awarded him 20 consecutive yearly awards in the category of Concert Music.

Born in St. Louis Missouri in 1952, Mr. Headrick began studying piano and guitar at the age of 8. At the age of 15 he was awarded the Top Virtuoso Prize in Guitar at the Mid-America Music Association Competition, performing for the convention audience of 2000 and becoming the youngest person admitted to the teaching faculty. Although his formal composition studies did not begin until his junior year at college, he began composing on his own at age 13, writing and performing over 50 compositions in the Experimental Rock, Jazz, Hard Rock, Pop, and Big Band genres during his middle school and high school years. When he was 16, a front-page feature article in the Arts Section of the St. Louis Post Dispatch profiled his accomplishments in the Classical and Rock fields as a composer, teacher, bandleader, professional arranger, guitarist, pianist, percussionist, and horn player. Upon his graduation from high school, the music department created a new award, the "Sam Headrick Award for Creativity," to be given to future students who display a high degree of creativity." After receiving his B.M. and M.M. from the University of North Texas where he studied composition with James Sellars and Martin Mailman, he earned his PhD at the Eastman School of Music, studying with Samuel Adler, Warren Benson, and Joseph Schwantner. Other studies include Horn with Roland Pandolfi, Guitar with Alan Rosenkoetter, and Computer Music with Barry Vercoe.

On the faculty of Boston University since 1981, Mr. Headrick has taught over 35 different Composition and Analysis courses, and has also served as Co-Director and Conductor of the Boston University Contemporary Collegium, and Director of Electronic Music. He has presented his own music and given lectures in composition for such institutions as the University of California at Berkeley, Williams College, UCLA, the Peabody Conservatory of Music, the Eastman School of Music, the University of North Texas, Southern Methodist University, M.I.T., the Berklee College of Music, the Boston Conservatory of Music, SUNY at Potsdam, and the St. Louis Symphony among others. He was invited back four times to the Boston Symphony Orchestra's "Dinner at Symphony" series in order to continue discussing and performing excerpts from his Three-Act Opera entitled Hostage.

Mr. Headrick's creative output has covered a wide range of compositional languages and techniques, but has always been concerned with the overall dramatic shape and expressive impact of the complete composition. After his initial experiences with his own experimental hard rock band, his formal studies in his early 20's led to works in an expressive, lyrical, atonal language. This was followed by 10 years of creative work that primarily involved live performers integrated with electronic tape parts that were realized in the analog and computer electronic music studios of North Texas State University, the Eastman School of Music, MIT, and Boston University. During the late 1980's his evolving interests led him to move away from the electronic medium in favor of writing in a simpler polytonal melodic and harmonic language that has been described as "American Idealism." While his chamber works have all received performances, he has also pursued several larger creative projects that await their full premieres: Hostage, his three-act opera, with a libretto by Craig Wich; a 35 minute work for full orchestra entitled Three Movements for Orchestra; and several other works for large orchestra. The Atlantic Brass Quintet's latest CD, "Fanfares and Passages," released on Mark Records, includes the music of Bernard Rands, Ray Luke, J.S. Bach, and Mr. Headrick's own "Passages." This brass quintet will be performed along with music by Richard Cornell, Meimi Lan, and Jonathan Hurrell here later this month by the Synergy Brass Ensemble.

Mr. Headrick lives in Waltham, Massachusetts where he and his wife Kathy have raised their four children, Sam, Laura, Joe, and Dan.

- *Michael Maguire*

When Theodore Antoniou spoke to me last spring and asked me to write a new piece in memory of John Daverio I was humbled, moved, and honored. When I learned that I would be writing the piece for my wonderful colleague Ed Barker, I was filled with anticipation and excitement at the privilege of writing a piece for such a distinguished virtuoso. The next thing I learned was that the piece would not be a Double Bass Sonata, or a work for Double Bass and some chamber group, or even a new work for a solo Double Bass. No, the new piece was to be written for EIGHT Double Basses. I admit that this challenge caused me a bit of pause -- about a 10-month pause to be exact, during which time I was blissfully consumed in the writing of a 35-minute work for full orchestra.

I had though that the concept of a Double Bass octet written in memory of John Daverio would subconsciously take shape while I was completing the orchestral piece, but that did not happen. I haven't even deleted John's name from my email address book, so how could I possibly write a piece in his memory? John is still a living, breathing, gentle presence in my life. In 22 years as my colleague, there was not a single thing that he ever did that was not elevated and generous of spirit.

It was John's dedication to teaching that finally provided me, in part, with the conceptual spark to write the piece. I would not write a composition for Double Bass Octet, but rather, I would write a piece for a Master Teacher and his 7 talented students, presenting them with musical and technical challenges that double bass students might not normally have the opportunity to try. The Master Teacher is the soloist, while the 7 students are divided into a Quartet and a Trio. Loosely stated, they form a "Double Bass Orchestra," and the Quartet is placed in a semicircle in front of the conductor where the string section of the orchestra would normally be located, while the Trio forms a second row, located where the winds or brass might be. The score itself is organized with the same "roles" in mind -- Solo in the middle, Quartet below, and Trio on top.

The work is in two connected movements, an Allegro and a "Prayer," and the total duration is approximately 10 minutes. I would like to thank Mr. Barker and his students for having me write this piece for them. In doing so, they have granted me a process by which I have been able to take at least a small step towards coming to terms with the fact that our dear friend, colleague, and role model, John Daverio, is no longer physically with us.

While I have this opportunity, I would also like to thank another dear friend and colleague, Theodore Antoniou, for the encouragement and support he has given me during my 22 years at Boston University. As with tonight's *Music for Double Basses*, the venue for much of my new work has been for premieres with ALEA III. I am not alone as a beneficiary of Maestro Antoniou's untiring support for people, and for new art, as there are literally hundreds of composers here and abroad have also received commissions and superb premiere performances from the Maestro. For me, as for so many others, Professor Antoniou's initiatives have served as the catalyst for just about every other performance, award, or commission that has come my way.

- - S.H.

James Yannatos was born and educated in New York City, attending the High School of Music and Art and the Manhattan School of Music. Subsequent studies with Nadia Boulanger, Luigi Dallapiccola, Darius Milhaud, Paul Hindemith and Philip Bezanson in composition, William Steinberg and Leonard Bernstein in conducting, and Hugo Kortschak and Ivan Galamian on violin took Yannatos to Yale University (B.M., M.M.), the University of Iowa (Ph.D.), Aspen, Tanglewood, and Paris. As a young violinist, he performed in various groups with Hindemith and Boulanger, and in the Casals Festival.

In 1964, he was appointed music director of the Harvard-Radcliffe Orchestra, and has led that group on tours to Europe, Russia, Asia, and South America. He organized and co-directed the New England Composers Orchestra, the Tanglewood Young Artists Orchestra, and taught conducting at Tanglewood. He has appeared as guest conductor-composer at the Aspen, Baniff, Tanglewood, Chautauqua, and Saratoga Festivals, with the Boston Pops, Winnipeg, Moscow, Edmonton, Baltimore, and San Antonio Symphonies, and the Sverdlovsk, Leningrad, Cleveland and American Symphony Chamber Orchestras.

Yannatos has received commissions for orchestral, vocal, and instrumental works which include *Cycles* (recorded by Collage); *Sounds of Desolation and Joy* (Lucy Shelton); *Concerto for Contrabass and Orchestra* (Alea III/Edwin Barker); *Suite for solo Horn* (Erik Ruske); *Symphonies Sacred and Secular: Prais'd be the Fathomless Universe* (combined Harvard Choruses and Harvard-Radcliffe Orchestra) and *Songs of Life, Love and Loss* (Peggy Pearson/Boston Modern Orchestra Project).

His most ambitious work, *Trinity Mass* (for soloists, chorus and orchestra) premiered in Boston and New York (Jason Robards, narrator), and was aired on National Public Radio in 1986. His *Symphony No. 3 for Strings: Prisms*, and *Symphony No. 5: Son et Lumière* premiered in the former USSR by the Lithuanian State Orchestra and the Leningrad Chamber Orchestra.

Other works in which he appeared as composer-conductor include his *Piano Concerto*, premiered with the Florida West Coast Symphony, (William Doppmann, piano); *Concerto for Bass and Orchestra* with the Cleveland Chamber Orchestra; *Symphony No. 2: Earth, Fire, Air and Water*; *Symphony No. 4: Tiananmen Square*; and *Symphony No. 5: Son et Lumière*.

He has written for the stage (opera and theatre), television, chamber, choral and vocal works and published music for children including four volumes of *Silly and Serious Songs*, based on the words of children.

His violin concerto will be premiered by Joseph Lin and the Harvard-Radcliffe Orchestra, celebrating the 40th anniversary of Yannatos at Harvard University.

Concerto for Contrabass and Chamber Orchestra (1987), written for Edwin Barker, is essentially a cross between the classical solo concerto, with its typical virtuoso technique, and the alternating “ritornello” style of the baroque solo concerto which relied on the contrast between large and small forces. The slower, relatively free passages for the double bass in the first movement assume the characteristics of a cadenza in 19th century concerto repertoire. The second movement, *Aria*, features the solo bass in a more prominent position. The third movement, *Rondo*, returns again to the Baroque ideal of intensely “working through” a single basic piece of material in typical concerto grosso fashion, with the lively 5/8 rondo “theme” returning throughout the movement.

Tom Johnson, born in Colorado in 1939, received B.A. and M.Mus. degrees from Yale University, and studied composition privately with Morton Feldman. After 15 years in New York, he moved to Paris, where he has lived since 1983.

He is considered a minimalist, since he works with simple forms, limited scales, and generally reduced materials, but he proceeds in a more logical way than most minimalists, often using formulas, permutations, and predictable sequences. Johnson is well known for his operas: *The Four Note Opera* (1972) continues to be presented in many countries. *Riemannoper* has been staged more than 20 times in German-speaking countries, since its premier in Bremen in 1988. Often played non-operatic works include the *Bedtime Stories*, *Rational Melodies*, *Music and Questions*, *Counting Duets*, *Tango*, *Narayana's Cows*, and *Failing: a very difficult piece for solo string bass*.

His largest composition, the *Bonhoeffer Oratorium*, a two-hour work in German for orchestra, chorus and soloists, with text by the German theologian Dietrich Bonhoeffer, was premiered in Maastricht in 1996, and has since been presented in Berlin and New York.

Johnson has also written numerous radio pieces, such as *J'entends un choeur* (commissioned by Radio France for the Prix Italia, 1993), *Music and Questions* (also available on an Australian Broadcasting Company CD) and *Die Melodiemaschinen*, premiered by WDR Radio in Cologne in January 1996.

The principal recordings currently available are the CDs *Musique pour 88* (XI,1992), *Rational Melodies* (Hat Art, 1993), and *The Chord Catalogue* (XI, 1999), *The Voice of New Music*, a collection of articles written 1972-1982 for the *Village Voice*, was published by Apollohuis. *Self-Similar Melodies*, a theoretical book, was published by Editions 75 in 1996.

Failing, a Very Difficult Piece for Solo String Bass is one of Johnson's most often performed pieces, written for Jon Deak, and also interpreted by Bertram Turetzky, Gary Karr, and many other virtuosos. Recently recorded by Robert Black with the "Bang on a Can All-Stars" (CRI). Written in 1975, *Failing* is a composition combining virtuosic demands with "hilarious gimmickry." It is typical of a genre of string bass "theatre pieces" that were written by composers Jon Deak and Roger Kellaway in the seventies and eighties.

The *Concertino for Contrabass and Orchestra* was written in 2000 for Edwin Barker (Principal contrabassist of Boston Symphony Orchestra), the Pro Arte Orchestra of Boston and Gunther Schuller. Therefore I had at least three very important reasons to write this piece with enthusiasm: Edwin Barker is a wonderful musician and a unique virtuoso. Pro Arte is a very professional orchestra, founded by a group of talented musicians with ideals. Many of the members of this orchestra are colleagues, present collaborators, or former students of mine. Gunther is a great friend, a wonderful colleague and for many years mentor of many fantastic things around and for music. Another reason was that the day of the premiere on November 26, 2000 was a celebration for Gunther's 75th birthday and my work is a very small contribution to this great musician. The orchestration and the duration of the piece were determined according to the specifics of this event (mainly the orchestration and the length of the rest of the program).

I have transcribed the *Concertino* for Contrabass and Piano, and for Contrabass and Percussion Ensemble. This version we are going to listen tonight. Percussion instruments are always fascinating me, and I wrote many pieces for solo, different combinations, and concertos for percussion. I really feel very happy to write this transcription for Jon Bisesi and the Boston University Percussion Ensemble. Jon is a wonderful musician and a very dedicated teacher and so are his young percussionists performing tonight.

The form of the piece is rather free. However it keeps many characteristics of the concerto and mainly the protagonistic role of the solo and the dialogue between solo and orchestra.

The *Concertino* has three short movements: the first, *Prestissimo*, is based on very fast virtuoso passages of the solo interrupted by melodic fragments and short comments of the orchestra. The second movement, *Cantilena*, is a large melody, partially based on a movement of a very old piano piece of mine. The Contrabass plays often in very high register, something that Edwin does very beautifully. The third movement, *Presto*, exposes the some contemporary techniques of the solo and is rather free in form.

The **Boston University Percussion Ensemble** is the only performance ensemble in which the percussion students perform solely music of the 20th and 21st century. Performances of the past have included works by established composers such as John Cage, Lou Harrison, and Steve Reich, as well as three world premiers. Our next concert is going to feature spatial and electronic music, as we will perform works by Russell Peck, Fredric Rzewski, Ben Johnston, John Gibson, Mario Davidovsky, and Arthur Kreiger. Please join us for this experience on April 14th, 8 pm in the Tsai performance Center.

Tonight's Soloist

Double bassist **Edwin Barker** is recognized as one of the most gifted bassists on the American concert scene. Acknowledged as an accomplished solo and ensemble player, Mr. Barker has concertized in North America, Europe, and the Far East.

Edwin Barker has performed and recorded with the Boston Symphony Orchestra, the Boston Symphony Chamber Players and with Collage, a Boston based contemporary music ensemble. He is also a frequent guest performer with the Boston Chamber Music Society in Boston's Jordan Hall. Edwin Barker performed the world premiere of James Yannatos' Bass Concerto (which was written especially for him) with Alea III and subsequently with Collage. He was the featured soloist at the New England premiere of Gunther Schuller's Bass Concerto, conducted by the composer, with the Boston Pro Arte Chamber Orchestra. Mr. Barker's major teaching affiliations include the Tanglewood Music Center, Boston University, and the New England Conservatory of Music.

Mr. Barker graduated with Honors from the New England Conservatory in 1976 where he studied double bass with Henry Portnoi. The same year, while a member of the Chicago Symphony, he was appointed at age twenty two to the position of principal bassist of the Boston Symphony Orchestra. Mr. Barker continues to tour and perform internationally with the Boston Symphony Orchestra and the Boston Symphony Chamber Players.

Mr. Barker was invited to inaugurate the One-Hundredth Anniversary Season of the Boston Symphony Orchestra with a solo performance of the Koussevitzky Bass Concerto; a performance the Boston Globe praised as having possessed "everything that makes great artistry - tone, technical equipment, temperament, repose, a keen sense of rhythm, and fine conception." Other solo engagements include appearances at Ozawa Hall at Tanglewood, the Festival of Contemporary Music at Tanglewood, Carnegie Recital Hall's "Sweet and Low" series, and recitals at major universities and conferences throughout the world. His other engagements have included solo appearances with the Boston Classical Orchestra as well as with the Boston Symphony Orchestra in Boston and Europe. In July 1995, Mr. Barker was chosen by Maestro Sir Georg Solti to lead the bass section of the United Nations' orchestra "Musicians of the World," an orchestra comprised of prominent musicians from the world's finest orchestras.

Edwin Barker's solo CD recordings include *Three Sonatas for Double Bass*, on Boston Records, and James Yannatos' *Variations for Solo Contrabass* on Albany Records.

Edwin Barker's other double bass teachers have included Peter Mercurio, Richard Stephan, Angelo LaMariana, and David Perleman.

As the 2003-2004 Season is well under way, the need for meeting our budget is critical. Despite the generosity of our various sponsors, ALEA III still needs the support of its audience. At this point we are short several thousand dollars for the 26th season. Please consider becoming a Friend of ALEA III by completing the form to the right and sending it to:

ALEA III
Boston University
School for the Arts
855 Commonwealth Ave.
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Should you have any time to donate to ALEA III, it would be most welcome. We need assistance with publicity, fundraising, poster distribution, mailing, etc.

We hope you enjoyed tonight's program and we look forward seeing you in our future events.

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Please find enclosed my contribution of \$ _____ payable to ALEA III

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