

Curriculum Vitae

Dr. Peter Fischer
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Current Position

Texas Tech University: Associate Professor of Music, Tenured (2008 to present)

Texas Tech University: Assistant Professor of Music (2004 to 2007)

Texas Tech University: Visiting Assistant Professor of Music (2003 to 2004)

Composition Area Head

Undergraduate Theory and Aural Skills Sequence

Undergraduate, Masters, and Doctoral Level Composition and Analysis

Undergraduate and Graduate Seminars in Composition/Analysis

Computer Music

Doctoral Dissertation Chair and Committees

Masters Thesis Chair and Committees

Founder and Director of the Mary Jeanne van Appledorn Festival of New Music

Previous positions

Adams State College: Associate Professor of Music, with Tenure (1996 to 2003)—responsibilities included the Theory sequence, Form, Counterpoint, History, and Music Technology. I implemented a new emphasis area in Music Composition and Technology, teaching Applied Composition, Computer Music, and Digital Recording (Pro Tools). I taught Finale notation software and Logic Audio sequencing software to all incoming students. I inaugurated, organized, and presented an annual Festival of Contemporary Music, with invited composers and performers. The festival presented concerts of electro-acoustic music, interactive computer music, and acoustic music.

Louisiana State University: Visiting Instructor (1993-1994)

Education

1989-96: **D.M.A. Music Composition, Theory Minor**, Louisiana State University, Baton Rouge, Louisiana
Dissertation: **Violin Concerto**; Monograph: **Structure and Pitch Organization in Rands' . . . *body and shadow* . . .**

1987-89: **M.A., Music Composition**, Eastern Illinois University, Charleston, Illinois

1979-83: **B.M., Music Composition; B.A., Literature and Communications**, Benedictine University, Lisle, Illinois

Awards

TTU Integrated Scholar, Provost award, 2017

Ithaca College National Choral Contest, Ithaca College, finalist, for *I Would Live in Your Love*, November 11, 2012

Musica Domani Competition 2012 (International), Third Prize, Notturmo II for solo piano, Arioso Artists Management, NY
Grand Prize, International Society of Bassists David Walter Composition Competition, 2008, Sonata for Contrabass and Piano

Faculty Exemplary Award for the School of Arts and Letters, 2003, Adams State College
The faculty exemplary honor is based on excellence in three areas during an academic year: teaching, scholarly/creative activity, and service. A monetary salary award presented.
Faculty Exemplary Award for the School of Arts and Letters, 2002, Adams State College
Faculty Exemplary Award for the School of Arts and Letters, 2000, Adams State College
Faculty Exemplary Award for the School of Arts and Letters, 1997, Adams State College
Teacher of the Year Award, graduate assistant in College of Fine Arts for 1992-93, LSU
Phi Mu Alpha Sinfonia Composition Award for *Rings of Crystalline Sky Prelude*, 1989

Academic Honors

Pi Kappa Lambda Music Honor Society, LSU Chapter, 1991
Secretary for the ASC Chapter, Pi Kappa Lambda Music Honor Society 1998 to 2003
Pi Kappa Lambda Music Honor Society, TTU Chapter, 2004

Teaching Experience

Associate, Assistant, and Visiting Assistant Professor: Texas Tech University, Fall 2003 through Spring 2019

Composition: Undergraduate, Masters, and Doctoral (see listing of chair of graduate committees below)
Elementary Music Theory I and II (First-year Theory)
Elementary Aural Skills I and II
Intermediate Music Theory I and II (Second-year Theory)
Intermediate Aural Skills I and II
Introduction to Contemporary Music I and II
Contemporary Techniques (Analysis) 3308 and 5308
Computer Music I (Sound Design using Frequency-Modulation Synthesis)
Music After 1945
Graduate Theory Review (with an Introduction to AP Theory) MUTH5300
Counterpoint
Form and Analysis

Associate Professor, Assistant Professor: Adams State College, 1995 to 2003

Composition Lessons, all levels, 1997-2003
Computer Music, 1998, 2000, 01, 02
Digital Recording with Pro Tools, 1999, 2003
Tonal Counterpoint, 1995, 97, 99
Orchestration and Arranging, 1995, 97, 99
Music Fundamentals, 1998, 99, 2000, 01, 02
Theory I, 1995, 96, 97, 98, 99, 2000, 01, 02
Theory II, 1996, 97, 98, 99, 2000, 01, 02
Theory III, 1995, 96, 97, 98, 99, 2000, 01, 02
Theory IV, 1996, 97, 98, 99, see next item
Advanced Theory and Counterpoint (replaced Theory IV), 2000, 01, 02, 03
Sight Singing and Ear Training I, 1995, 96, 97, 98, 99, 00, 01, 02, 03
Sight Singing and Ear Training II, 1996, 97, 98, 99, 00, 01, 02, 03
Sight Singing and Ear Training III, 1995, 96, 97, 98, 99, 00, 01, 02, 03

Sight Singing and Ear Training IV, 1996, 97, 98, 99, 00, 01, 02, 03
Form and Analysis, 1996, 98, 2000, 01
Music History I and II, 1996-97, 98-99, 2000-01, 02-03

Instructor: Louisiana State University

1993-4; Second-Year Theory, Honors Section; Form and Analysis; Composition course

Committee Chair of Graduate Students (graduated)

Robert DeVet, DMA, Composition, May 2020
Frank Lacey, MM, Composition, December 2019
Katherine DeVet, PhD in Fine Arts, August 2109 with an emphasis in Composition
Casey Joiner, MM, Composition, August 2019
William Linthicum Blackhorse, DMA, Composition, May 2019
Elyse Kahler, DMA, Composition, May 2018
Robin Aldana, MM, Composition, August 2018
Jinwon Kim, DMA, Composition, August 2017
Steven Trinkl, DMA, Composition, May 2016
Tyler Hughes, DMA, Composition, May 2016
Chris Cundiff, co-chair, MM, Composition, December 2016
William Linthicum Blackhorse, MM, Composition, December 2016
Michael Johnson, DMA, Composition, December 2015
Justin Houser, PhD in Fine Arts, May 2014 with an emphasis in Composition
Jen McLachlen, PhD in Fine Arts, May 2014 with an emphasis in Composition
Byron Rogers, MM, Composition, May 2014
Mark Nicholas, DMA, Composition, December 2013
Tyler Hughes, MM, Composition, December 2013
Roula Baaklini, DMA, Composition, December 2012
Joshua Allen, MM, Composition, May 2011
Nathaniel Logee, DMA, Composition, August 2011
Justin Houser, MM, Composition. May 2010
Robert DeVet, MM, Composition, December 2010
James Puckett, MM, Composition, December 2010
Stefan Cadre, PhD in Fine Arts, May 2010 with an emphasis in Composition
Jason Berg, PhD in Fine Arts, August 2010 with an emphasis in Composition
Joshua Britt, PhD in Fine Arts, August 2010 with an emphasis in Composition
Benjamin Bruelhart, MM, Composition, 2009
Benjamin Brooks, DMA, Composition, May 2008
Il-Joo Lee, DMA, Composition, August 2008
Nathaniel Logee, MM, Composition, May 2007
Brian Allen, MM in Composition, August 2005
Elaine Ross, PhD in Fine Arts, May 2005 with an emphasis in Composition

Member of Dissertation/Thesis Committee

Neemias Santos, DMA, Cello Performance, Fall 2020
Rodrigo Pessoa, DMA, Cello Performance, Fall 2020
Orlando Ruiz, DMA, Trumpet Performance, Summer 2020
Kunyuan Guo, PhD, Musicology, Spring 2020
Julian Luke, MMed, June 2020
Trenton Davis, MMed, June 2020
Debbie Seitter, MMed, June 2020
Jennifer Miller, DMA, Harp Performance, May 2018
Benjamin Harper, DMA, Wind Conducting, May 2018
Benjamin Still, DMA, Saxophone Performance, December 2017.
Ryan Smith, DMA, Wind Conducting, May 2017.

Vanessa Heck, DMA, Wind Conducting, May 2017.
Montazerighahjaverestani, Ali, DMA Composition, December 2016
Chung Ying Kuo, DMA, Composition, Spring, 2015
Lee Willis, MM (percussion) 2015
Alexander Norris, MM (violin) 2015
John Jones, MM (percussion) 2015
Jaeyong Lee, DMA, Piano Performance, May 2014
Patrick Moore, MM (Percussion), Sp. 2011
Deanna Kramer, MM, Vocal performance, October 2009
Andrea Pobanz, DMA (Choral Conducting), 2006
Lynn Bassinger, PhD (Music Education), 2006
April Tyron, MM (Music Education), 2006
Everaldo Martinez, MM (Violin Performance), 2005
John Leggett, MM (Music Theory), 2004

Master's Oral Comprehensive Examinations

40+ Oral Comprehensive Exams as Theory Representative

Current Graduate Students, Committee Chair

Brian Spruill, DMA Composition
Christopher Gonsalves, DMA Composition
Neemias Santos, DMA Composition
Cody Raymes, MM Composition

Student Accomplishments

Dr. BJ Brooks, DMA 2008, Full Professor, West Texas A&M University, Canyon, TX, Music Theory, Composition

Dr. Stefan Cadre, PhD in Fine Arts-Composition 2010, University of Incarnate Word, San Antonio, TX—Theory, Aural Skills, Drum Line

Dr. Michael Johnson, DMA 2015, Adjunct Professor at Wayland Baptist University, Plainview, TX and West Texas A&M University, Canyon, TX

Dr. Elyse Kahler, DMA 2018, Adjunct Assistant Professor, University of Texas-Arlington, Composition and Theory

Casey Joiner, MM (Composition) 2019, Assistant Professor, Texas Tech University, School of Theater and Dance

Dr. Byron Rogers (MM in Composition) 2014, Full Professor in Organic Chemistry, teaches music theory and composition in the Music Department, Lubbock Christian University, TX

Dr. Joshua Britt, PhD in Fine Arts-Composition 2010, Part time music instructor, Kansas State University

Dr. Jen McLachlen, PhD in Fine Arts-Composition 2014, Contract Instructor, Flute and Theory courses, Carleton University, Ottawa, ON, Canada

Dr. Elaine M. Ross, PhD in Fine Arts-Composition 2005, joined the music theory faculty at Morgan State University in the Fall of 2018 and Towson University in the Fall of 2016. Prior to these appointments, Dr. Ross was on the theory faculty at Ohio University, served as the chair of music theory at the Colburn Conservatory in Los Angeles, CA, and as the coordinator of music theory/composition at Central Washington University.

Kelsey Hohnstein, undergraduate composition major, Winner of the ACDA Brock undergraduate composition award, with her SATB setting of "Do Not Stand at My Grave and Weep." Chosen from among 50 entries in her category, Kelsey's piece was premiered at the American Choral Directors Association (ACDA) national convention, March 8-11, 2017, Minneapolis, MN.

Kelsey Hohnstein, Awards, The Ruth Boshkoff Composition Prize, established in order to encourage the composition of high-quality octavos for elementary, middle school and high school choral groups. OAKE received a record setting 84 entries, from which 7 finalists were selected and submitted to Ruth Boshkoff. Kelsey Hohnstein was chosen as the winner of the 2016-2017 Ruth Boshkoff Composition Prize. Her composition, "A Minuet of Mozart's," was premiered by the OAKE National Youth Choir, March 25, 2017 at the Kimmel Center for the Performing Arts, Philadelphia, PA.

Research and Creative Activities (Original Compositions, Performances, and Publications)

A narrative addendum is added to the CV with year-to-year accomplishments

Publication

Strange Voices Sing Among the Planets, for SATB divisi choir and piano, Colla Voce Music, Tony Thornton Choral Series, Printed Score, Indianapolis, IN; August 2020.

CD

Dancing with the Wind, forthcoming Summer 2021, Fischer complete works for wind ensemble. Toccata Classics, 16 Dalkeith Court, Vincent Street, London, UK SW1P 4HH. Works are completely recorded, audio edited, and booklet notes completed. Mastering will be finalized in May 2021. About 72 minutes, the works are 1) *Firedance*, 2) *Earthborn Old as Mountains* ("The Yggdrasil Prelude" and "Aspens in Autumn"), 3) Trumpet Concerto (in three movements), and 4) *The Ballet of Magical Beings* (five movements: "Dance of the Unicorns," "Dance of the Sylphs," "Dance of the Gryphons," "Waltz of the Phoenix," and "Dragon Tarantella"). The music was recorded at Middle Tennessee State University over the last 15 years, all works conducted by Reed Thomas.

Overview of the works composed, premiered, and awarded prizes in this promotion period are substantial and include:

Orchestra and Wind Ensemble

The Universe Cantos (large orchestra) (five movements) 37'
Piano Concerto for piano and orchestra (three movements) 35'
Violin Concerto (orchestra) (three movements) 35'
Trumpet Concerto (wind ensemble) (three movements) 20'
Primordial, for orchestra (WW in 2) 10'30"
Primordial, expanded revision for large orchestra (WW in 4, Brass 6441)
Firedance (wind ensemble 2010) 10'
Firedance (wind ensemble 2019) major revision 11'
Mysterium (string orchestra) 6'
Caprock Fanfare for youth orchestra 3'

Chamber Works

Piano Quartet (three movements and finale) 30'
Sonata for Contrabass and Piano (three movements—*2006) 17' 2008 ISB award winner
Sonata for Clarinet and Piano (three movements) 17'
Notturmo II for piano solo 10'

Notturmo III for piano solo 9'30"

Sing Softly in the Cathedral, for solo contrabass in D tuning, 11 strings (33221), 4 percussion, and piano Trio Concertante for flute, bassoon, and piano 11'

Viola Septet for 6 violas 5'

Two Concert Arias for Viola and Piano, for viola and piano 10'

Echoes and Reverberations (*2007), for oboe and mallet percussion 10'

Fanfare for Benjamin, for trumpet sextet 2.5'

Choral and Opera

O D'Amarti O Morire, a chamber opera 23'

Eleven works for choir

- *Peace I Leave with You*, for SSAATTBB unaccompanied, 3'
- *Take My Hand*, for SSAATTBB unaccompanied, 8'30"
- *Twilight*, SSAATTBB unaccompanied, 6'30"
- *Strange Voices Sing Among the Planets*, SSAA and piano, plus arranged for SSA and piano 5'
- *Strange Voices Sing Among the Planets*, SATB divisi and piano 5'
- *Echo*, for SSAA and piano 4'20"
- *O Magnum Mysterium*, for SSATBB unaccompanied 6'
- *Leave It Better*, for SATB divisi 4'
- *I Would Live in Your Love*, for SATB and piano (minimal divisi) 4'30"
- *Shine*, for SATB, violoncello, and piano (minimal divisi) 5'
- *Peace*, for SATB divisi and piano 8'

Original Works Completed/Performed in approximate order newest to oldest (month/year completed)—including detailed list of above overview materials

Performances listed as points under each work

The following works (until the double line break) represent works composed/premiered in this promotion cycle (since tenure)

The Universe Cantos (December 2020-April 2021) (37'), in Five Movements: I. Coriolis Storm of Stars, II. A Rose of Galaxies, III. The Three Pillars of Creation, IV. Star-rise on the Galactic Cathedral, V. Coriolis Arises; for Large Orchestra; premiered May 1, 2021 with the Lubbock Symphony Orchestra at the new Buddy Holly Hall. (Parts January through April 2021); Commissioned by David Cho and The Lubbock Symphony Orchestra

- May 1, 2021 – Lubbock Symphony Orchestra—world premiere, conducted by David Cho, Buddy Holly Hall, Lubbock, TX (5)

Sing Softly in the Cathedral (January 2021), for solo contrabass in D tuning, 11 strings (33221), 4 percussion, and piano; arrangement and expansion of the second movement of my Sonata for Contrabass and Piano; written for the Lubbock Symphony Chamber Series, *Sounds!*

- March 9, 2021, Lubbock Symphony Chamber Orchestra, Mark Morton, solo contrabass, David Cho, conductor, Buddy Holly Hall Crickets Theater (4)

Peace I Leave with You (October 2019) SATB divisi choir, unaccompanied (3'); commissioned by Trent Brown and the Florida Gulf Coast State University Chamber Choir

- February 23, 2020 - First Presbyterian Church, Naples (FL) Bon voyage concert—world premiere, Florida Gulf Coast State University Chamber Choir, Trent Brown, conductor (4)
- February 29, 2020 - Chiesa del Gesù Nuovo, Naples (Italy) FGSU Chamber Choir, Trent Brown, cond. (5)
- March 1, 2020 - Cattedrale di Santa Maria Assunta, Naples (Italy) FGSU Chamber Choir, Trent Brown, cond. (5)
- March 3, 2020 - St. Peter's Basilica, Vatican City—*Vatican premiere*, FGSU Chamber Choir, Trent Brown, cond. (5)

Piano Concerto (July 2019) three movements (34'), Scheduled Performance for October 2020—postponed due to Covid, rescheduling planned for spring 2022; TTU Symphony Orchestra, soloist Mei-Hsuan Huang (pianist for the Ames Piano Quartet); dedicated to Gabriel Sanchez, Mei-Hsuan Huang, Philip Mann, and the TTU Symphony Orchestra, commissioned by Gabriel Sanchez

Piano Concerto, two-piano reduction by the composer (July 2019) three movements (34'), practice edition

Take My Hand (February 2019) SATB divisi, unaccompanied (9'), Dedicated to Alan Zabriskie and the Texas Tech University Choir; text by Conrad Aiken

- May 2019, Hemmle Recital Hall, University Choir, Alan Zabriskie, conductor, world premiere (4)

Firedance (revised) (revision, June-October 2019, from 2011), for Large Wind Ensemble (12')

Major revision and new parts

- November 11, 2019, Middle Tennessee State University Symphonic Wind Ensemble, Reed Thomas, conductor, Murfreesboro, Tennessee, *revised world premiere* (4)
- November 12, 2019, MTSU, Reed Thomas, con. Performance for HS Conference (3)
- November 12, 2019, recording session (4 hours), same (4)

Primordial (September 2018) for Large Symphony Orchestra WW in four, revised and expanded (11.5'), for Philip Mann and the TTU Symphony Orchestra

- November 16, 2018, TTU Symphony Orchestra, Philip Mann, conductor, Hemmle Recital Hall (4)

Piano Quartet (July 2015) Three Movements and Finale, for violin, viola, violoncello, and piano (30'), commissioned, Ames Piano Quartet, Iowa State University

- February 7, 2016, Ames Piano Quartet (Amara Piano Quartet), *world premiere*, Martha-Ellen Tye Recital Hall, Iowa State University, Ames, IA (rate 5)
- February 3, 2016, Ames Piano Quartet (Amara Piano Quartet), *world premiere*, Hemmle Recital Hall, Lubbock, TX (rate 5)

Trumpet Concerto (September 2014) Three movements, for Trumpet and Wind Ensemble (20')

- March 2, 2017, MTSU Symphonic Wind Ensemble, Jens Lindemann, cornet, flugelhorn, trumpet, Reed Thomas, conductor (5)
- March 2, 2017, MTSU Symphonic Wind Ensemble, Jens Lindemann, cornet, flugelhorn, trumpet, Reed Thomas, conductor, separate recording session (4)
- November 11, 2014, Recording Session, TTU Symphonic Wind Ensemble, Sarah McKoin, conductor, Will Strieder, solo trumpet and flugelhorn, Hemmle Recital Hall, Lubbock, TX (rate 3)
- November 2, 2014, TTU Symphonic Wind Ensemble, Sarah McKoin, conductor, Will Strieder, solo trumpet and flugelhorn, Hemmle Recital Hall, Lubbock, TX (rate 4)

Trumpet Concerto (July 2016) Piano Reduction by the composer, three Movements, for Trumpet and Piano, noted for the time taken to create an orchestral reduction, performance edition

Mysterium (April 2014) for string orchestra (6')

- Recording session, May 2019, TTU String Orchestra, Philip Mann, conductor (1)
- Recording Session, December 2017, TTU String Orchestra, David Becker, conductor (1)

Shine (July 2014), for SATB choir, piano, and violoncello (6'), commissioned, Christopher Barkley and the University of Pittsburgh-Greensburg Chorale as part of the film score to *Crown of Gamma*, directed by Elliot Sheedy

- December 13, 2014, recording session for *Shine*, University of Pittsburgh-Greensburg Chorale, Christopher Bartley, conductor, Greensburg, PA (4)
- December 4-5, 2014 (two performances), University of Pittsburgh-Greensburg Chorale, Christopher Bartley, conductor, Greensburg, PA, world premiere with Elliot Sheedy, director of the film in which it will appear—the film excerpt was simulcast with the live performance. (4)

Violin Concerto (February 2014) Note: the dissertation work underwent several major revisions and reorchestrations through 2013, including an added third movement. (This is the completed orchestral work.) Three movements, for violin and large orchestra, (35'); commissioned by John Gilbert

- March 31, 2014, Movements I and II (24') (in original order—II then I— before a third movement was added), *world premiere*, Texas Tech University Symphony Orchestra, David Becker, conductor, John Gilbert, violin solo, Hemmle Recital Hall, Lubbock, TX (4)

String Quartet: Reykjavik (June 2014) (14'), a re-composition of the Reykjavik quintet

Leave It Better (March 2012), for unaccompanied choir SATB *divisi* (5'), commissioned, TTU U-Choir officers

- May 7, 2012, Texas Tech University Choir, Trey Davis, conductor, University Alumni Center—Choir Banquet, Lubbock, Texas

I Would Live in Your Love (August 2011), for SATB choir and piano (5'), for Anna Osterman (*née* Trawick) and the Warren HS Choir, San Antonio, TX

- April 13, 2013, University of Pittsburg-Greensburg Chorale, Chris Bartley, Heinz Chapel, Greensburg, PA, with Heinz Chapel Choir
- March 10, 2013, Newtown, PA Presbyterian Church, University of Pittsburg-Greensburg Chamber Singers, Chris Bartley, conductor
- March 9, 2013, NJ First Presbyterian Church of Sparta, University of Pittsburg-Greensburg Chamber Singers, Chris Bartley, conductor
- March 2, 2013, University of Pittsburg-Greensburg Chamber Singers, Chris Bartley, conductor, Greensburg, PA, official world premiere
- November 10, 2012, East Lyme HS Concert Choir, Ithaca College Choral Festival Competition, Ithaca, NY, by Competition: finalist (6 works chosen out of 250) preview performance at the Festival

Firedance original (September 2011), for Wind Ensemble (10'), for Sarah McKoin and the TTU SWE

- September 27, 2011, TTU Symphonic Wind Ensemble, Sarah McKoin, conductor, HRH, Lubbock, TX, *world premiere*
- February 9, 2010, TTU Symphonic Wind Ensemble, Sarah McKoin, conductor, HRH, Lubbock, TX, preview performance

Fanfare for Benjamin (April 2011) for trumpet sextet (2.5'), for Cara Pollard and the Tarleton State University Trumpet Choir

- April 26, 2016, Texas Tech University Trumpet Choir—12 performers, Andrew Stetson, director and conductor, HRH, Lubbock, TX (1)
- April 20, 2012, Texas Tech University Trumpet Choir, Max Mathews, director, Lubbock, TX (1)
- May 19, 2011: Clifton HS, Clifton TX, Tarleton State University Trumpet Choir, Cara Pollard, director (2)
- May 19, 2011: Cleburne, TX, Cleburne TX, Tarleton State University Trumpet Choir, Cara Pollard, director (2)
- May 19, 2011: Joshua HS, Joshua TX, Tarleton State University Trumpet Choir, Cara Pollard, director (2)
- May 27, 2011, world premiere, Tarleton State University Trumpet Choir, Cara Pollard, director, International Trumpet Guild Conference, Minneapolis, Minnesota (5)

O Magnum Mysterium (April 2011), for SSATBB Choir (6'), commissioned, John Hollins and the Lubbock Chorale

- December 2, 2011, LSO/Lubbock Chorale Holiday Pops Concert, John Hollins, conductor, Broadway Church of Christ, Lubbock, TX, US Premiere (4)

Seven performances: Lubbock Chorale German Tour, John Hollins, conductor and director, (world premiere):

- June 29, 2011, Wachau, Germany (5)
- June 28, 2011, Frauenkirche Alter Snippet, Dresden, Germany (5)
- June 27, 2011, Frauenkirche Alter Snippet, Dresden, Germany (5)
- June 27, 2011, Bach's Grave, Leipzig, Germany (5)
- June 25, 2011, Halberstadt, Germany (5)
- June 24, 2011, Stiftskirche, Quedlinburg, Germany (5)
- June 20, 2011, Kaiser-Wilhelm Gedächtniskirche, Breitscheidplatz, Berlin, Germany (5)

Viola Septet (revision, November 2010), for 6 violas, for Rene Skerik and the TTU Viola Ensemble

- February 11, 2012, TTU Viola Ensemble, Renee Skerik, soloist, Andrew George, conductor, TMEA, San Antonio, TX, premiere of revised score (5)
- February 9, 2008, Renee Skerik, viola, TTU viola studio, Everaldo Martinez, conductor, TMEA, San Antonio, TX, World premiere performance (5)

Echo (June 2010) SSATB and piano (6' 30"), 1.5-minute expansion of the end from the original

Strange Voices Sing Among the Planets (June 2010) SSATB and piano (4'30"), re-compositional expansion of the original SSAA version, Published by Colla Voce—see published listing above

- April 17, 2011, 4pm, world premiere for full choir SSATB and piano, University of Arizona Symphonic Choir, Elizabeth Schauer, conductor, Tucson, AZ (4)
- April 17, 2011, 7pm, world premiere for full choir SSATB and piano, University of Arizona Symphonic Choir, Elizabeth Schauer, conductor, Tucson, AZ (4)

Primordial (January 2010), for Symphony Orchestra WW in two, (10.5'), commissioned by Andrew George

- February 2010, TTU Symphony Orchestra, Andrew George, conductor, Hemmle Recital Hall, Lubbock, TX, (4)

Echo (September 2009) for women's chorus SSAA and piano (5'), for Carolyn Cruse, published CSM 2010; arranged for SSA and piano (2010)

- January 14, 2013, for SSA choir and piano, (arrangement of original SSAA version), New Mexico ACDA All State Choir, Elizabeth Schauer, guest conductor, UNM, Albuquerque, NM, world premiere (SSA) (5)
- March 7, 2010, Talkington Great Hall at the Legacy Event Center, TTU Women's Choir, Carolyn Cruse, Conductor, world premiere (3)
- March 25, 2010, Choral Recital Hall, clinic performance with Dr. Joshua Habermann, University of Miami

Caprock Fanfare (July 2009) (1' 30"), for small orchestra, commissioned by the Lubbock Youth Symphony, Bruce Woods, director

- September 2009, Lubbock Youth Symphony, Lubbock Civic Center Auditorium, Lubbock, TX (3)

Two Concert Arias for Viola and Piano (January 2009), for viola and piano, (10'), for Renee Skerik

- March 2009 *The Darker Light* from Two Concert Arias for Viola and Piano (March 2009), for viola and piano, (4'), Renee Skerik, viola, Susan Wass, piano, Hemmle, TTU

Notturmo II, for piano solo, (9'45") (completed in previous cycle, but premiered in this cycle)

- March 27, 2009, Gabriel Sanchez, piano, Fischer faculty recital, Hemmle, TTU, world premiere

Notturmo III (February 2009), for piano solo (9'15"), for Gabriel Sanchez

- March 27, 2009, Gabriel Sanchez, piano, Fischer faculty recital, Hemmle, TTU, world premiere

Sonata for Contrabass and Piano, Three Movements (16'), commissioned by Paul Sharpe, North Carolina School of the Arts

- April 13, 2011, Paul Sharpe, contrabass, Allison Gagnon, piano, Shenandoah Conservatory of Music, Winchester, VA
- February 2, 2009, Paul Sharpe, contrabass, Allison Gagnon, piano, North Carolina School of the Arts, Winston Salem, North Carolina
- June 2009, Paul Sharpe, contrabass, Allison Gagnon, piano, official world premiere, International Society of Bassists International Convention, Penn State University, State College, Pennsylvania
- March 27, 2009, Mark Morton, contrabass, Gabriel Sanchez, piano, Fischer faculty recital, Hemmle, TTU
- March 29, 2009, Mark Morton, contrabass, Gabriel Sanchez, piano, Recording Session, Hemmle, TTU

Sonata for Clarinet and Piano (May 2008), Three movements, (18'), commissioned, David Shea

- February 8, 2021, Fantasia for Clarinet and Piano (1st movement), SCI Region VI Spring 2020 Conference – Concert 5, Concert Hall, Luella Bennack Music Center University of the Incarnate Word, Kathleen Jones, clarinet, Nicole Narboni, piano
- August 8, 2019, recording session 1, Hemmle Recital Hall, David Shea, clarinet, Regina Shea, piano
- August 11, 2019, recording session 2, Hemmle Recital Hall, David Shea, clarinet, Regina Shea, piano
- March 27, 2009, David Shea, clarinet, Regina Shea, piano, Fischer faculty recital, Hemmle, TTU
- July 4, 2008, David Shea and Regina Shea, International Clarinet Association, Kansas City, MO, world Premiere (5)

Twilight (January 2009), for SSAATTBB choir *a cappella*, for John Hollins and the TTU University Choir

- November 11, 2010, University of South Carolina Chorus, Columbia, SC, Society of Composers National Conference (International scope)
- October 21, 2009, University of Arizona Symphonic Choir, Elizabeth Schauer, conductor
- April 21, 2009, TTU School of Music Scholarship Concert, TTU University Choir, Hemmle Recital Hall, John Hollins, conductor
- April 20, 2009, TTU School of Music Scholarship Concert, TTU University Choir, Hemmle Recital Hall, John Hollins, conductor, *world premiere*

Trio Concertante (November 2008), for flute, bassoon, and piano, (11') commissioned by The Devienne Trio

- February 6, 2010, The Devienne Trio, Composers' Forum Concert, Hemmle, TTU

Strange Voices Sing Among the Planets (December 2008) for women's chorus SSAA and piano (4'30"), commissioned, Tristan Frampton and the University of Missouri Women's Choir; version for SSA arranged (2010), both published CSM 2010

- May 2, 2009, world premiere, University of Missouri Women's Choir, Tristan Frampton, conductor, University of Missouri, Columbia, MO

O D'Amarti O Morire (April 2008, rev. fall 2010, piano version) (24'), chamber opera for 4 voices and 13 instruments (or piano reduction) commissioned by Brian Wismath and the Toronto Chamber Opera

- March 3, 2018, Gore Hall, University of Delaware, student performers, Newark, DE, four singers performing the piano reduction
- February 26, 2012, University of Delaware, faculty performers, Newark, DE, Four Singers performing the piano reduction (*world premiere of this version and revision*)
- January 2012, Lubbock Dinner Theater, TTU student performers, Lubbock Moonlight Musicals, Directed by Justin Duncan, Lubbock, TX
- September 10, 2010, Two Arias from *O D'amarti O Morrire*, revised in 2010, HRH, Lubbock, TX, (10') Maria's and Fabrizio's arias, piano reduction, Shannon Talley and Jonathan Fruge, Regina Shea, piano
- May 31, 2008, Toronto Chamber Opera, Brian Wismath, director and conductor, Toronto Chamber Opera, Toronto, Canada. Four singers and a 13-piece orchestra, *world premiere* (5)
- May 30, 2008, Toronto Chamber Opera, Brian Wismath, director and conductor, Toronto Chamber Opera, Toronto, Canada. Four singers and a 13-piece orchestra, *world premiere* (5)

Echoes and Reverberations (April 2007) (10'), for oboe and mallet percussion, commissioned by Amy Anderson and Lisa Rogers (note, completed in previous cycle, but premiered in this cycle)

- February 6, 2008, First movement (4'), Amy Anderson, oboe, Lisa Rogers, vibraphone, Hemmle Recital Hall, Lubbock, TX
 - February 10, 2008, First movement (4'), Amy Anderson, oboe, Lisa Rogers, vibraphone, TMEA, San Antonio, TX, *world premiere* performance.
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Other Performances during the current period of works composed prior to tenure/associate professor

Ballet of Magical Beings, Suite of 5 Dances for Symphonic Wind Ensemble (17')

- March 2, 2017, MTSU Symphonic Wind Ensemble, Reed Thomas, conductor
- February 23, 2013, *Gryphons and Unicorns*, Two Dances for Wind Ensemble from the *Ballet*, Denison University Wind Ensemble, Tutti International Festival--Ching-chu Hu, Director, Granville, OH (Denison University)
- June 17, 2008, Banda Sinfônica do Conservatório de Tatuí, Reed Thomas and Dario Sotelo, conductors Dario Sotelo, musical director, Tatuí, Brazil

Voces Intimae Concert, The Art of Song, Zion Luther Church, Dallas, TX, Shannon Talley, soprano, Jason Smith, piano

- April 10, 2015, *On the Edges of the Moonlight*
- April 10, 2015, four selections from the song cycle, *Barcarole*.

Cobalt Blue, for alto saxophone and piano (10')

- September 20, 2013, Patrick Meighan, saxophone, Deloise Lima, piano, Florida State University Faculty Recital, Tallahassee, FL
- September 7, 2013, Patrick Meighan, saxophone, Debbie Bish, piano, Northern Arizona University Single Reed Symposium, Flagstaff, AZ
- February 2013, Patrick Meighan, saxophone, Deloise Lima, piano, SCI Regional Conference, Florida State University, Tallahassee, FL

Rings of Crystalline Sky (2002—see information below)

- March 27, 2009, for piano solo, (16') Gabriel Sanchez, piano, Fischer faculty recital, Hemmle Recital Hall, TTU
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Other Works—composed and performed prior to tenure

Earthborn, Old as Mountains (December 2006) (18'), I. *Yggdrasil Prelude*, II. *Aspens in Autumn*, for Symphonic Wind Ensemble (20'); Commissioned by a Consortium of 15 Ensembles

- May 3, 2007, Bemidji State University Wind Ensemble, Bemidji, MN, Joel Pugh, conductor
- April 20, 2007, Dr. Douglas Hill, Conductor, Mercer University Wind Ensemble, Macon, GA,
- February 10, 2007, Dr. Michael Schaff, Conductor, The Crane School of Music, SUNY Potsdam, Potsdam, NY
- October 30, 2006, MTSU Symphonic Wind Ensemble, Vanderbilt University, Nashville, Tennessee, , Reed Thomas, conductor
- October 29, 2006, Middle Tennessee State University Symphonic Wind Ensemble, Reed Thomas, conductor (*world premiere*) Murfreesboro, Tennessee

Duo in mediante (December 2006) for flute and clarinet (3')

Dancing in the Sun (October 2006), for steel drum ensemble with percussion (4'); commissioned by Lisa Rogers.

Romance (June 2006), for violin and organ (7'); commissioned by Sigurd Øgaard

- October 6, (*world premiere*), TTU Mary Jeanne van Appledorn Festival of New Music, Kirsten Yon, violin, Sigurd Øgaard, organ

Cobalt Blue (May 2006), for alto saxophone and piano (10'); commissioned by David Dees for the World Saxophone Congress

- October 6, 2006, TTU Mary Jeanne van Appledorn Festival of New Music, David Dees, saxophone, Gabriel Sanchez, piano
 - July 6, 2006, (*world premiere*), The 14th World Saxophone Congress 2006, Ljubljana, Slovenia, Kosovel Hall, David Dees, alto saxophone, Jun Okada, piano
- See further performance listings above

Ballet of Magical Beings (March 2006), Suite of 5 Dances for Symphonic Wind Ensemble (17'); includes the *Dance of the Unicorns (Tango)*, *Dance of the Sylphs*, *Dance of the Gryphons*, *Waltz of the Phoenix*, *Dance of the Dragons*; commissioned by Reed Thomas, conductor, Middle Tennessee State University.

- March 2006, world premiere, Reed Thomas, conductor, Middle Tennessee State University
- March 2006, four-hour recording session, Joel Fleming, engineer

Prelude to Eb (November 2003, rev. October 2005), piano solo (3')

- December 7, 2005 (*world premiere*), piano solo, Jason Sifford, piano, Composers Forum Concert, TTU

Sonata for Flute and Piano (July 2005), four movements, (18'); commissioned by Lisa Garner-Santa

- October 5, 2007, Mary Jeanne van Appledorn Festival of New Music, TTU, Hemmle Recital Hall, Lisa Garner Santa, flute, Gabriel Sanchez, piano
- January 24, 2006, Shepherd School of Music, Duncan Recital Hall, Houston, Texas, Lisa Garner Santa, flute, Susan Wass, piano
- January 23, 2006, Texas Flute Society Guest Artists Recital, Tarrant County College, Fort Worth, Texas, Lisa Garner Santa, flute, Susan Wass, piano
- November 19, 2005, Albuquerque Flute Association, Guest Artists Recital, Lisa Garner Santa, flute, Susan Wass, piano
- September 17, 2005, (*world premiere*), First Annual Mary Jeanne van Appledorn Festival of New Music, faculty recital, Lisa Garner Santa, flute, Susan Wass, piano
- September 12, 2005, Preview performance at Lubbock Christian University, Lubbock, Texas

Pélé's Temple (July 2005), for Mezzo Soprano, Clarinet, and Two Pianos (8'); commissioned by Katherine Barnes-Burroughs to a poem she authored

- September 30, 2005, (*world premiere*), TTU faculty recital, Katherine Barnes-Burroughs, mezzo-soprano, David Shea, clarinet, Regina Shea, piano, and John Hollins, piano

The Sea Is Calm Tonight (July 2005), for SATB choir and piano, commissioned by Bruce Chamberlain, University of Arizona and the Arizona Choir; Poem: the first stanza of *Dover Beach*, by Mathew Arnold

- March 3, 2006, premiered at the American Choir Directors Association (ACDA) Regional Conference, Assembly Hall, Temple Square, Salt Lake City, Utah, the Arizona Choir, Bruce Chamberlain, conductor
- March 1, 2006, Arizona Choir Tour before ACDA: Rando Recital Hall, University of Nevada, Las Vegas, Nevada
- February 28, 2006, Arizona Choir Tour before ACDA: Velda Rose United Methodist Church, Mesa, Arizona
- October 23, 2005, Catalina Foothills Auditorium, Tucson, Arizona, Arizona Choir, Bruce Chamberlain, conductor

Prelude and Passacaglia for Bassoon Octet (April 2005), (9'), commissioned by Richard Meek.

- June 5, 2005 (*world premiere*), International Double Reed Society National Conference, University of Texas, Austin, an ensemble of Texas Tech students, faculty, and community members performed the work, Richard Meek, director

Reykjavik Quintet (March 2005) for Viola Solo and String Quartet; commissioned by the Botticelli String Quartet

- June 2, 2005 (*world premiere*), International Viola Congress, Reykjavík, Iceland Korey Konkol, solo viola, (University of Minnesota) and the Botticelli String Quartet (John Gilbert, Kirsten Yon, Renee Skerik, and Alex Ezerman)

Never Again (December 2004), SATB choir, unaccompanied, poem by Sara Teasdale.

- April 30, 2005, Nativity of the Blessed Virgin Mary Chapel, Flagstaff, Arizona, Symphonic Choir, Elizabeth Schauer, conductor
- April 30, 2005, Basha High School, Chandler, Arizona, Symphonic Choir, Elizabeth Schauer, conductor
- April 29, 2005, Trinity Heights United Methodist Church, Flagstaff, Arizona, Symphonic Choir, Elizabeth Schauer, conductor
- April 29, 2005, Chandler Center for the Arts, Chandler, Symphonic Choir, Elizabeth Schauer, conductor Arizona,
- March 29, 2005, Tsunami Disaster Relief Charity Concert, Tucson, Arizona, Symphonic Choir, Elizabeth Schauer, conductor
- March 23, 2005 (*world premiere*), University of Arizona, Tucson, Arizona, Symphonic Choir, Elizabeth Schauer, conductor

Barcarole (October 2004), song cycle for mezzo-soprano and piano, (16'), poem by Pablo Neruda.

- March 10, 2005, (*world premiere*) Hope Koehler (University of Minnesota- Morris), mezzo soprano, Elaine Ross, piano, TTU Concert of New Music, March 10, 2005

Let It Be Forgotten (January 2003), SATB Choir, unaccompanied (4').

- March 23, 2005, University of Arizona, Symphonic Choir, Elizabeth Schauer, conductor, Tucson, Arizona

Fischer faculty recital (2004) TTU, Hemmle

- September 9, 2004, Violin Concerto (three movements—37'), (*world premiere of III*), piano reduction, Fischer faculty recital, John Gilbert, violin, Jason Sifford, piano, Texas Tech University, Lubbock, Texas
 - September 9, 2004, *The Windhover*, mezzo-soprano and tape, Kurzweil K2500, SoundDiver, Logic Platinum; Fischer faculty recital, Christine Keitges (ASC), mezzo-soprano, Texas Tech University, Lubbock, Texas
 - September 9, 2004, *Rings of Crystalline Sky*, piano solo, Fischer faculty recital, William Lipke (ASC), piano, Texas Tech University, Lubbock, Texas
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Pre TTU Works, selected

Chromatic Timescapes (February 1993, revised, re-synthesized, and computer notated, August 2003), a concerto for viola and computer-generated synthesized tape.

Interior Monologue (February 1991; revised, re-synthesized, and computer notated, August 2003) for oboe and computer generated synthesized tape.

The Windhover (March 2002), for mezzo-soprano and tape, computer music and sound design realized on two Kurzweil K2500's using SoundDiver Universal Editor/Librarian, sequenced in Logic Audio, poem by Gerard Manley Hopkins

Rings of Crystalline Sky (1988, rev. May-August 2002), piano solo (16')

Dance of Winter (January 2002) for Wind Ensemble and Tape (8'); commissioned by Peter Morris

A Midsummer Night's Dream (February 2001), Computer Music: Overture, Prelude to Act II, Postlude, Incidental Music, Songs, and Dance Music (30'); commissioned by Caroline Harper for the Adams State College Theater Production, 2001, directed by Caroline Harper, choreography by Beverly Mazetti, realized on three Kurzweil K2500's; sequencing on Logic Audio Platinum, sound design using SoundDiver. February 2001, eight performances, Adams State College, Alamosa Colorado

Glory Falls (January 2000), for unaccompanied choir, SATB (6' 40"), poem by Maya Angelou; commissioned by Elizabeth Schauer

Under Shadows of Blanca (February 1999), for Wind Ensemble with obligato alto saxophone (8')

Plains of Stars (October 1997) for multiple percussion, single performer (6')

Of Mists and Shadows and Dreams (April 1994), for harp, percussion, piano, saxophone, and string quintet (ca. 8'). Louisiana State University New Music Festival, 1993

Relentless Visions (1991) for nine instruments, commissioned by the LSU New Music Ensemble for a concert at Weil Recital Hall, Carnegie Hall, New York

Luminescence (1994) for tape, realized on the NEXT computer using C-Sound, 1994

July Street Sunday, (1992) for violin and saxophone (4')

Istari, (1991) for tape, realized using FM synthesis on the TX 802

And the Fire and the Rose are One (February 1990) for chamber orchestra (9'); commissioned by Dinos Constantinides

Three Piano Pieces, (November 1989), three twelve-tone works (6')

Spiritual Frontiers (July 1989), (3 Songs) for mezzo-soprano, flute, clarinet, violin, viola, violoncello, percussion, and piano (20')

On the Edges of the Moonlight (1989) for soprano and piano (4')

Sonata for Alto Saxophone and Piano (December 1982) (9')

Concert Fugue for Piano Trio (April 1982), (6')

Psalm 63 (1981), for SATB choir, unaccompanied (3')

Orchestrations

Orchestration from piano score to string ensemble for a children's choral work by Susan Brumfield—Ton Thé—premiered in New Orleans in May 2004 by the Louisiana Sinfonietta, with choir and soloists, conducted by Dinos Constantinides.

Older Performances

Prior to TTU (selected)

Rings of Crystalline Sky, piano solo, William Lipke, piano, CMS Rocky Mountain Chapter Conference, Denver, Colorado, March 2003

Violin Concerto, Movements I and II, (*world premiere of I and II*), piano reduction, John Gilbert, violin, Jason Sifford, piano, Adams State College Contemporary Music Festival, April 20, 2002

Relentless Visions, for nine instruments, commissioned by the LSU New Music Ensemble and performed at Weil Recital Hall, Carnegie Hall, New York, 1991

Media Contributions

YouTube

***Note—videos uploaded in July of 2019 were developed in Final Cut Pro from January 2018 through July 2019**

Primordial, for large orchestra— (uploaded July 2019), live performance, mixed down from the professional recording by Amusement Park Studios and using 8 different digital cameras. Video developed through Final Cut Pro software
<https://youtu.be/wSiUAnMutTU>

Twilight for SSAATTBB choir unaccompanied—video page-by-page score synchronized to the audio track (uploaded July 2019).
<https://youtu.be/Er9T3Eufyic>

Notturmo I: Rings of Crystalline Sky for solo piano with score. (uploaded July 2019)
<https://youtu.be/jBYnG0Kq1W0>

Notturmo II for Solo Piano with video score. (uploaded July 2019)
https://youtu.be/_2HHpW8TEPM

Notturmo III for Solo Piano with video score. (uploaded July 2019)
https://youtu.be/dmjBN9J_o5c

Ballet of Magical Beings for large wind ensemble, Four Videos (uploaded July 2019).
Performance by Middle Tennessee State University Wind Ensemble, conducted by Reed Thomas, listed individually below:

Ballet of Magical Beings I, video score (full score for wind ensemble) (Dance of the Unicorns: Tango)
(under repair—will re-link shortly)

Ballet of Magical Beings III, video score (full score for wind ensemble) (Dance of the Gryphons)
<https://youtu.be/09eJslrd2I>

Ballet of Magical Beings IV video score (full score for wind ensemble) (Waltz of the Phoenix)
https://youtu.be/TNZiD_k-pNU

Ballet of Magical Beings V video score (full score for wind ensemble) (Dragon Tarantella)
<https://youtu.be/GWeMSnKzAm8>

Violin Concerto (movements II and I), TTU Symphony Orchestra, David Becker, conductor, John Gilbert, solo violin,
video of performance (uploaded 2018)
<https://www.youtube.com/watch?v=ZAfhJoTeVrg&t=190s>

Violin Concerto, Movement III, performance with piano reduction by John Gilbert and Jason Sifford, with video score.
(uploaded September 2018)
<https://www.youtube.com/watch?v=vewyEoGopHE>

O D'Amarti O Morire, chamber opera based on the Gesualdo murders, piano version, University of Delaware,
video of performance (uploaded 2018)
<https://www.youtube.com/watch?v=0OJB7G2mOLM&t=704s>

O D'amarti O Morire, excerpts, video score. (uploaded July 2019). Performance by faculty at the University of
Delaware
https://youtu.be/E_iWWaF9Jqo

Presentations and Seminars

- Middle Tennessee State University, February 28-March 1, 2017
 - Seminar 1: “Compositional Style and Analysis—the Fischer Language in the Ballet of Magical Beings”
 - Seminar 2: “The Fischer Evolution of Style in the Trumpet Concerto: Modal Modernism”
- Iowa State University, February 2016 residency for the premiere of my Piano Quartet
 - Seminar: Part 1: “Aspects of My Musical Language with an Analysis of the Piano Quartet (Movement I)”
 - Seminar: Part 2: “Aspects of My Musical Language with an Analysis of the Piano Quartet (Movements II and III)”
 - Seminar: “Twentieth Century Compositional Trends”
- University of Pittsburgh Greensburg, University of Pittsburgh Greensburg Music, Greensburg, PA, "Analysis and Structure of Choral Work *Shine*" (December 2014)
- University of Pittsburgh Greensburg, University of Pittsburgh Greensburg Music, Greensburg, PA, “My Choral Language in *I Would Live in Your Love*” (November 2012)
- University of Delaware New Music Festival, Newark, DE, (February 2012)
 - Lecture 1: "Aspects of My Musical Language"
 - Lecture 2: "Vocal Writing in the Works of Peter Fischer"
 - Master Class: "Master Composition Class with Live Performances in Recital" Studied four scores by student composers, then Master Class with commentary and analysis. (Part of residency for performance)
- North Carolina School of the Arts, Winston-Salem, NC, "Seminar: Compositional Style and Analysis of the Sonata for Contrabass and Piano. (February 2009)
- University of Arizona Composers' Forum, Tucson, AZ, "Seminar: Analysis of Twilight and My Musical Language in Choral Works," (October 2009). (Part of residency for performance)

- Guest Lecture: Choral Works of Fischer, Kodaly summer institute, 20 participants. June 15, 2010
 - Workshop (3 days), TTU Summer Choral Camp, Composing for Choir, 20 participants (2009)
 - Workshop (3 days), TTU Summer Choral Camp, Composing for Choir, 20 participants (2010)
 - Workshop (3 days), TTU Summer Choral Camp, Composing for Choir, 20 participants (2011)

 - Miscellaneous selected seminars given as part of our weekly area Composers' Forum studio classes—also some select ones about my musical language listed:
 - Rings of Crystalline Sky and Notturmo II, Spring 2021
 - Piano Works, Spring of 2019
 - Set Theory as a Compositional Tool—five lectures (Spring 2018)
 - Violin Concerto Analysis Spring 2014
 - Piano Quartet Analysis Spring 2016
 - Gesualdo Opera Analysis Spring 2015
 - Notturmo I Analysis Fall 2009
 - Notturmo II Analysis Fall 2009
 - Seminar on score notation and parts, each year (with Dr. Lin)
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Earlier Presentations (pre-tenure)

Formal presentation: *Ballet of Magical Beings*: Analysis of the Formal and Harmonic Language, TTU Theory Forum, (March 21, 2007)

Formal Presentation: “Earthborn, Old as Mountains: Two Works for Wind Ensemble—an Examination of My Musical Language” (November 2006), MTSU

Formal presentation of my compositional technique to student composers and faculty at Middle Tennessee State University Composers Seminar. (April 12, 2006)

Formal presentation on my compositional technique to student composers and faculty as part of the Visiting Composers Seminar at the University of Arizona. (March 24, 2005)

Presented analytical seminar on compositional techniques, form, and analysis in my works *Let It Be Forgotten* and *Never Again* to the Graduate Choral Seminar at the University of Arizona, followed by questions on performance practice by members of the class. (March 23, 2005)

Interview

KTTZ Public Radio, Interviewed by Clint Barrick, Lubbock, TX (November 2018), for premiere of orchestral work *Primordial*

Grants

- I. National Endowment for the Arts—TTU Single Submission**, Ali Duffy and Peter Fischer, co-investigators, Application under dance category for *Evolution of Gaia*. Grant written by Peter Fischer, Ali Duffy, and Kelsie Jackson, \$34,626.00. Grant submitted by the TTU Office of Research Services (ORS) in February 2021 (pending)
- II. RCAA Black Award 2021-22, \$15,000**, to fund ongoing work on a collaborative performance incorporating dance, film, and original music. The title of the evening length performance is *Evolution of Gaia*. Performance scheduled for November 2022 with Flatlands Dance Theatre. Grant written by Peter Fischer, Ali Duffy, and Kelsie Jackson, Funded.
- III. TTU Provost's 2020 Scholarship Catalyst Program \$5000.00** for performer fee and recording of my Piano Concerto (proposal written by Kelsie Jackson and Peter Fischer)—extension applied for and granted due to Covid postponement. Scheduled for the Spring of 2022. Funded.

- IV. Emerging Engaged Scholarship Award "Interdisciplinary Arts Education Workshops for Lubbock School Children"** Ali Duffy submission for our collaborative work, Evolution of Gaia. Grant written by both Duffy and Fischer, January 2021 submission—not funded
- V. CH Foundation Grant for 2022, \$50,095.00**, under Peter Fischer, written by Fischer, Ali Duffy and Kelsie Jackson, November 2020 submission—not funded
- VI. TTU—Heaf Fund and other SOM funding mechanisms:** requests granted each year resulting in new equipment for the Computer Music. 1. (2004) Kurzweil K2661 synthesizer workstation, 2. (2005) KYMA synthesizer workstation, and 3. (2006) High End Mac Pro Computer for research and creative work. 4) Genelec Monitors, 5) Native Instruments Komplete, with upgrades over the last ten years. Funded.
- VII. Colorado Program of Excellence Grant, \$525,000.00 over 5 years. Funded. Adams State College** Dr. Charles Boyer and I collaborated on the above grant proposal. I researched technology for the Music Department at Adams State College. I determined the state of the art in computer music, sound reinforcement, recording, microphones, digital audio, classroom sound and video systems, CAI labs, software, and distance learning. I compiled a detailed list of all the equipment, cabling, software, computers, and implementation for a 5-year grant. Dr. Boyer wrote the grant proposal, incorporating the information I researched, and we were awarded a \$525,000.00 grant over 5 years. I spent the greater part of the next five years implementing the grant, researching newer equipment and software that became available, and incorporating the new technology into existing plans and curriculums. Funded. Some of the highlights include:
- A student lab with 15 Mac computers for basic MIDI sequencing (Logic Audio) and Finale notation. I networked the computers (Appletalk LAN), but we also had internet capability, as well as the Microsoft Office suite, MacGamut, and Practica Musica on Macintosh computers utilizing Alesis QSR synthesizers and Fatar keyboard controllers. I also purchased multiple Music Ed applications for each station for teaching our future teachers how to use technology in the classroom.
 - Two Advanced MIDI stations, each featuring a Macintosh computer, Kurzweil K2500 XS (Sampling and extra ROM modules), Yamaha FS1R, Yamaha EX5R, and a Yamaha 01v digital mixer controlled with MIDI automation. Software packages include Logic Audio Platinum for sequencing/audio capability, and SoundDiver for sound design and synthesis editing.
 - New sound and video systems in all classrooms
 - A video editing station utilizing Studio Vision Pro, with S-VHS video recorder and a Canon XL1 digital video camera
 - A digital recording studio, featuring a Pro Tools MIX workstation, with 4 external Glyph drives, a Yamaha O2R, a Mackie Human User Interface (HUI), Lexicon PCM 90 and Eventide DSP 4000 effects processors, Drawmer and Focusrite Red Preamps, DVD capability, and other hardware accessories and software effects plug-ins.
 - Speaker systems include Meyer (PA and studio monitors) Genelec (3 large studio monitors), and JBL (PA and subwoofer)
 - All practice rooms have computers and audio equipment for Band-in-a-Box and Smart Music accompaniment programs.
 - I was responsible for all wiring and maintenance of the equipment, computers, and software.

Service

University

Faculty Senate elected to a three-year term, 2021-2024

President's Excellence in Teaching and Research Professorships, committee to review nominations, Provost Michael Galyean invite, Fall 2017-Spring 2018

Macebearer for the August Graduation Ceremonies, 2014

Chair of 31 Master's, DMA, and PhD defense committees—responsible for steering, research, the creative composition, copy editing, and the final defense. (See listing of all under teaching, above.)

Graduation Ceremonies—attended all for Master’s degrees and attended all for hooding of doctoral candidates.

Member of 20 Master’s, DMA, and PhD defense committees. (See listing of all under teaching, above.)

TRAC-DAT, 2009-2016, for composition part of theory/composition area, for college/university accreditation database, yearly reports and data entry; area assessment, tracking of outcomes; assigned duty by chair of theory/composition; liaised with Robert Henry, Alan Shinn, Jennifer Hughes, Peter Martens, Linda Donahue, Carla Cash, Michael Stoune, Keith Dye, and William Ballenger.

College

Tenure and Promotion, Committee Member, CVPA, Three-year appointment 2008-2010

School of Music

Composition Area Chair, appointed by the Director in the summer of 2020. Weekly 1-hour meetings with composition colleagues and other communications. Integration of the composition program with the new media and commercial music courses. Restructuring courses to meet new needs. New curriculum for undergraduates proposed to SOM administration with 21 hours of “flex” courses allowing students flexible creativity in courses that will help them achieve career goals. Course development (Topics course proposal, Sound Design course proposal). (Fall 2020 and ongoing)

Exec Committee, as chair of composition, attended bi-weekly meetings with other area chairs, the director, and other SOM administration. (Fall 2020 and ongoing)

Composers’ Forum Concerts—studio and area concerts presenting TTU student composers’ works; over thirty concerts; organized, copy editor for program notes, poster design and printing, performers as needed, stage and crew management, electronic and computer music setup

Composers’ Forum—organization and content for weekly meeting of studio and area composers, dissemination of a variety of contemporary topics, including facilitation of guest composer seminars and private master-class lessons. 2003-2020. Fall of 2020 became the Composition Seminar under the purview of the composition faculty

SOM General Service

- Media/Composition Search Committee, member, Fall/Spring 2018/19, successful hire of a new tenure track specialist.
- Theory/Composition Search Committee, member, Fall/Spring 2016/17, successful hire of a new tenure track specialist.
- Theory Search Committee, member, Fall/Spring 2010/11, successful hire of a new tenure track theory specialist.
- Theory/Composition Search Committee, chair, Fall/Spring 2008/09, successful hire of a new tenure track theory/composition specialist.
- Piano Pedagogy Search Committee, member, Spring 2007, successful hire of a new tenure track Piano pedagogy specialist.
- Chair, FEC Committee for Jennifer Jolly, 2020-21 (1 year)
- Chair, PUEC and FEC Committees for Mei-Fang Lin, 2010-2015 (5 years)
- PUEC and FEC Committees for Thomas Cimerusti, 2007-2012 (5 years), member
- PUEC and FEC Committees for Angela Mariani, 2007-2012 (5 years), member
- Faculty Mentor, David Forrest, 2012 to 2017
- Faculty Mentor, Quinn Ankrum, 2010-15
- Degree Program Coordinator, NASM review, curriculum revisions (August 20, 2009 - Present).
- Overview and restructuring of Composition curriculum, 2010-2015. Composition program at all levels—BM, MM, DMA, and PhD. New courses developed, including Computer Music I and II (Lin), and Music After 1945 (Fischer/Lin)
- Developed new Doctoral Qualifying Exam and exam parameters for Composition; developed preparation guide for the exam
- Overview and restructuring of Composition curriculum, 2020-21, in collaboration with colleagues Jennifer Jolley and Hideki Isoda. New flex undergraduate curriculum designed, and proposal sent to

SOM administration in spring 2021. Anticipated start in January 2022.

- Composition area undergrad and grad audition requirements developed and uploaded to SOM website. (With J. Jolley and H. Isoda)
- SCI exchange concerts with West Texas State University (performers travelled here and then our performers travelled there—joint composers' concerts.
- SCI TTU Red Raider Chapter faculty advisor (2008-present)
- SCI student concerts—coordinator, director, editor—14 concerts, 2008-present
- Technical and Audio Engineer to numerous faculty and student rehearsals and recitals for sound reinforcement, interactive computer music, and audio accompaniment. Every semester for 17 years until Covid19. Usual structure is running sound with cables, mics, computer, monitors, and mixer, through the existing Hemmle sound system.
- Research, purchase, setup, troubleshooting of hardware and software for the Computer Music Studio, every semester and summer, 2003-2015. Some through Heaf funding (see above partial listing) and others through the Hughes student lab budget, including reconditioned computers from the student lab that were cycled out. In 2015 the computer music lab was moved to the Hughes general lab and then reinstated with new colleagues Jolley and Isoda in 2020 under their purview.
- Complete overhaul of Computer Music Lab, M107, Summer 2010 (about 100 hours)—rewired the lab, dismantled the four large (floor to ceiling) rack-mounted patch-bays and about 20 pieces of MIDI modular equipment, audio equipment, and surplus speakers to storage or research use; integrated new computers with new applications of Finale, Sibelius, Logic Pro (DAW), and Native Instruments sound design bundle. Set up KYMA sound-design hardware system and Pro-Tools (lite) hardware, software, and external drive system.

Professional Service

Sounds! (chamber music series for the Lubbock Symphony Orchestra), curator, program director, and concept director: paid position—three concerts planned in full, but two were cancelled because of the pandemic. Collaborations with Scot Faris, David Cho, and Galen Wixson for visual film, pictures, and lighting effects according to my concept, September 2019-March 2021.

Outside reviewer for tenure/promotion application of Dr. Karola Obermüller, University of New Mexico—August 2018—reviewed portfolio of ten works, reviewed CV, teaching and service, wrote letter in support.

TMTA Composition Contest, February-March 2021—judging of 23 works in four categories, including two 40-page string ensemble works. Written analyses for 1) Observance of the basic skills in music manuscript writing, 2) Formal organization of material, variety, unity, etc., 3) Logical use of rhythmic, harmonic, and melodic ideas, 4) Creativity and originality, 5) Idiomatic writing for the instrument(s), voice, etc., and 6) General comments. Final product was a finalized 26 pages of analysis and ratings, then deciding final winners and honorable mentions in collaboration with the other two judges. Adjudication took 150 hours of work.

TTU Trombone Ensemble Composition Competition, Lubbock, TX, Competition Adjudicator/Juror, (November 2016)

Residency Lectures and Seminars as noted above

Combined Service: University, College, SOM, and Professional Service

Mary Jeanne van Appledorn Festival of New Music (Director and Founder)

First Annual Mary Jeanne van Appledorn Festival of New Music

Inaugural Festival, September 16-18, 2005, one concert

Guest Composer, Mary Jeanne van Appledorn

- Second Annual Mary Jeanne van Appledorn Festival of New Music
October 4-8, 2006, Guest Composer, Chen Yi, four concerts
Invited Composers: John Mackey and Narong Prangcharoen
- Third Annual Mary Jeanne van Appledorn Festival of New Music
October 3-7, 2007, Guest Composer, Stephen Paulus, seven concerts
- Fourth Annual Mary Jeanne van Appledorn Festival of New Music
September 2008, featuring the music of Mary Jeanne van Appledorn
- Fifth Mary Jeanne van Appledorn Festival of New Music
February 4-9, 2010, three concerts
Guest Composer Evan Chambers, University of Michigan
- Sixth Mary Jeanne van Appledorn Festival of New Music
February 2-15, 2011, four concerts
Masterworks: *Les Noces* by Igor Stravinsky, *Makrokosmos II*, By George Crumb, Violin Concerto by Kurt Weill
- Seventh Mary Jeanne van Appledorn Festival of New Music, February 2012, Crumb, Campion, Berio, two concerts
- Eighth Mary Jeanne van Appledorn Festival of New Music, February 2013, (with Mei-Fang Lin)
two-piano reading sessions, American Songbook, The French-Italian Connection, The Hungarian Rhapsody, four concerts
- Ninth Mary Jeanne van Appledorn Festival of New Music, April 2014, (with Mei-Fang Lin)
Theme: Sounds Asia, three concerts and reading session: violin and piano
- Tenth Mary Jeanne van Appledorn Festival of New Music, April 2016, (with Mei-Fang Lin)
Yarn/Wire guest performers with recorded workshop of TTU Student works, one concert

One-on-one “Master” lessons for many of our students became a hallmark of festival composers and many other composition residencies. Composers giving master lessons include Chen Yi, Steven Paulus, Evan Chambers, Steven Bryant, Andrew Rindfleisch, Frank Ticheli, and Stephanie Berg to name just a few. Lectures and seminars for guest composers brought to campus by performing faculty were scheduled for our Composers’ Forum area meetings, keeping in-person windows open to the world from West Texas.

Prior to TTU (Adams State College)

Academic Instructional Technology Committee, 1996-1998, 2000-02; For 2002-03, I obtained funding through an infrastructure grant to upgrade two of our classrooms for computer and sound. We handled the distribution of funds from a technology grant; discussed issues of smart classrooms, campus networking and advised the President’s Instructional Technology Committee on issues related to teaching resources and allocation.

Technology Proficiency Committee, 2000-01; the committee decided on the requirements for all students at the College, including testing and course work. It was part of the new General Education curriculum.

Lab Manager’s Committee, 1998-99; the work involved funding, maintenance, compatibility, and student proficiency issues.

Faculty Search Committees, various, Adams State College

Faculty Retention Committees, various, Adams State College

Affiliations

Society of Composers Inc. (SCI)

Faculty Coordinator, SCI, Red-Raider Chapter

College Music Society (1995-2005)

College Music Society, Rocky Mountain Chapter; Composition Chair for 2002-03, expanding the concert format for the local conference to include computer music compositions.

College Music Society, Rocky Mountain Chapter; Technology Chair for 1998-2002.

SEAMUS (Society for Electro-Acoustic Music in the United States)

ASCAP