

Dr. Paul Barker:
Curriculum Vitae
October 2006

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Name	Paul Barker
Academic Quailifications	GGSM (1st), M.Mus, PhD
Current Post	Senior Lecturer in Music Theatre Central School of Speech and Drama, University of London Embassy Theatre, Eton Avenue, London, NW3 3HY
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Email	paul@paulbarker.net
Web Site	www.paulbarker.net
Nationality	UK

Education:

Name of Institution	Dates	Qualifications
Hertfordshire University	2000-2004	PhD
Garnett College	1985-1986	Cert. Ed.
Durham University	1983-1985	M.Mus
Guildhall School of Music	1974-1978	G.G.S.M. (1 st Class)
Cambridgeshire High School for Boys	1968-1974	3 A levels 9 O levels

Professional Associations:

Arts Council of England	Lottery Assessor 96-7
ISM/PCS committee member	1995-97
Association of Composers Executive Committee	1994-97
London Arts Board	Music Panel Adviser 1994-7
Founder Member and Chair of Opera and Music Theatre Forum	1992-3
Performing & Mechanical Rights Society	Associate Member

Experience: Academic Posts

Organisation	Post held and duties	From/To
Central School of Speech and Drama	<u>Senior Lecturer</u> course leader in MA Acting Musical Theatre	2005
British Council/Optemus in Mexico	<u>Artistic Director</u> & Project Leader in new opera, dance and multi-disciplinary courses at universities and international festivals.	2003-2005
National Center for the Arts; University of Jalapa; University of Puebla: Mexico	<u>Visiting Lecturer</u> Seminars and courses at degree level for composers, pianists and singers.	2001-2005
Dartington International Summer School	<u>Co-Director</u> of MMTT's innovative project: Workshops in Devising and creating Opera for the Web	1998
Hertfordshire University	<u>Senior Lecturer in Music</u> <i>Arts & Humanities research Award, 1999</i> Vocal coach, Musical Director, Conductor, Musical Techniques, Composition, Integrated Arts Projects, Curriculum Development, musical theory & orchestration, piano accompaniment, to degree level	1997-2001
Northern Examinations and Assessment Board	<u>Principal Examiner in Composition</u> Workshops for students and teachers	1995-2001
Royal Academy of Dramatic Arts, London	<u>Visiting Composer</u> Composer, Musical Director, Devisor, Cross-arts Development, Vocal Development	1996-1998
Queen Mary College, Basingstoke	<u>Visiting Lecturer</u> Drama and Improvisation, Composer, Musical Director, Devisor, Cross-arts Development, Instrumental and performance techniques.	1996-1998
Trinity College of Music, London	<u>Visiting Lecturer</u> Drama and Improvisation, Composer, Musical Director, Devisor, Cross-arts Development, Vocal Development, performance techniques, to B.Mus students	1995-1999
English National Opera, London	<u>Artistic Director</u> , Opera Youth Group Running workshops directing, conducting, composing, singing, improvising and drama	1995-1996
Arden Centre, Manchester	<u>Visiting Lecturer</u> Composer, Musical Director, Devisor, Cross-arts Development, Vocal Development	1994
Kingsway Princeton College, London	<u>Associate Lecturer in Music</u> Musical Theory & Orchestration, History & Analysis, Performance Techniques, piano accompaniment	1984-1989
City University, London	<u>Visiting Lecturer in Music</u> Musical History & Analysis, 1500-20 th Century	1979-1984

Experience: Composer Posts

OpTeMús	<u>Artistic Director</u> contemporary chamber opera and theatre company based in Mexico; new works, tours and educational projects	2003-
Proteus Theatre	<u>Composer & MD</u> for new plays	1996-1999
Modern Music Theatre Troupe	<u>Composer in Association</u>	1996-1999
Spirals Theatre	<u>Composer in Residence</u> for new plays	1994-1996
London Mozart Players	<u>Composer in Association</u> Composition & performance workshops in many schools and colleges, with professional musicians nationwide. Post funded by Arts Council of GB	1994-1996
European Youth Theatre	<u>Composer and MD</u> , working with students in Poland, Spain, Germany and the UK; Multi-lingual, cross-arts devising, improvising and performing.	1993-1995
West Sussex Education Authority	<u>Composer in Residence</u> Composition & performance workshops in 70 schools and colleges, with professional musicians nationwide. Funded by West Sussex County Council	1990-1994
Modern Music Theatre Troupe	<u>Founder Artistic Director</u> composer, conductor, vocal coach, pianist. Funded by Arts Council of GB	1985-1996
Dancers Anonymous	<u>Composer & MD</u> for dance company	1979-1984

Other Professional Posts

Artistic Director	Optemus: UK/Mexico Music Theatre Company	2003-6
Artistic Director	English National Opera: youth group	1995-6
Artistic Director	Modern Music Theatre Troupe: UK Music Theatre Company (Arts Council and Regional & British Council Funding)	1986-97

Academic Conference Presentations

April 2006

London Metropolitan University: Happily Ever After, Performative Paper:
Nye Tand, Eh?

Video of performance available with Francis M. Lynch & James Meek

University of Portsmouth: Song Stage & Screen, Performative Paper:
Mew Zick An Dwerdz: Heresy & Alchemy in Sound and Meaning
with Francis M. Lynch

August 2006

ATHE Conference, Chicago

Chair of roundtable seminar Practice as Research

IFTR, Helsinki:

International Federation for Theatre Research, 15th World Congress in Helsinki
Performance as Research Working Group, Performative Paper:

The Transience of Meaning
with Francis M. Lynch

September 2006

Central School of Speech and Drama: TaPRA Conference, Performative Paper:
Deconstructing Creative Paradigms

with Francis M. Lynch

March 2007

Bretton Hall, University of Leeds: SONG, STAGE & SCREEN II
The Interpretations of Language and Meaning in Music(al) Theatre.

June 29th – July 1st 2007

International Conference: Performing Literatures, University of Leeds
Literary Text vs. Theatrical Performance; or a Third Way

July 8th – 14th 2007

FIRT/IFTR International Conference:

Performance as Research Working Group in Stellenbosch, South Africa
Rediscovering Oral Traditions

Papers Published:

What does Interdisciplinary Teaching and Learning Mean to Music?

Higher Education Academy will publish this essay in 2006 from the interdisciplinary PBL sustainability workshop at York University, December 2005.

Compact Discs:

- 1) ***Turquoise Swans***: Sarah Leonard sings vocal music and opera. (Sargasso, 2000)
(complete disc of works by Barker)
- 2) ***Entre Palabras***: Optemus performs opera and vocal music. (Quindecim, 2005)
(complete disc of works by Barker)
- 3) ***Tambuco***: music performed by Mexican percussion ensemble, contains ***Four Quartets in Three Movements***: (Quindecim, 1998)
- 4) ***The Pied Piper of Hamelin***: (Unicorn-Kanchana, 1982)

Pianist:

Concert Accompanist, Repetiteur, Vocal coach.
Appearances in Major UK Festivals, Mexico.
Recordings for radio, TV and discs.

Conductor:

Choral conductor with choirs in UK and Mexico;
Opera conductor at major UK Festivals, radio and TV recordings, especially with opera and contemporary opera.

Author:

Publishing Body & Date	Title	Description
Crowood Press 2002	Devising - A Practical Guide <i>Also published translated in Spanish (Naque Editoria, ISBN 84-89987-50-5)</i>	Contributory chapter
Routledge NY & London 2003	Composing for Voice <i>Currently in translation for publication in Mexico</i>	Complete text book
	Music for Theatre	In preparation

Research Awards:

Awarding Body & Date	Title	Description
AHRB 1998	The Mechanical Operation of the Spirit	Investigation and creation of web-based opera performance

Paul Barker: Commissions and Performances

The following is a list of the major commissions and known performances of music by Paul Barker, 1979-2006:

2006

72) **Rapture**

Vocal-dance score for the Experience Vocal Dance Company of New York
Showcase performance: Alvin Ailey, New York, March, 2006.

Commissioned by EVDC.

<http://www.experiencevocaldance.org/info/id16.html>

71) **Homage to Shostakovitch**

for string quartet and choir, ca.10 mins.

Premiere: 10.06.06 by Navarra String Quartet and Pro Nobis Singers

Commissioned by the Swaledale Festival.

http://www.swaledale-festival.org.uk/day_10-6.cfm

70) **The Birds;**

Music for international & multilingual devised theatre, based on Aristophanes.

Spiral Theatre, La Rioja, Spain

Commissioned by Spiral

<http://www.tallerspiral.com/> (new website under construction)

2005

69) **USE VIAS ALTERNAS:**

4 Chamber operas for Mexico by 4 writer/composer teams

Project Producer & Artistic Director of Optemus

Premiered and televised (Canal 22) at the Sala Covarrubias, University of Mexico, August.

The design by Edyta Rzewuska has been shortlisted for the Prague Stage Design Festival, 2006

Funded by FONCA. (Arts Council, Mexico) and the British Council.

<http://homepage.mac.com/edytarzewuska/PhotoAlbum6.html>

<http://www.paulbarker.fortunecity.net/Optemus/id26.htm>

http://www2.eluniversal.com.mx/pls/impreso/ol_que_hacer.detalle_notas?notas_id=7016

68) **Nye Tand, Eh?**

Opera without words, under development;

Supported by Djerassi Resident Artists Program, California, USA, July 2005

Awarded 2005 McElwee Family Fellowship

Showcase performances:

Portsmouth University, UK, April 2006

London Metropolitan University, UK, April 2006

The Burst Festival at Battersea Arts Centre, London, 13 & 14th May 2006

Helsinki University, Finland, August 2006

London University, UK, September 2006

<http://www.londonmet.ac.uk/thefacility/projects/nye-tand-eh.cfm>

<http://www.paulbarker.fortunecity.net/id153.htm>

67) Dunas

Dance score commissioned by dance company LAS PLÉYADES, Mexico.

Artistic Director: Luis Arreguín;

Toured 05-06 in Mexico, including Palacio Bellas Artes, Mexico City, Feb 2006.

<http://www.fandino.net/ileana/category/noticias-y-novedades/page/2/>

2004

66) Después de la Lluvia; Belbel

Music for play: November, Foro Shaksepeare, Mexico

Directed by Morris Savariego, company from the Casa del Teatro

<http://www.zonar.tv/reciclaje/escenicas/despueslluvia.htm>

http://10enlinea.com:2134/teatro/CASA_TEATRO.htm

65) Clarinet Quintet: **In Memoriam: for those who fall in time of war**

Commissioned by Joan Lluna and the Brodsky String Quartet, ca.30 mins.

with funds from the Arts Council of England

Premiere: Jacqueline Du Pres Music Building, Oxford University, 13th November

Further Performances:

- 12th February 2005, Chipping Norton Theatre, Oxon.
- Festival del Centro Historico, Mexico City, Mexico, 16th April, 2005
- Televised for Canal 22, Mexico
- Blackheath Concert Hall, London, UK, 7 May, 2005
- FESTIVAL DE LAS ARTES DE CASTILLA Y LEÓN. SALAMANCA. 2005. Teatro Caja Duero, 17 de junio de 2005
- AUDITORIO EDUARDO DEL PUEYO, Zaragoza, Spain, 19th June, 2006
- Belgrade June, 2007
- Barcelona 10.3.2007
- The Hague, June, 2007

Quando creíamos que todo estaba dicho llegaba la segunda parte para dejarnos pasmados en el colmo de las impresiones auditivas. El estreno en España del Quinteto para clarinete y cuarteto de cuerda, In Memoria: for those who fall in time war, de Paul Barker caminaba en el filo de lo imposible, engarzando sutilmente registros extremos, transiciones anímicas, juegos de armónicos increíbles e indescriptibles sonidos filados. Una música de profunda dramaticidad sonora.

Acompañada de una exquisita y simbólica. representación gestual... Lástima que el espacio y la palabra se queden pobres para poder relatar aquí lo vivido y escuchado. Impresionante.

Elisa Ramos Martín, 18/06/05, para Tribuna de Salamanca

Por último, la dedicación veraz (porque lo hacen con el mismo interés con que se enfrentan a Bartók o a Schubert) del Brodsky por la música de hoy enmarcó la amplia In Memoriam de Paul Barker, de nuevo con el clarinete contraponiéndose al cuarteto. La media hora de música de intención algo mística se presentaba con un cierto teatrillo que, sin molestar más allá de los crujidos del suelo, aportaba poco a una obra que se escuchaba sin esfuerzo excesivo

Javier Sayas. El Periódico de Aragón, 21 de junio de 2006.

La segunda parte la ocupó la escenificación de la obra de Paul Barker "In Memoriam: For Those Who Fall in Times of War", homenaje a los miembros del Cuarteto Sarajevo, caídos en la guerra, como tantos defensores del plural proyecto bosnio, arrasado por los limpiadores étnicos. Aquí el texto es la música, nada mejor para expresar la desazón humana. Con simples gestos cuarteto y clarinete reflexionan sobre el sufrimiento hasta el final en que, tras unas notas desazonadas del clarinete, deja el escenario vacío de música y con el violonchelo caído delante del público. Tanto cuarteto como clarinete estuvieron muy atinados en su doble función de músicos y actores y nos brindaron un espectáculo inquietante y que llama a la reflexión.

El público en el Audición cada día es más numeroso y no es el habitual del Auditorio municipal. La apuesta es arriesgada pero va dando sus frutos, sin duda es un complemento necesario en la programación cultural de Zaragoza.

Juan Carlos Galtier. Heraldo de Aragón, 21 de junio de 2006.

<http://www.hazardchase.co.uk/tours/inmemoriam.shtml>

<http://www.auditorioeduardodelpueyo.es/index.php?id=11&trimestre=0>

2003

64) **Un Idilio Ejemplar**; Molnar

Music for play: Dir: Rogelio Lluevano, Casa del Teatro, Mexico

July-August 2003

63) **Before The Beginning (aka Antes del Principio)**

24 songs for a *cappella* voices, without text.

Later published as **Songs Between Words**

World Premiere: Festival del Centro Historico, Colegio San Idelfonso, Mexico City, Mexico, November 2003.

Commissioned by the Festival.

Performed by Lourdes Ambriz, Maria Huesca, Benjamin Navarro & Bruno Bicir;

Directed by the composer.

Released on CD **ENTRE PALABRAS** on Quindecim QP134, along with a

recording of the fifth production of his opera, **The Pillow Song**.

In a completely different vein is the theatrical music of the...composer Paul Barker whose Canciones entre Palabras (Songs Between Words) and La canción de Cabecera (The Pillow Song) receive their premiere recordings on an issue from Quindecim Recordings. I was unfamiliar with Barker's music before this recording, but am much impressed with his music that is full of unexpected rhythmic complexities and astringent timbres. Canciones entre Palabras is a collection of 14 a cappella songs (solo, duet and trio) employing vocalized syllables. The songs range in character from Zen-like stasis to manic parlando and demand virtuosic technique on the part of the performers. This is amply supplied by soprano Lourdes Ambriz, mezzo Maria Huesca, and baritone Benito Navarro. The radiant voice of Ambriz is also featured in the role of Sei Shonagan, the heroine of La canción de Cabecera, Barker's opera based on an 11th-century Japanese autobiography of the life of an imperial concubine. The composer uses an accompaniment of only traditional temple bells, cymbals and tam-tams in an effort to approximate the aesthetic of Noh drama. His text-settings, however, are at times very florid and definitely un-Noh-like in character. The libretto, crafted by Barker and sung in English, alternates between solo sections for Sei Shonagan and choruses for a group of court gossips. La canción de Cabecera is a truly spectacular work and one that should invite further exploration of the wide variety of contemporary music emanating from Central and South America.

reviewed by William Grim, Sequenza 21, Thursday, February 02, 2006

http://www.sequenza21.com/2006_01_12_cdarchives.html

Further performances by:

Frances Lynch: UK, Europe & Mexico, e.g.

Wednesday, October, 15, 2003 She - Naturally Dangerous, Gable End Theatre, Hoy

*The emotions in Paul Barker's 'Songs between Words' (i.e. no words) were less restrained, varying from gentle to funny to terrifying, and this was a dramatic tour de force, all built on the way we never quite seem to understand our partners. **The Orcadian***

Belfast Sonorities Festival, N.Ireland July 2005

Festival Cervantino, Mexico in October 2004.

Beatriz Elena Martinez; Colombia:

VIII Festival Internacional De Musica. Contemporanea De Bogota, 2003

Sarah Leonard; UK:

COMA Festival, Contemporary Music Summer School (UK), July 2004 & 5

62) **Bright Angel** (2) Baldwin

music for play: Brandenburg State Theatre, Berlin. From 04.04

http://www.brandenburgertheater.de/spielplan/spielplan.php?ansicht=&modus=&rubrik=t&id_vorstellung=263&von=1.1.2002

61) **Bosque para Cámara**

Video installation commissioned by UPX in Mexico, November 2003

19.11-14.12, in the Antiguo Colegio de San Idelfonso, Mexico City, Mexico

Collaboration with Cuarteto Latinoamericano, Rafael Ortega

<http://www.paulbarker.fortunecity.net/id82.htm>

60) **Loplop Dances**

2 pianos: 20 minutes.

Premier: Foro Internacional de Música Nueva "Manuel Enriquez", México City, September 2003-11-20

59) **Viewing the Instruments: Risk = 1%**

Music Theatre (ca. 10 mins.)

Commissioned with funds from the Arts Council of England.

<http://www.janewildgoose.co.uk/viewingtheinstruments/intro.html>

<http://listserv.cuny.edu/Scripts/wa.exe?A2=ind0310a&L=opera-l&P=13001>

http://www.concertonet.com/scripts/review.php?ID_review=2168

2001

58) **Songs Men Don't Hear**

3 songs for mezzo and percussion,

Commissioned by the new music forum in Mexico

Performed by Maria Huesca and Diego Espinoza.

Recomposed from the opera, *The Marriages Between Zones 3, 4 & 5*

57) **Stone Song; Stone Dance**

For 4 players with stones;

commissioned by Tambuco Percussion Ensemble, Mexico

and performed internationally – currently in repertoire;

Recent performances:

12th May, 2006; Sala Nezahualcóyotl, Autonomous University of Mexico,

6 & 7 October, 2006 Festival Cervantino, Mexico

<http://www.festivalcervantino.gob.mx/Ficesmas/paginas/cmc/03.html>

2000

56) CD Released: **Turquoise Swans**

(Sargasso SCD 28035) Paul Barker, piano; Sarah Leonard, soprano.

*A remarkable collection of piano and voice songs written by UK composer Paul Barker and sung by virtuoso soprano Sarah Leonard (Michael Nyman's 'Prospero's Books' and 'The Cook, The Thief, His Wife and Her Lover' soundtracks and numerous other 20th century operas). Some of the pieces were inspired by Silvia Plath's writings, others by Aztec poetry--all are finely crafted miniatures of emotional insight and a perfect vehicle for Leonard's extraordinary vocal talent. Also included are three arias from one of Barker's many chamber operas--Dirty Tricks--about the famous British Airways/Virgin lawsuit. Leonard played an air hostess in that one. Don't know who played Richard Bransom. **William Grim: Sequenza 21**(www.sequenza21.com)
<http://www.sequenza21.com/071502.html>*

55) **The Mechanical Operation of the Spirit**

interactive internet opera proto-type

commissioned with funds from AHRB and Arts Council, England

54) **Seven Dirty Sonnets**

for solo bass guitar or solo string bass or solo piano;

derived from the original (for bass guitar) in the opera Dirty Tricks;

performed variously in the UK and Mexico 2000.

Recorded on CD Turquoise Swans (Sargasso SCD 28035).

53) **Some Dirty Tricks**

Three arias for soprano and piano transcribed from the opera Dirty Tricks, performed in Mexico City 2000, by Sarah Leonard with Paul Barker.

Recorded on CD Turquoise Swans (Sargasso SCD 28035).

1999

52) **Stone Angels**

Opera. Premiere 20 Jan 1999, Bloomsbury Theatre London;

An everyday story of war: a study of childhood, with 30 girls stranded on a desert island, after *The Lord of the Flies*, by William Golding

Libretto by Chris Baldwin (also director),

Conducted by Odaline de la Martinez with Lontano

Performed by New London Children's Choir (Ron Corp). with Lontano:

Fl, Cl, Vl, Vc & Marimba. Duration: 1 hour

Commissioned with funds from ACE

1998

51) **Bright Angel** (1) Baldwin

Music for play commissioned by Proteus Theatre, Basingstoke

Dir. Chris Baldwin/Bernd Kessler, UK & Germany;

*Composer/musical director Paul Barker's stunning soundscape creates a complexity of mind-pictures and emotions. **The Stage, 26.3.98***

1997

50) **DIRTY TRICKS**

Men in suits behaving badly in the hectic hunt for the biggest bucks.
Opera drawing on data relating to British Airways vs. Virgin Atlantic,
conducted by the composer with Modern Music Theatre Troupe
6 baritones, actor, soprano and electric bass guitar.

Premiere: Spitalfields Market Opera, October 22-26, 1997.

Modern Music Theatre Troupe

text by **Stephen Chance**, directed by **Chris Newell**.

Commissioned with funds from the Arts Council of England and London Arts Board.

"This was brilliant and very funny....well worth seeing." **Helen Elsom, OPERA-L**

"It seems the pantomime season has begun early this year..." **British Airways**

49) **Through the Leaves**; Kroetz; **A Man with Connections**; Gelman;
Music for 2 plays commissioned by Proteus Theatre, dir. Chris Baldwin;
Hampshire & UK tour.

48) **Book of the Beasts**; Ramon Llul

Music for play commissioned by West Sussex Youth Theatre

Premiered at Queen Mary's College, Basingstoke, dir. Chris Baldwin;

47) **Whale**; Holman

Music for play commissioned by Harrogate Youth Theatre,
dir. Chris Baldwin;

46) **The False Hairpiece**, John Constable,
Southwark Playhouse and UK tour; dir. Chris Baldwin;

1996

45) **Concerto for Violin and Orchestra**

Tasmin Little and London Mozart Players, cond. Matthias Bamert.

Premiere 17.2.96; Solo violin, 2.2.2.2./2.2.0.0./1 perc/8.6.6.4.2. Ca. 20 mins.

Commissioned with funds from ACE and LAB.

Composer Paul Barker.... returned to a well-deserved ovation from the packed hall.

The concerto is straightforwardly constructed and in many places memorable, with prominent parts not only for the soloist but also for the orchestra's leader and, believe it or not - the bass drum. The drum on show seemed big enough to drive a tube train through, and was exploited to great effect – not just for the volume of sound, but quality of it.

The new concerto has a fine onward flow and is a solidly crafted piece, the soloist trying to join the two halves of the orchestra that the bass drum tries to set asunder – and eventually more or less succeeding. **Newmarket Weekly News, 29.2.96**

44) **Tulip Futures**; Constable,

Music for play commissioned by Spiral Theatre, UK tour; dir. Chris Baldwin;

43) **Pinocchio**, after Goldoni, by Chris Baldwin,
Music for play commissioned by Proteus Theatre Company, Basingstoke;
Tour in UK & Spain (2001)

42) **The Tempest**; William Shakespeare
Music for play commissioned by West Sussex County Youth Theatre,
dir. Clare Venables;

1995

41) **Concerto for 8**
Chamber concert work commissioned for **London Mozart Players Chamber Ensemble**
cl, hn, bn, st5et, ca. 20 mins: premiere July 6, 1995 at Henley Festival.
Commissioned with funds from Arts Council England.

40) **Stone**; Edward Bond
Music for play commissioned by West Sussex County Youth Theatre,
touring UK & France, dir. Anna Lawrence;

39) **Ginger**
Music for new play written and directed by Chris Baldwin,
commissioned by Spiral Theatre

38) **Suite for Strings: La Malinche**
Music for strings, premiered by London Mozart Players, cond. David Drummond.
Strings: 8.6.4.4.2; ca. 14 mins.
Commissioned with funds from Arts Council

37) **The Sorceress' Tale** [revised 2002]
The story behind the story of Dido and Aeneas. From the Sorceress' point of view.
Text by composer, designed as a companion work to Purcell's opera.
Mezzo, 2 sopranos, high baritone, 3 non-singing parts; string orchestra;
ca. 20 mins.
Commissioned by the London Festival Orchestra,
with funds from Ralph Vaughan Williams Trust.

1994

36) **4 Quartets in 3 Movements**
Commissioned by Mexican percussion ensemble **Tambuco** and premiered by them
at the Festival Cervantino, Guadalajara, Mexico.
recorded on CD ("*Tambuco*" *Quindecim OP - 004*), 1995.
4 percussionists and 19 drums, ca. 15 minutes.

35) **Three Songs for Sylvia**

Premiere Bristol Cathedral, 1st July. Poems by Sylvia Plath;
Sarah Leonard, cond. Ross Pople Recorded & broadcast on Classic FM
Further performances with Ann Liebeck; sop & strings (5/4/2/2/1); ca. 17 mins.
Commissioned by London Festival Orchestra for UK Cathedrals Tour with funds
from Southern Arts.

*This modern work, inspired by a radio play written by the poet Sylvia Plath and entitled
Three Women, was absolutely delightful. Had the orchestra included this in its vast repertoire of
recordings, I would certainly be going out of my way to purchase a copy as soon as possible.*

Oxford Mail

*But the highlight of the evening was her (Ann Liebeck) rendering of Three Songs for Sylvia.
She captured beautifully the moments of high drama, passion, lyricism and sinister apprehension in
the settings of these poems in a free recitative style. There were grand melodic leaps by both
soloist and orchestra and some fine harmonic effects from the strings. These were gripping works,
over all too soon. **Oxford Times***

*Avant-garde composers would have us believe that they are perfectly capable of writing
mainstream pieces when they want to. There is one at least who can, as was illustrated by last
night's performance of "Three Songs for Sylvia" at Southwell...There were ecstatic melismas for the
singer within an elegantly flowing vocal line, the thoughts and feelings expressed were taken up
and crystallised in glorious writing for the strings. **Nottingham Evening Post***

34) **Faustus**

Music for play after Goethe; commissioned by European Youth Theatre, with
European funding, touring Warsaw, Poland; Brandenburg and Weimer, Germany;
Guadalajara, Spain; dir. Chris Baldwin;

33) **Circus Opera Sailing Barge: Figure of Eight,**

Circus Space and MMTT create and perform a community music theatre work at
the Limehouse Basin, London Docklands.

Commissioned with funds from LAB.

32) **A Midsummer Night's Dream;** Shakespeare,

Music for play dir. Lawrence Till, commissioned by West Sussex Youth Theatre;

1993

31) **Courasche**

Music for play after Mother Courage (Brecht)

European Youth Theatre, Sussex, UK and Brandenburg, Germany;

Dir. Chris Baldwin

30) **Excalibur**

Concert work for **London Brass**

Premiere 21.2.93 as a part of Arts Council Contemporary Music Network Tour.

4tp, hn, 4tb, tba; ca. 20 mins.

Commissioned with funds from SE Arts

1992

29) **2C diVa,**

Music Theatre for 2 singers, 2 acrobats and a wrecked car.

Performed for and commissioned by Covent Garden Opera Festival

Modern Music Theatre Troupe

28) **The Tail of the Nail,**

Educational Musical Play

Commissioned by Seeds theatre company on behalf of Amnesty International;

UK Schools Tour

27) **The Voyage**

Concert work, commissioned for Chichester Festivities

premiere 14.7.92, by West Sussex Youth Brass Ensemble,

4tp, 4hn, euph, 2tba, timp, ca. 10 mins. Second version: 4tp, hn, 4tb, tba;

Third version for **London Mozart Players** conducted by **Matthias Bamert,**

16.11.94: 2.2.2.2/2.2.0.0./strings

Commissioned with funds from Arts Council England.

26) **The Return of Mullock**

Solo tenor steel pan, ca. 12 mins.

premiered by **Ricardo Gallardo,** September 19

Commissioned by Nettlefold Festival with funds from LAB,

25) **The Thief of Songs II**

Song-cycle for mezzo, flute, clarinet, violin, cello, piano and percussion.

conducted by **Odaline de la Martinez,** sung by **Maria Huesca.**

Premiere 11.2.92, St John Smith's Square; ca. 20 mins.

Commissioned by Lontano with funds from the RVW Trust

The mezzo Maria Huesca was the flamboyant soloist in this raw, vigorous cycle drawn from poems in Nahuatl, the language of the aztecs **The Independent**

24) **The Thief of Songs III**

Three of the above recomposed for mezzo and piano.

Recorded on CD: *Turquoise Swans* (Sargasso SCD 28035, in 2000).

23) **The Sirens and the Sea**

Dramatic cantata for 30 female voices,

Premiered by **Pam Cook** and **Cantamus Girls Choir**

Premiered Nottingham Festival, July 1992, and later at the Buxton Festival staged

by Caroline Sharman, ca. 15 mins.

Commissioned with funds from East Midlands Arts,

...the piece had colour humour and power **Nottingham Evening Post 29.6.92**

22) **Prologue to La Malinche**

Libretto by the composer drawn from historical documents of the conquest of Mexico, composer conducting.

Directed by Caroline Sharman with Modern Music Theatre Troupe, touring under the auspices of the British Council.

20 minute companion work for opera *La Malinche* with addition of mezzo and 3 extra percussionists.

Commissioned by the Festival del Centro Historico, Mexico.

Recorded on Mexican National TV

*The Modern Music Theatre Troupe, one of the most interesting fringe opera companies in the country today, staged a remarkable new work called La Malinche...its consistency of tone and capacity for sustaining tension over protracted scenes turn out to be the work's greatest strength, and what holds the attention from first to last. **Times Educational Supplement***
*Without doubt Paul Barker's operatic work La Malinche, is a majestic creation. tr. **Diario de Mexico***

1991

21) **Dona Rosita** (Lorca)

West Sussex Youth Theatre, dir. Lawrence Till;

Commissioned by West Sussex Youth Theatre

1990

20) **Albergo Empedocle**

Libretto by **Nicholas Till** after **E.M.Forster**.

Premiere 12.6.90, London International Opera Festival, **MMTT** dir. **Nicholas Till**, conducted by the composer. 1 act; ca. 60 mins, 2 sop, ten, bar, bass; string quartet.

Commissioned with funds from Arts Council of Great Britain and London Arts Board

*...the word-setting is easy, fluent and pointed, the humour as obvious as Till's but clearly conveyed....**Opera***

*The result in Barker's hands was effective as theatre, with a swift-moving structure and fast-moving action...**Musical Times***

1989

19) **La Malinche**

Libretto by composer after historical sources, in 4 languages.

Premiere 7.7.89, **MMTT** at London International Opera Festival.

1 act ca. 50 mins; sop, bar, c-ten, chorus of 6 sops & 4 bars; 1 percussion and 2 trumpets doubling conch shells.

dir. **Akemi Horie**, conducted by the composer.

2nd production 1990, London, dir. **Caroline Sharman**

Recorded for BBC Radio 3.

3rd production 1992, dir. **Caroline Sharman**, British Council tour of Mexico

Commissioned with funds from the Arts Council of Great Britain

Televised for Canal 11, Mexico

In an age when few composers can still succeed in writing truly original music, Mr Barker who directed this performance has achieved something truly remarkable. Within a score that is satisfying for both singers and listener, he has struck a distinctive new note, exploring many unusual timbres.

OPERA Magazine

How refreshing to hear a new opera that is about music, based on elaborate, demanding and satisfying writing for a chorus of ten (excellently prepared and executed), and on genuine ability to write for the voice...nothing but praise for Barker's conducting

OPERA Magazine

*Barker's latest piece, the 45-minute long **La Malinche**, was premiered at the Place on Wednesday. How refreshing to encounter a new opera that is about **music**, based on elaborate, demanding and satisfying writing for a chorus of ten (excellently prepared and executed), and on genuine ability to write rewardingly for the voice, both elements discreetly supported by a band of three...An evening of real musical substance, then; tonight's repeat performance is warmly recommended. **Financial Times 9.6.89***

18) The Case of Eliza Armstrong,

Producer: Community Opera *TRANSFORMATIONS* commissioned by the London International Opera Festival, dir. Caroline Sharman.

Commissioned with funds from LAB.

1988

17) The Pillow Song

Libretto by composer after The Pillow Book, the diary of a tenth century Japanese court lady.

Premiere 1.6.88; **MMTT**, London International Opera Festival; dir. **Akemi Horie**.

2nd production by **Sally Langford**, Mansfield Festival and Arts Council tour 1991.

3rd production by **Caroline Pope** des. **Susan Stockwell** for **MMTT** tour, 1994.

4th production: scenes incorporated at **Trinity College of Music** production, 1996.

5th production: Festival Música y Escena, México City, February 2003

Televised for Canal 22, Mexico

6th production: University of Baton Rouge, Louisiana, USA, 2003

7th production: Centro de los Artes Nacionales, Mexico City, Mexico 2004

Recorded for CD *Entre Palabras* 2004

Commissioned with funds from the Arts Council of Great Britain.

*Paul Barker, in the Pillow Song, used a spare and haunting texture of solo soprano, chorus of four women's voices, and occasionally quiet gong-strokes, to off-set a gentle story of tenth-century Japan...this was enchanting. **The Independent***

*The Pillow Song demonstrated once again the remarkably individual gifts of the composer Paul Barker (who also played oriental percussion as a one-person accompaniment)..... **Classical Music***

*A composer of true originality, he avoids easy solutions on the one hand and fashionable obscurantism on the other. The Pillow Song displays that skill in vocal writing and in keeping music and dramatic action moving forward which Rodney Milnes hailed three years ago...the whole work, of about thirty minutes. would seem a gift to television and meanwhile merits major festival performances. **Opera***

*Paul Barker's The Pillow Song (1988) is an intriguing piece...the vocal writing is well-wrought and grateful to the ear. Mr Barker has found a fluent style for his protagonist, whose occasional high melismatic bursts generate tension and excitement. **The Stage***

16) **Harlequin Concerto**

Premiere 19.3.88, London by Nicholas Daniel and Stravinsky Players.
solo oboe, strings, harp, perc, pno, vc, ca. 20 mins.

1986

15) **Blue Riffs**

Modern dance score commissioned by Dancers Anonymous; performed at the Edinburgh Festival;

alto/tenor sax, electric bass guitar, amplified piano, drums; ca. 20 mins.

Commissioned with funds from the Arts Council of England

14) **Phantastes**

An adult fairy-tale opera. Libretto by composer after novel by **George Macdonald**.

Premiere 18.3.86; **Modern Music Theatre Troupe**, Camden Festival. cond.

Chris Willis, dir. **Chris Newell**. 1 act ca. 60 mins; 2 sop, mezzo, tenor, bass.

piano/harmonium/harpsichord/celeste(3 Players), 2 perc, bagpipes.

Commissioned by Camden Festival.

*...an effective lyrical declamation against a small array of keyboards and percussion with both tonal and atonal implications. Additionally (for the first time in opera?) the Irish Union bagpipe imparts a wild menace when the hero is approached by the evil shadow. **Music & Musicians***

1985

13) **The Marriages Between Zones 3,4 & 5**

Opera; libretto by the composer after novel by **Doris Lessing**.

Premiere 10.4.85, The Place Theatre and Mumford Theatre, Cambridge;

Opera Viva; cond. Chris Willis; dir. Chris Newell.

2 sop, mezzo, bar, dancer, chorus; fl, cl, tp, tb, vl, vc, perc, sarod;

2 acts ca. 90 mins;

Awarded British Music Society Prize for Contemporary Opera, 1985

Highly Commended by the International Carl-Maria-von-Weber Competition

(Staatsoper, Dresden, 1986)

*Mr Barker commands that most elusive and important quality needed for the stage -forward movement - indeed, I wager that we shall be hearing more from Paul Barker. **Financial Times***

*His musical language hovers in an attractive zone somewhere between tonality and atonality; his vocal lines are as testing as they are rewarding and his writing for chamber orchestra is consistently inventive. **Opera***

*...served to show genuine stage-flair on the part of the composer, Paul Barker. **British Music Yearbook, review of the year***

12) **The Canterville Ghost**

Comic opera after the story by Oscar Wilde, text by Bridget Crowley

Premiered Hoxton Hall, London, December 1986 and December 1987

(Revised for 7 voices, 2vl, vc, cb, piano; duration 90 minutes)

3rd production: Great Lakes Opera, Michigan, USA 25 & 26 October 2001

Musical Theatre, after the short story by Oscar Wilde, words and lyrics by Bridget Crowley

Great Lakes Lyric Opera presents The Canterville Ghost at the Southfield Centre for the Arts this Friday and Saturday at 7:30 p.m. British composer Paul Barker based this spooky opera on

the Oscar Wilde tale of the same name, resulting in a wicked and witty musical drama that shares its songs with biting dialogue, both clever and droll, like the man who inspired it.

Originally written for piano and voice, the piece was rescored to include violins, cello and bass specifically for this performance by Barker, who flew in to oversee and direct his new additions. The score is an unnerving combination of a waterfall fairy tale mixed with bunches of jarringly harsh harmonies as if Brahms had cornered Debussy in a dark alley with ill intentions. Haunting vocal concordances wind through boughs of Wilde-ian wit over a bed of trilling violins, tiptoeing cellos and basses and a piano pounding down a twisting staircase.

There's something for everyone in this wonderfully successful sensation combination that creeps through your spine as you giggle, a perfect family affair.

Anita Schmaltz, 10/24/2001, Metro Times, Detroit

1984

11) **Deirdre**

Modern dance score commissioned by Dancers Anonymous and performed at the Edinburgh Festival; Sax, Fl, Piano, Voice, Percussion, ca. 20 mins.

Commissioned with funds from the Arts Council of England

1983

10) **Mirrors of the Sea**

Modern dance score commissioned by Dancers Anonymous and performed at the Edinburgh Festival; Oboe, Cello and Piano, ca. 20 mins.

Commissioned with funds from the Arts Council of England

1982

9) **The Wall**

Music theatre for baritone, actor and 5 trombones and tape, ca. 30 mins.

Premiered by SPNM at Royal Northern College of Music, 1982

2nd production: Guildhall School of Music, London, 1984

3rd production: London International Opera Festival, 1990

*Spoken and sung texts are interwoven, in a ritual format which uses the strikingly coloured accompaniment of five trombones, supported by similar material on tape. Restraint is the prevailing tone. The trombones meditate freely on chords and modes, essentially static even when active on the surface, and the climax arrives with a letter of extraordinary composure sent to his family by an East German prisoner. A final Libera Me, apparently rewritten lifts the aftermath into quiet optimism. **The Independent 14.7.90***

8) **The Last Sunrise**

Modern dance score commissioned by Dancers Anonymous and performed at the Edinburgh Festival; Percussion, ca. 15 mins.

Commissioned with funds from the Arts Council of England

1981

7) **Knot Music**

Concert work for solo Flute, ca. 10 mins. Premiered by Ann Cherry

Commissioned with funds from by SW Arts

6) **The Moon Sees Me**

Modern dance score commissioned by Dancers Anonymous and performed at the Edinburgh Festival; Lute and Oboe, ca. 20 mins.

Commissioned with funds from the Arts Council of England

1980

5) **The Pied Piper of Hamelin**

For Narrator, Flute, Piano ca. 20 mins.

Recorded by Unicorn-Kanchana by Richard Baker, Ann Cherry & Raphael Terroni

Commissioned by East Midlands Arts

*Richard Baker was the vividly clear and rhythmically yet discreet story-teller in the London Premiere of Paul Barker's **Pied Piper of Hamelin**, irresistible entertainment (not uninfluenced by the old showman in **Petrushka**) for the young of all ages. **The Times 17.12.81***

4) **Alice Where Art Thou?**

Modern dance score commissioned by Dancers Anonymous and performed at the Edinburgh Festival: Piano, Oboe & Bassoon, ca. 20 mins.

Commissioned with funds from the Arts Council of England

*"Alice Where Art Thou?", the major programme item and finale, choreographed by Bridget Crowley to Paul Barker's music, was a superbly evocative exploration of Alice's encounters in the worlds of fantasy and magic. From fear through bewilderment to joy and expectation, Susan Chapman as Alice is transported through a veritable spectrum of emotion and experience, meeting strange creatures of the imagination on the way..."Alice" is among Dancers Anonymous most distinctive creations to date. **The Stage & TV today, 4.9.80***

*This year is a zenith for both her company and her choreograph. In her dramatic "Alice Where Art Thou?" she reflects hazy recollections in a looking glass where the images brilliantly recreate the perils of life. The company's musical trio, versatile and virtuoso, are completely integrated.... **The Scotsman, August 1980***

1979

3) **Vox Humanis**

Modern dance score commissioned by Dancers Anonymous and performed at the Edinburgh Festival: Soprano and Baritone a cappella, ca. 15 mins.

Commissioned with funds from the Arts Council of England

2) **Frankenstein**

Modern dance score for Dancers Anonymous and performed at the Edinburgh Festival & London; Baritone, Flute, String Quartet and Piano, ca. 60 mins.

Commissioned with funds from the Arts Council of England

*...this ballet is a strong and startling work, with Bridget Crowley's choreography compounded of powerful images, demanding sequences of mood and careful developments of the central theme, well expressed by the whole company to Paul Barker's skillfully taut music. **The Stage & TV Today, 12.4.1979***

1) **Fantasy on Four Notes**

Symphony Orchestra

Awarded Royal Philharmonic Society Prize

Recorded for BBC Radio 3, 1980

*Barker's Fantasy on Four Notes, which won a Royal Philharmonic Prize in 1978, made an intriguing starter, particularly the first of the two movements in which the composer really does limit himself to four notes for five, well-packed minutes, exuberancy making up for lack of variety in pitch with every device in the book. **The Guardian, Feb 28, 1981***

Sample Press Profiles

Classical Music 4 August 1990

Opera June 1990

The Independent 31 May 1990

El Milenio, Mexico 7.3.2004