

# **PETER FISCHER, DOCTOR OF MUSICAL ARTS**

## **SCHOOL OF MUSIC**

DATE OF HIRE: ASSISTANT PROFESSOR, TENURE TRACK, AUGUST 23, 2004

DATE OF PROMOTION TO ASSOCIATE PROFESSOR WITH TENURE, SEPTEMBER 1, 2008

## **APPLICATION FOR PROMOTION TO THE RANK OF PROFESSOR**

**OCTOBER 2021**



TEXAS TECH UNIVERSITY

J.T. & Margaret Talkington

College of Visual & Performing Arts™

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## **ONE: Dean's Letter**



# SCHOOL OF MUSIC

## Statement of Access

I, Peter Fischer, have had access to the Documents governing tenure and promotion, in accordance with the School of Music policies, and I have had the opportunity to review the contents of the final dossier.

A handwritten signature in blue ink, reading "Peter Fischer", written over a horizontal line.

candidate signature

A handwritten date in blue ink, "8.26.2021", written over a horizontal line.

date

**TWO:**  
**UNIT RECOMMENDATION**



**THREE:**  
**CURRICULUM VITAE**



# Curriculum Vitae

**Dr. Peter Fischer**  
**6901 Elkridge Ave**  
**Lubbock, Texas 79413**  
**806.474.6673**  
**peter.fischer@ttu.edu**

## 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

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#### **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  
Kunyuany Guo, PhD, Musicology, Spring 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.

Montazerighajaverestani, Ali, DMA Composition, December 2016  
 Chung Ying Kuo, DMA, Composition, Spring, 2015  
 Alexander Norris, MM (violin) 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 (as chair of graduate students and primary composition professor for undergraduates)**

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. Robert DeVet, DMA, Composition, 2020, Instructor of Theory, TTU 2020-ongoing

Dr. Elaine M. Ross, PhD in Fine Arts-Composition 2005, positions in the music theory at Morgan State University (2018) and Towson University (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.

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

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

#### Publication

4

*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

5

*Dancing with the Wind*, at Toccata printer, Fischer complete works for wind ensemble. Toccata Classics, 16 Dalkeith Court, Vincent Street, London, UK SW1P 4HH. All mastering and editing completed in June 2021; all CD edits and materials finalized in August 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 and performed 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

2

**Piano Concerto**, two-piano reduction by the composer (July 2019) three movements (34'), practice edition, currently being used in preparation for orchestral performance

4

**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)

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)

3

**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 (3/4)

5

**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)

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 4)
- November 2, 2014, TTU Symphonic Wind Ensemble, Sarah McKoin, conductor, Will Strieder, solo trumpet and flugelhorn, Hemmle Recital Hall, Lubbock, TX (rate 4)

4

2

**Trumpet Concerto** (July 2016) Piano Reduction by the composer, three Movements, for Trumpet and Piano

1

**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)

1

4

**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, 2014, 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)
- December 5, 2014, University of Pittsburgh-Greensburg Chorale, Christopher Bartley, conductor, Greensburg, PA, same information as above (4)

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)

1

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

2

***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

4

***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

4

4

***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

4

3

***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)

2

2

2

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)

4

5



4	<b>Viola Septet</b> (2008, revised, 2010), for 6 violas, for Rene Skerik and the TTU Viola Ensemble
4	<ul style="list-style-type: none"> <li>February 11, 2012, TTU Viola Ensemble, Renee Skerik, soloist, Andrew George, conductor, TMEA, San Antonio, TX, premiere of revised score (4)</li> <li>February 9, 2008, Renee Skerik, viola, TTU viola studio, Everaldo Martinez, conductor, TMEA, San Antonio, TX, World premiere performance (4)</li> </ul>
1	<b>Echo</b> (June 2010) SSATB and piano (6' 30"), revised and arranged for full choir—1.5-minute expansion of the closing material from the original
	<b>Strange Voices Sing Among the Planets</b> (June 2010) SSATB and piano (4'30"), re-compositional expansion of the original SSAA version, Published by Colla Voce—see published listing above
4	<ul style="list-style-type: none"> <li>April 17, 2011, 4pm, world premiere for full choir SSATB and piano, University of Arizona Symphonic Choir, Elizabeth Schauer, conductor, Tucson, AZ (4)</li> <li>April 17, 2011, 7pm, world premiere for full choir SSATB and piano, University of Arizona Symphonic Choir, Elizabeth Schauer, conductor, Tucson, AZ (4)</li> </ul>
4	<b>Primordial</b> (January 2010), for Symphony Orchestra WW in two, (10.5'), commissioned by Andrew George
	<ul style="list-style-type: none"> <li>February 2010, TTU Symphony Orchestra, Andrew George, conductor, Hemmle Recital Hall, Lubbock, TX, (4)</li> </ul>
	<b>Echo</b> (September 2009) for women's chorus SSAA and piano (5'), for Carolyn Cruse, published CSM 2010; arranged for SSA and piano (2010)
5	<ul style="list-style-type: none"> <li>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)</li> </ul>
1	<ul style="list-style-type: none"> <li>March 25, 2010, Choral Recital Hall, clinic performance with Dr. Joshua Habermann, University of Miami (1)</li> </ul>
3	<ul style="list-style-type: none"> <li>March 7, 2010, Talkington Great Hall at the Legacy Event Center, TTU Women's Choir, Carolyn Cruse, Conductor, world premiere (3)</li> </ul>
	<b>Caprock Fanfare</b> (July 2009) (1' 30"), for small orchestra, commissioned by the Lubbock Youth Symphony, Bruce Woods, director
3	<ul style="list-style-type: none"> <li>September 2009, Lubbock Youth Symphony, Lubbock Civic Center Auditorium, Lubbock, TX (3)</li> </ul>
2	<b>Two Concert Arias for Viola and Piano</b> (January 2009), for viola and piano, (10'), for Renee Skerik
	<ul style="list-style-type: none"> <li>March 2009 <i>The Darker Light</i> from Two Concert Arias for Viola and Piano (March 2009), for viola and piano, (4'), Renee Skerik, viola, Susan Wass, piano, Hemmle, TTU</li> </ul>
3	<b>Notturmo II</b> , for piano solo, (9'45") (completed in previous cycle, but premiered in this cycle)
	<ul style="list-style-type: none"> <li>March 27, 2009, Gabriel Sanchez, piano, Fischer faculty recital, Hemmle, TTU, world premiere</li> </ul>
	<b>Notturmo III</b> (February 2009), for piano solo (9'15"), for Gabriel Sanchez
3	<ul style="list-style-type: none"> <li>March 27, 2009, Gabriel Sanchez, piano, Fischer faculty recital, Hemmle, TTU, world premiere</li> </ul>
	<b>Sonata for Contrabass and Piano</b> , Three Movements (16'), commissioned by Paul Sharpe, North Carolina School of the Arts
4	<ul style="list-style-type: none"> <li>April 13, 2011, Paul Sharpe, contrabass, Allison Gagnon, piano, Shenandoah Conservatory of Music, Winchester, VA</li> </ul>
4	<ul style="list-style-type: none"> <li>February 2, 2009, Paul Sharpe, contrabass, Allison Gagnon, piano, North Carolina School of the Arts, Winston Salem, North Carolina</li> </ul>
5	<ul style="list-style-type: none"> <li>June 2009, Paul Sharpe, contrabass, Allison Gagnon, piano, official world premiere, International Society of Bassists International Convention, Penn State University, State College, Pennsylvania</li> </ul>
3	<ul style="list-style-type: none"> <li>March 27, 2009, Mark Morton, contrabass, Gabriel Sanchez, piano, Fischer faculty recital, Hemmle, TTU</li> </ul>
1	<ul style="list-style-type: none"> <li>March 29, 2009, Mark Morton, contrabass, Gabriel Sanchez, piano, Recording Session, Hemmle, TTU</li> </ul>

- Sonata for Clarinet and Piano** (May 2008), Three movements, (18'), commissioned, David Shea
- February 8, 2021, Fantasia for Clarinet and Piano (1<sup>st</sup> 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)
  - 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)
- 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 Morire*, 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.

### 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')

- 4 • March 2, 2017, as part of a concert of Fischer works for wind ensemble, MTSU Symphonic Wind Ensemble, Reed Thomas, conductor
- 5 • 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)
- 5 • June 17, 2008, Banda Sinfônica do Conservatório de Tatuí, Reed Thomas and Dario Sotelo, conductors Dario Sotelo, musical director, Tatuí, Brazil

#### ***On the Edges of the Moonlight***, for soprano and piano (5')

- 3 • April 10, 2015, **Voces Intimae Concert**, The Art of Song, Zion Luther Church, Dallas, TX, Shannon Talley, soprano, Jason Smith, piano

#### ***Barcarole***, song cycle in eight movements

- April 10, 2015, four selections from the song cycle; **Voces Intimae Concert**, same as above

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

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

#### ***Rings of Crystalline Sky* (2002—see information below)**

- 3 • 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 mediant*** (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 14<sup>th</sup> 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 *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, Reykjavik, 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, Chandler, 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 obbligato 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](https://youtu.be/_2HHpW8TEPM)

**Notturmo III** for Solo Piano with video score. (uploaded July 2019)  
[https://youtu.be/dmjBN9J\\_o5c](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 when fixed)
- Ballet of Magical Beings III, video score (full score for wind ensemble) (Dance of the Gryphons)  
<https://youtu.be/09eIJsIrd2I>
- Ballet of Magical Beings IV video score (full score for wind ensemble) (Waltz of the Phoenix)  
[https://youtu.be/TNZiD\\_k-pNU](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=ZAihJoTeVrg&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=00JB7G2mOLM&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](https://youtu.be/E_iWWaF9Jqo)

## Presentations and Seminars

- Middle Tennessee State University, February 28-March 1, 2017
  - Seminar 1: "Structural and Melodic Analysis of the Ballet of Magical Beings (3)
  - Seminar 2: "Pre-Concert and Intermission Talk—Ballet and Concerto" (3)

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- 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: “Post Tonal Compositional Trends—Stravinsky and Schoenberg to Fischer”
- 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)

**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

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

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## Grants

Pending

- 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. 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.
- V. 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.
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## 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.

### **SOM General Service (*cont.*)**

- 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 reinstituted 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 Scott 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

**FOUR:**  
**EXTERNAL LETTERS OF EVALUATION**

## **Biosketches of Writers**

(compiled from online biographies)

### **Dr. Robert Mueller, University of Arkansas**

Robert Mueller conducts the University Symphony Orchestra and teaches music composition and music theory. He is Chair of the Composition/Theory Area. Dr. Mueller grew up in Michigan and attended Northern Michigan University, where he received the Outstanding Pianist Award upon graduation. He has also received the Outstanding Young Alumni Award from NMU and was invited back to be composer-in-residence in the spring of 2004. He earned the Master of Music in Composition degree from Bowling Green State University, where he studied composition with Marilyn Shrude. At Bowling Green, he also did extensive studies in orchestral conducting with Grzegorz Nowak, who is now the Principal Associate Conductor of the Royal Philharmonic Orchestra of London. Dr. Mueller received a DMA in Composition at the University of Cincinnati College-Conservatory of Music, where his teachers were Joel Hoffman, Allan Sapp, Jonathan Kramer, Frederic Rzewski, and Earle Brown. Dr. Mueller has twice been composer-in-residence for the Fort Smith Symphony, and his music has been performed nationwide by several orchestra including the Cincinnati, Omaha, Fort Smith, Lansing, Arkansas, and North Arkansas Symphonies. He has received numerous commissions, has been widely published, and has produced a chamber music CD entitled *Time Labyrinths*.

*Relationship—I do not know Dr. Mueller.*

### **Dr. Eliane Aberdam, University of Rhode Island**

As a child, Eliane Aberdam studied piano and theory at the Conservatoire National de Région in Grenoble, France (1972-1981). In 1998-1999, she taught at the University of Northern Iowa. Her works are performed in Israel, Europe, and the United States. She attended music festivals such as The Bartok Seminar in Hungary, June in Buffalo, the Académie d'Été in Paris, and Voix Nouvelles in Royaumont (France). In 1995, she was selected by IRCAM (Institute of Research & Coordination Acoustic/Music) for the Annual Course in electronic music. In 2000, the Ensemble Inter-Contemporain (Paris) premiered the chamber orchestra piece *Quoi? Ce point after Primo Levi's "The Periodic Table."* She has been teaching composition and theory at the University of Rhode Island since 2001. She has written three operas, numerous chamber and orchestral works, art songs, choir pieces, solo pieces for various instruments, works for electronic music, and one contrabass concerto. Her works are published by Delatour France Editions.

*Relationship—I do not know Dr. Aberdam.*

### **Dr. Laurie San Martin, Professor and Chair of Music, University of California - Davis**

Laurie San Martin writes music that creates a compelling narrative by exploring the intersection between texture and line. Critics have described her music as exuberant, colorful, forthright, high octane, tumultuous, intricate, intense and rumbly. She writes concert music for chamber ensembles and orchestra but has also written for theater, dance and video. Her music has been performed across the United States, Europe and Asia. Laurie has worked with numerous ensembles including the San Francisco Contemporary Music Players, Berlin PianoPercussion, Left Coast Chamber Ensemble, Radius Ensemble, eighth blackbird, SF Chamber Orchestra, the Lydian Quartet, Magnetic South Ensemble, Washington Square Contemporary Chamber Players, and others. Recent accolades include an award from the American Academy of Arts and Letters in 2018, and a 2016 Guggenheim Fellowship. Past recognitions include a fellowship from the Fromm Foundation, the American Academy of Arts and Letters, League of Composers-ISCM, the International Alliance for Women in Music, and the ASCAP Morton Gould Young Composer's Awards. As a composition fellow, she has attended the MacDowell Colony, the Montalvo Artist Residency, Yaddo, Atlantic Center for the Arts, Norfolk Contemporary Chamber Music Festival and the Composers Conference at Wellesley College. Laurie holds a PhD from Brandeis University in Theory and Composition. She has taught at Clark University and is currently Professor and Chair of Music at the University of California, Davis. Her music can be found on the New Focus Recordings Label of Music from the Association for the Promotion of New Music (APNM), Left Coast Chamber Ensemble's "San Francisco Premieres" CD, released in 2005 and a recent Ravello CD "Tangos for Piano" performed by Amy Briggs.

*Relationship—I do not know Dr. San Martin*

**Professor Kimcherie Lloyd, Professor of Music, Director of Undergraduate Studies, Director of Orchestral Studies, Music Director UofL Opera Theatre at the University of Louisville**

Professor Kimcherie Lloyd is currently the Director of Orchestral Studies and Opera Theatre in the School of Music. She also serves as the Director of Undergraduate Studies. In addition to orchestra and opera theatre, Professor Lloyd teaches instrumental graduate conducting and advanced undergraduate conducting. Professor Lloyd holds a Bachelor and Master's degree in piano performance from Eastern Michigan University, a Master's degree in orchestral/opera conducting from Louisiana State University and was a member of the Apprentice Conducting Program in the School of Music at the University of Minnesota. Professionally, Ms. Lloyd served as Director of Music with Kentucky Opera from 1999-2007, where she was the Music Director for the Rudd Young Artist Program and Assistant Conductor/Chorus master for the main stage productions. Other past affiliations include the Louisville Orchestra, the Louisville Youth Orchestra, Music Theater of Louisville, Voices of Kentuckiana, the Minnesota Orchestra, Minnesota Opera, St. Paul Chamber Orchestra, MacPhail Center for Arts, Baton Rouge Opera, Tecumseh Pops Orchestra and the Ann Arbor Chamber Orchestra.

*Relationship—I knew Professor Lloyd at graduate school but have had no contact in 25 years other than to ask for her letter in the last application.*

**Dr. John Fitz Roger, University of South Carolina - Columbia**

Composer John Fitz Rogers's music has been performed by ensembles, festivals, and venues such as Carnegie Hall, Bang on a Can Marathon, Pittsburgh New Music Ensemble, the Los Angeles County Museum of Art, the Albany, Louisville, Charleston, and Tulsa Symphony Orchestras, New York Youth Symphony, Eastman Wind Ensemble, the MATA, Rockport, Bumbershoot, Bowling Green, and Keys To The Future festivals, the College Band Directors National Association national conference, the World Saxophone Congress, and by individuals and chamber ensembles such as Antares, New Century Saxophone Quartet, Capitol Quartet, Lionheart, Composers, Inc., and the Meehan/Perkins Duo. Recent premieres included *Double Concerto* for two pianos and orchestra, commissioned by the South Carolina Philharmonic, and *Book of Concord*, a string quartet commissioned by and premiered at the Chamber Music Conference and Composers Forum of the East in Bennington, VT.

Rogers has received many commissions, fellowships, and awards, including those from ASCAP, the American Composers Forum, American Music Center, Music at the Anthology and the Mary Flagler Cary Trust, National Flute Association, MacDowell Colony, South Carolina Arts Commission, and the Massachusetts Cultural Council, as well as the Heckscher Foundation Composition Prize.

A dedicated advocate for contemporary music, Rogers founded and directed the *Southern Exposure New Music Series*, which received the 2005-06 Chamber Music America / ASCAP Award for Adventurous Programming. He holds degrees in music from Cornell University, the Yale School of Music, and Oberlin College, and is currently Professor of Composition at the University of South Carolina School of Music and visiting faculty at the Vermont College of Fine Arts.

*Relationship—I do not know Dr. Rogers.*

**Professor George Work, Professor of Music at Iowa State University**

George Work, professor of cello at Iowa State University, holds his bachelor's and master's degrees of music and a performer's certificate from the Eastman School of Music, where he also served as teaching assistant to Robert Sylvester. His principal teachers include Robert Sylvester, Paul Katz, Ronald Leonard, Gabor Rejto and Carol Work.

In 1981, he joined the Ames Piano Quartet, in residence at Iowa State University. In the course of its career, the Quartet released fourteen critically acclaimed CD recordings, one on the Musical Heritage label, five on Albany Records, and the others on Dorian/Sono Luminus Recordings. The Ames Quartet appeared regularly in concert throughout the United States and Canada. International appearances included Salzburg, Austria, Paris and Marseilles, France, Taipei, Tainan, Kashiong and Taichung, Taiwan, Merida, Mexico, Havana, Cuba and Kaliningrad, Russia. George Work has appeared as soloist with numerous orchestras in the Midwest, as well as in Taiwan, R.O.C. and Kaliningrad, Russia. His recording of the Ibert Concerto for Cello and Winds was released in 2012 to critical acclaim.

*Relationship—I know Professor Work through the Ames Quartet's Commission and premiere of my work in 2016.*





# UNIVERSITY OF ARKANSAS

August 18, 2021

To whom it may concern:

J. William Fulbright College of Arts and Sciences  
*Department of Music*

It is with pleasure that I enthusiastically recommend the granting of promotion to full professor at Texas Tech for Dr. Peter Fischer. There is no question that Dr. Fischer's application for promotion would be granted at my institution, the University of Arkansas. My only question is that this should have happened sooner - he's been at the level of associate professor since 2008, and has achieved much since his last promotion.

Dr. Fischer has created a legacy of fine compositions in chamber, large ensemble, vocal and choral areas. I find his musical language very engaging, at times, very moving, and always well-crafted. Of particular note are the orchestral work, "Universe Cantos," performed by the Lubbock Symphony, the chamber opera, "O D'Amarti O Morire," and the choral work, "Take My Hand." In the orchestral work, one finds intricate scoring and very colorful instrumentation, along with an effective pacing. The chamber opera displays dark moods and emotions with a great deal of flair, and I particularly enjoyed the luscious, luminescent harmonies of the choral work. Performances in Europe, South America and throughout the United States indicate the value placed upon his work by musicians worldwide. I would also point to the awards granted by Ithaca College, *Musica Domani* 2012, the TTU Provost award, and others, as further evidence of Dr. Fischer's accomplishments in research.

Based upon the list of courses taught over the last 13 years and the sample syllabi, it is evident that Dr. Fischer's teaching expertise is highly valued by students and colleagues at TTU. The courses run the gamut of what would be expected of a university composer: theory, musicology, composition, and technology. I particularly appreciated his comments on teaching, that indicated his strong desire to create "lifelong learners and creators," and that expressed the importance of "craft," in compositional training. Also of note is the impressive list of graduating DMA and MM candidates over the last decade and the accomplishments and successful careers of those graduates.

Dr. Fischer's record in service, in university, regional and national levels is exemplary and commendable. Again, I have no reservations in recommending promotion to the rank of full professor for Dr. Peter Fischer.

Sincerely,

Robert Mueller, DMA  
Professor of Music Composition and Theory  
Conductor, USO  
University of Arkansas



July 21, 2021

**Texas Tech University School of Music**

*J.T. & Margaret Talkington College of Visual and Performing Arts*

2624 W 18<sup>th</sup> St.

Lubbock, Texas 79409

To Whom It May Concern:

I am pleased to review Professor Peter Fischer's materials and present a critique of his accomplishments as a composer as he applies for candidacy for promotion to Full Professor at the Texas Tech University School of Music. I have enjoyed listening to his music and reading his CV. I should first state that I have no professional or personal relationship to the candidate. His creative activity as a composer is very important to the discipline and that he is making an invaluable contribution to the creative world of music composition. His compositions show a steady trajectory of development as a composer and his refined style is present in all the genres and instrumental combinations he writes for. He could expand his portfolio further by exploring the realm of electro-acoustic music more often if it is something he wanted to pursue. I provide more details below, based on a study of his CV and a careful evaluation of his music, using the recordings and the scores that he provided on the website.

**I. EVALUATION OF DR. FISCHER'S C.V.**

Dr. Fischer's C.V. provides evidence of a solid background in his education, with an MA in Music Composition from Eastern Illinois University, and a D.M.A. in Music Composition from the Louisiana State University. The C.V. also demonstrates a career of teaching full-time almost continuously since 1995, where he offers a broad array of subjects, including basic theory and aural skills (tonal), computer music/technology, undergraduate and graduate courses in composition and analysis, Form, Counterpoint, Orchestration and History. He is the recipient of multiple 'Faculty Exemplary Awards' at TTU and has won several prominent awards and prizes for his compositions.

His C.V. also shows evidence of a continuous stream of creative activity, with the production of 40 plus new works during the span of 18 years at TTU, and numerous performances in 15 different states and 4 foreign countries. He has also received many awards, honors, grants, and commissions nearly every year since 2000. He lists a number of service activities, comparable to what is expected in numerous music departments in the country, such as serving on many departmental and university committees (he was recently

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nominated to serve on the Faculty Senate at TTU), serving on program committees for regional and national organizations, chairing or being member of committees for thesis/dissertations, and supervising graduation of graduate students, among others. Peter Fischer will have a CD of his Wind Ensemble released on the Toccata label later this year. His creative activities as a composer are impressive in terms of output and performances.

## II. EVALUATION OF SCORES AND SOUND FILES

### The Universe Cantos

Overall, Dr. Fischer's compositions demonstrate sophistication in compositional techniques (e.g., special effects in the strings and the specifics of writing for the harp), a strong grasp of orchestration and timbral combinations and effects (which is truly necessary when teaching young composers today), and mastery of form, harmony, and counterpoint. His works are challenging rhythmically but not overly difficult. The performances on the samples provided are excellent. It is a challenge for a composer to write music that is both forward-looking and at the same time practical and accessible—a fine line that Dr. Fischer manages extremely well.

One example of this is his recent large orchestral work performed by the Lubbock Symphony Orchestra directed by David Cho—*The Universe Cantos* (2021). It is a Suite in five movements, and it explores various forms and orchestrational devices, different universes inspired by literature on the images transmitted by Hubble (of which I witnessed the launching in person in 1990). It is adventuresome harmonically, with luxuriant juxtaposition of harmonies, 'exotic' melodic fragments, energetic rhythmic figures, and vibrant timbral blends.

My absolute favorite movement is the fourth one, *Star-rise on the Galactic Cathedral*, where Fischer achieves a culmination of haunting pulsating harp and timpani on top of which a beautifully rendered horn solo meanders some foreign nebulae. The nine-minute movement unfolds beautifully and majestically, creating an atmosphere of wonder, ravishing, yet inaccessible.

The five Cantos are tied together by a distinguishable homogeneity of style, sophisticated harmonies, Stravinsky-esque rhythmic idioms (strong irregular accents), and characteristic powerful endings (recurring series of three or more accented eighth notes in the last measures, for example). I can hardly wait for the completion of the



enormous multi-disciplinary project (with film and dance, grant writing etc.), the *Evolution of Gaia*.

The following is a detailed evaluation of some of Peter Fischer's following works: *Piano Quartet*, *Firedance*, *Primordial*, *Piano Concerto*, and *Take My Hand*.

Peter Fischer's three-movement Piano Quartet, (2015) written for the Ames Piano Quartet explores various compound meters and string techniques. It is remarkable for its integration of the piano and string sounds, the perfect proportions of its formal structure, with its shifts of moods and gestures. The piano part is demanding but not extraordinary complex; the haunting quasi non-functional chromatic harmonies of the first movement derive from the tritone polarity that creates a continuous tension. The second movement presents a beautiful combination of pizzicato in the strings and soft chords, all in syncopation, with sophisticated harmonic shifts driven by simple melodic fragments over a nicely developed cello melody. The first and third parts of this movement produce a Messiaen-esque effect (similar to some part of the *Quatuor for the End of Time* with multiple micro-ostinatos), while the middle part is very much "second-slow-movement like." The third movement demonstrates the composer's prowess in contrapuntal design. His ability to create a form with passionate, romantic-like motion through the use of non-tertian harmonies in the context of a 7/8 meter is remarkable.

Dr. Fischer is attracted to titles of nature, space, beginnings and myths, most likely because of the fantastic literature that unknown universes and spaces continuously engenders, and also because the imagination these natural elements unleash in the creative mind. *Primordial* and *Firedance* also shows these spatial, atmospheric, and rhythmic qualities.

*Primordial* (2018) exemplifies the composers' fascination for the force of nature with two distinct themes; one is fury-like in intensity, but always controlled by the slower restraining strength of the second. The strong rhythmic pulse is again very present throughout, and melodic segments intertwine at times some Prokofiev-like motives, and at other times are accompanied by some strong dose of atonal elements. The tempo indications of the sections, Vivacissimo, Allegro Assai, and Presto point at the primeval, intuitive force driving the music. There is almost no respite, even when the tempo slows down a bit, it is almost immediately interrupted by some percussive force bringing invincible energy back to the music; and this is exactly how the piece ends.

*Firedance* (revised in 2019) has received a glorious premiere in MTSU with Augusta Reed-Thomas conducting. The outer sections are indeed 'fiery' in character while the slower sections in the middle are evocative, coloristic and mysterious. The virtuosic dancelike abruptness first presented in the Eb-based first section is announced with the timpani 'call'



every time it returns. The timpani and trills of the woodwind quickly bring to a climax-like energy and intensity every time, aided by the brass. The piece also features interesting polyrhythms and metric shifts, giving it energy and excitement.

The *Piano Concerto* (2019) is a 'poème symphonique' in essence, inspired by the poem 'Peace' of Sara Teasdale. The second movement (...peace flows into me...) is derived from the choral work of the same name. The sound file is a midi recording because the premiere of the work was postponed till next year due to COVID 19. The various harmonic fields (pentatonic, whole-tone and atonal) are well defined and carefully planned. The section, starting at measure 79 in movement 1 is extraordinarily rich harmonically and timbrally. It is punctuated by piano arpeggios accompanied by orchestral texture, and the flowing cadenza is absolutely gorgeous. Movement 1 ends like some of the movements in Cantos (the repeated accented eighth notes), one of the composer's idiosyncrasies.

*Take My Hand* (2019) for SSAATTBB is a great example of the composer's numerous works for chorus, and points to the variety of media with which Fischer is at ease. Writing novel sound for voice is not always easy, but Dr. Fischer does this effectively and with a clear knowledge of what vocal ensembles are capable of doing. The text is a small fragment of the poem *The Divine Pilgrim* by Conrad Aiken. The performance, by TTU Choir under the direction of Alan Zabriskie is superb. Bright chords follow semi-cluster harmonies or bi-tonal/polytonal moments, thus simply re-creating the emotional aspect of the text with moments of tension and release, with a mostly syllabic, chordal style, and the counterpoint is very subtle, more a dislocated chordal line than actual hard-core counterpoint. The final gesture leads to a strikingly dissonant but beautiful fortissimo chord.

### III. SUMMARY AND RECOMMENDATIONS

I thoroughly enjoyed listening to Dr. Fischer's music. He has a unique voice, and a stellar background as student, teacher, and composer. He also has a continuous, prolific record of productivity, as outlined above. His compositions are professional and extremely effective, appealing to all audiences (with or without musical background) and they show full maturity.

He has an international reputation, and has had many performances in the US and abroad. I have one small observation. In the area of composition, I wonder why Dr. Fischer has not produced more electro-acoustic or computer music. There were some outputs in the 1990's and early 2000's, but not much since. This remark is in no way affecting my review of the works presented in the dossier, which are professional in every respect of the composition area: scoring, melodic development, harmonic treatment, orchestration devices, and formal structures.

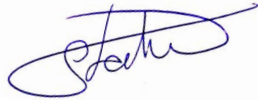
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I gave careful consideration to Dr. Fischer's file and I listened to his compositions attentively several times. From studying Dr. Fischer's curriculum vitae, I would highly recommend him for a promotion to Full Professor at Texas Tech University. Feel free to contact me if you have any questions.

Sincerely yours,



Dr. Eliane Aberdam  
Professor of Composition & Theory  
Director of Graduate Studies in Music  
University of Rhode Island  
105 Upper College Road, suite 2  
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August 20, 2021

To Whom It May Concern:

I am delighted to write a letter in support of Dr. Peter Fischer's promotion from Associate Professor to Full Professor of Music at Texas Tech University. After reviewing Dr. Fischer's compositions and CV, I believe that his work warrants this advancement.

Dr. Fischer's music is well-crafted, compellingly lyrical and appealing to a wide audience. Fischer has written for a variety of mediums and has engaged in complex collaborative projects such as his upcoming work for dance, music, and film-- *Evolution of Gaia*.

Dr. Fischer has written several works for orchestra and in each one, he projects a dramatic narrative that makes full use of the orchestrational possibilities. His "The Universe Cantos," is a great example. In this work, Fischer smoothly transitions between full orchestral blasts and lyrical spacious sections. The harp and saxophone are soloists in the opening which is both unique and a flavorful contrast with the bold full orchestra sections that follow. The *tutti* orchestra writing is not particularly contrapuntal or complex. Rather, the orchestration favors the lower registers of the harmony, with the low brass, celli and basses dominating the orchestral sound. The rhythmic and powerful motion forward might remind the listener of Orff's *Carmina Burana*.

Dr. Fischer is equally at home writing for chamber ensembles. His Piano Quartet skillfully balances the multiple voices of the quartet. There is a playful sense of call and response, a lyricism that echoes Rachminanoff. Another work I found impressive is Fischer's wind ensemble work *Firedance*. Again, Fischer favors the lower registers, suggesting a darker mood. But there is also a playful sensibility. In certain moments, *Firedance* reminded me of Ravel's *La Valse* because of the tendency towards the low register, dance-like rhythm and tempo. The wind ensemble is deceptively difficult to write for, though Fischer seems to have a very clear command of the individual instruments and ensemble.

In many of Dr. Fischer's works, I continued to be impressed by the craft and careful control of the large-scale structure as well as the moment-to-moment details. In addition to Orff and Ravel, I can also hear the influence of Stravinsky (particularly *Petroushka*), Bartok (*Contrasts*) and others. I mention these influences because I believe that it is an indication of how well studied Dr. Fischer is. His wisdom about Western Classical repertoire shines through in his musical scores. It also suggests that Dr. Fischer would be an excellent teacher with a wide range of knowledge and a flexible sense of different tools composers have implemented over the centuries.

My favorite piece of Dr. Fischer's is "Take My Hand" for chorus. The sense of timing, breath, and the command of multiple lines, is marvelously done. Dr. Fischer integrates new harmonies in a way that bravely stretches the phrasing and patiently connects long lines (lines and harmonies that do not disappoint in my opinion). There is a sense of restraint and subtlety in "Take My Hand" that I find particularly compelling, sophisticated and inviting.

The refinement and craft in Dr. Fischer's works are inspiring to a wide group of performers, composers and audience members. Dr. Fischer's music is continually evolving—his music suggests that he is a composer who listens carefully and studies a wide range of classical music and who brings his love of music to each score.

While I have not seen Dr. Fischer teach, his CV indicates that he teaches important core courses at Texas Tech University. I am unable to comment on his teaching other than to say that his own compositions suggest that he has a wide and deep understanding of classical music and the composition techniques employed in them.

There is not a suggested number of works that composers write each year to be considered "successful". And the exact criteria varies from one academic institution to the next. Sometimes a composer is promoted with just one new piece per year (if the piece is substantial enough or enormously successful). Dr. Fischer has written several substantial works for orchestra, chorus, concert band. Not only are these ambitious projects, but these pieces are receiving multiple performances both locally and internationally. I believe that, based on his compositional work, this promotion is warranted.

Dr. Fischer's compositions make a strong impression—his pieces are substantial in length and scope. His music is well-crafted with an interesting mix of old and new sounds. The quality and quantity of his compositional output has been consistently strong and is on par with some of the most recognized composers in our field. Based on his continued level of activity and accomplishments, I support Dr. Fischer's tenure promotion to professor. If you should have any questions, please do not hesitate to contact me.

Sincerely,



Laurie San Martin  
Chair & Professor of Music, UC Davis  
One Shields Ave  
Davis, CA 95616  
530-752-4492  
<https://arts.ucdavis.edu/sanmartin>





**Kimcherie Lloyd, Professor**  
Director of Orchestral Studies  
Director of Undergraduate Studies  
Music Director – UofL Opera Theater  
National President – CODA  
School of Music  
kimcherie.lloyd@louisville.edu

August 2, 2021

Dr. Lisa Garner Santa, Interim Director  
Texas Tech University School of Music  
J.T. & Margaret Talkington College of Visual and Performing Arts  
2624 W 18<sup>th</sup> St.  
Lubbock, Texas 79409

Dear Dr. Santa

My name is Kimcherie Lloyd. I hold the rank of full professor in the School of Music at the University of Louisville where I am the Director of Orchestral Studies and Opera as well as Director of Undergraduate Studies. It has been an honor and a privilege to review Dr. Peter Fischer's materials for promotion to full professor in the School of Music at Texas Tech University. I have had the opportunity to review his complete materials as well as the TTU Tenure and Promotion documents. I have used the following from your faculty handbook as a guideline for my review:

Professor [promotion/comprehensive performance evaluation]

1. Continuing evidence of excellence in teaching.
2. Documented evidence that the candidate has achieved a position of distinction in the profession as scholar, through major publications; as an artist-teacher, through performances having national or international significance and the ability to attract outstanding students to the studio; as a composer or theorist, through compositions of major significance or scholarly works in analysis; or as a pedagogue, through the development of nationally used teaching material and national prominence as a lecturer, consultant, or workshop director.
3. Evidence of a clear and continuing record of significant involvement in the University's graduate programs through such activities as teaching of graduate courses, service on thesis or dissertation committees, or supervising graduate students.
4. Evidence of service to school, college, university, or profession.

(Faculty Handbook, 8.18.12; p. 26)

From my review of Dr. Fischer's syllabi provided in his materials, I believe him to be a thoughtful, student-centered teacher, both in composition and music theory, who is keenly aware of the standards that the students need to achieve for success in the field of music. His goal to

University of Louisville • Louisville, KY 40292  
P: 000.000.0000 F: 000.000.0000 E: user.name@louisville.edu W: louisville.edu

create, “lifelong learners, lifelong creators” is inspiring as we all prepare for the upcoming academic year. His dedication to teaching is exemplified by his on-going work with his composition colleagues revamping the undergraduate curriculum (and, as I understand, the graduate curriculum also) to the extent that students now have, “access to so many of the new kinds of music composition— they now have choices in 21 of their composition course hours to take things like recording, informatics, or more advanced computer music.” Dr. Fischer clearly understands the changing needs of the music field and is prepared to keep the curriculum relevant in a continuously changing world. His dedication to his students is also evidenced by the exceptional number of graduate thesis/dissertation committees of which he has been a member in the last thirteen years since his tenure. It is clear that Dr. Fischer has had a major impact on music students, regardless of concentration area, providing them the tools of the craft as well as a relevant and insightful experience.

With regard to Dr. Fischer’s creative output as a composer, the sheer number of new compositions since 2008 single him out as extremely prolific; thirty new works in thirteen years is extraordinary! He has had international performances/premieres in Brazil, Canada, Germany, Italy, Slovenia and Iceland as well as numerous performances state-side. Most notable are the invited premieres at the International Clarinet Association Conference, the 14<sup>th</sup> World Saxophone Congress, the International Viola Congress and the International Society of Bassists International Conference. The release of the CD of his wind ensemble works, *Dancing with the Wind* is greatly anticipated. Quite honestly, in all categories, large instrumental ensemble, choral ensemble, chamber ensemble and solo works, Dr. Fischer has continued to provide expertly conceived and profoundly intuitive works of art; he is actively growing the classical canon. Additionally, he is able to compose at a very high level regardless of the experience level of the performer or group. His works for high school ensembles, specifically choral, are as profound as his works for professional level soloists. His work at TTU shows a collegiality that is perhaps sorely missed in many institutions – there are numerous commissions and premieres by TTU faculty through which Dr. Fischer’s artistry is showcased, as well as the expert abilities of his performing colleagues – it is a win/win situation all around!

One would think that a composer of Dr. Fischer’s caliber would shirk his responsibilities with regard to service, citing the time needed for creative work or teaching responsibilities. This is not the case as Dr. Fischer is finding time to be an extraordinarily well-rounded faculty member. As I have noted earlier, he regularly serves on thesis/dissertation committees in addition to search committees, evaluative committees and most recently his upcoming tenure as a faculty senator. Prior to the pandemic, he was the driving force for the Festival of New Music that brought



**Kimcherie Lloyd, Professor**  
Director of Orchestral Studies  
Director of Undergraduate Studies  
Music Director – UofL Opera Theater  
National President – CODA  
School of Music  
kimcherie.lloyd@louisville.edu

together guest artists, faculty and students in many once in a lifetime experiences; I am certain, post-pandemic, the Festival of New Music will return with his guidance.

It is clear that Dr. Fischer exemplifies excellence in teaching, creativity and service. He is an asset to TTU, as I am sure you would agree. There simply is not room in this letter to list all of his accomplishments in each category, suffice to say that his work has been and most certainly will continue to set the standard for a full professor in the School of Music. Thank you for the opportunity to participate in this process.

Sincerely,

*Kimcherie Lloyd*

**Kimcherie Lloyd, Professor**  
Director of Orchestral Studies  
Director of Undergraduate Studies  
Music Director – UofL Opera Theater  
National President – College Orchestra Director's Association  
School of Music  
University of Louisville  
kimcherie.lloyd@louisville.edu

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P: 000.000.0000 F: 000.000.0000 E: user.name@louisville.edu W: louisville.edu



June 30, 2021

Tenure and Promotion Committee  
Texas Tech University School of Music  
J.T. & Margaret Talkington College of Visual and Performing Arts  
2624 West 18<sup>th</sup> Street  
Lubbock, TX 79409

Dear School of Music Tenure and Promotion Committee:

Thank you for the opportunity to serve as an external evaluator for Dr. Peter Fischer, who is seeking promotion to the rank of Professor. To the best of my recollection, I have never met or spoken with Dr. Fischer before, nor was I familiar with his work before this review.

Your School's criteria for promotion to the rank of full Professor state the following: "For promotion to the highest academic rank [Professor], the candidate's academic achievement and professional reputation must be superior, and should have resulted in national recognition... This rank can be earned only by a candidate who has demonstrated continued growth in, and has a cumulative record of, teaching effectiveness, substantial peer-review publication or creative activity, and professional contributions and service." Your University's general criteria further state that external evaluators "should be asked to comment on the quality of published research or creative activity of a candidate, on service to professional or other organizations, [and] on the candidate's teaching..." Because Dr. Fischer received tenure in 2008, I will confine my review of his work since that date, particularly his work in the last decade or so.

Dr. Fischer's record of Service during this period is extensive. In 2020 he was appointed Chair of the Composition area and has also helped coordinate other aspects of the composition program. He founded and coordinated the Mary Jeanne van Appeldorn Festival of New Music through 2016 and brought in notable guests, including Yarn/Wire. Running a festival like this is no small task. In addition, Dr. Fischer maintained the computer music lab from 2003-2016. From his CV, I also note that he has chaired many graduate committees, served as a faculty member on other student committees, and served on numerous School of Music committees. Beginning this fall, Dr. Fischer has been appointed to represent the Talkington College of Visual and Performing Arts at the University Faculty Senate. Finally, although his service record for the profession is smaller by comparison, Dr. Fischer curated the *Sounds!* program for the Lubbock Symphony and served as a judge on two composer competitions. Taken as a whole, Dr. Fischer's service record is laudable.

In the area of Teaching, I am not able to offer a clear assessment. Dr. Fischer teaches a wide variety of courses in the areas of composition, theory, and beginning computer music, and the syllabi included in his dossier seem both interesting and well organized. In the past year, along with his colleagues, he helped revise the composition program offerings to create greater choice for students. On his Teaching Narrative, Dr. Fischer notes that he has created and taught a course on sound design using FM synthesis. Because this particular form of synthesis is rather dated, perhaps students are introduced to more advanced and current computer music software like Max/MSP, SuperCollider, etc. in other classes. Finally, Dr. Fischer notes that his "overall evaluations for every year are ranked near the top of the School of Music." I assume this means student and not peer evaluations. It would have been helpful to see both

student comments and evaluations as well as a comparative numerical summary for this period (in addition to any peer and/or Dean's reviews if those are available). Nevertheless, given how many student committees Dr. Fischer has served on, I surmise that he is a popular and well-respected teacher.

Finally, in the area of Research, Dr. Fischer has been highly active as a composer since 2008, writing some 30 new works since receiving tenure, including major compositions such as concerti and pieces for orchestra and wind ensemble, as well as chamber and choral works. Although many of Dr. Fischer's works and performances are associated with TTU, this is not unusual, and there are notable and significant national and international performances, including a commissioned chamber opera by the Toronto Chamber Opera and performances in Iceland and Slovenia as part of international conferences, among others. I note too a commission and premiere of a 30-minute Piano Quartet by the Ames Piano Quartet. Dr. Fischer is also releasing a commercial CD of his wind ensemble works on the London-based Toccata Classics label this summer.

Given Dr. Fischer's output, I'm a little surprised there aren't more commercial recordings of his music available; his CV lists no other recordings to date. Moreover, I can find no website for Dr. Fischer other than his TTU page and a website labeled [www.peterfischermusic.com](http://www.peterfischermusic.com) that links to his external evaluation dossier. For someone active in the field and seeking promotion to full Professor, the lack of more widely available recordings and a professional website are unfortunate omissions. In terms of other areas of his Research, Dr. Fischer has a solid track-record in grant applications and successful funding. He's also given presentations on his music at schools around the country, and has received several national prizes for his music, including a Grand Prize in 2008 by the International Society of Bassists and a selection as finalist in the well-known Ithaca College National Choral Contest.

It was a pleasure to review Dr. Fischer's scores and listen to his recordings. He has a keen ear for color, orchestration, and harmony, and there's a wonderful lyricism and drama in his music I find compelling. In particular, I was struck by his beautiful choral works. He has a real gift for text setting and the pieces are sensitively wrought for voice. Finally, his scores are beautifully engraved and the notation is meticulous. All of this leads me to hope that Dr. Fischer's music continues to become more widely available. I'm glad to know of his substantial longer-term projects, including the *Evolution of Gaia*.

Although I couldn't review Dr. Fischer's teaching record to the extent I might have liked, it's clear that his overall work is excellent, and that he has met TTU's criteria for promotion to full Professor. I am happy to recommend him for such. Should you have any questions or require any additional information, please feel free to contact me.

Sincerely,



John Fitz Rogers  
Professor of Composition  
Composition Program Coordinator  
University of South Carolina School of Music  
Music Composition Faculty, Vermont College of Fine Arts  
[jrogers@mozart.sc.edu](mailto:jrogers@mozart.sc.edu); 803-576-5753

July 30, 2021

Dr. Lisa Garner Santa  
Interim Director  
School of Music  
Texas Tech University  
P.O. Box 42033  
Lubbock, TX 79409

Dear Dr. Santa:

I am happy to serve as an outside reviewer for Dr. Peter Fischer as he is considered for promotion to the rank of Professor at Texas Tech University. My acquaintance with Dr. Fischer is the result of a professional collaboration. In February 2016, the Ames Piano Quartet (then known as Amara,) of which I am the cellist, gave dual premieres of Dr. Fischer's *Piano Quartet* at Texas Tech University and at Iowa State University. This collaboration came about through the offices of a mutual friend, TTU violin professor John Gilbert. I had met Dr. Fischer only once and briefly before setting to work on his *Piano Quartet*.

Dr. Fischer's early compositional voice is, to my ear, generally characterized by a complex lyricism and continuous development. For a time, it seemed that he moved away from this style towards simpler, more homophonic textures, particularly in the *Trumpet Concerto*. With his most recent works (*Firedance*, *The Universe Cantos*) he has achieved an admirable synthesis of these elements, adding more elemental rhythmic elements but retaining his essential lyricism. The result is music that shows an unquestionably individual voice yet is never simply baffling to the listener.

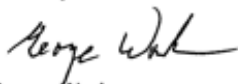
It was this combination of originality and accessibility that led to my initial interest in Dr. Fischer's music. On hearing from Dr. Gilbert that Dr. Fischer had a piano quartet in progress, I urged him to complete it, indicating that I believed my quartet would be interested in performing it. Upon reading through the completed score, my colleagues concurred, and accordingly gave the two first performances in February of 2016. In my opinion, Dr. Fischer's *Piano Quartet* ranks with the very best new pieces that we have premiered, which include works by such noted composers as Lee Hoiby and George Tsontakis. It is my sincere hope that we have many more opportunities to perform and perhaps record it in the coming years.

In the time since writing the *Piano Quartet*, Dr. Fischer has produced an abundance of notable new works, including *The Universe Cantos*, *Firedance*, and the *Piano Concerto*. Increasing recognition has followed, including performances of Dr. Fischer's work in Iceland, Canada, Brazil, Germany, and the Vatican among others. International recognition on this level constitutes clear evidence that Dr. Fischer is deserving of promotion to the rank of Professor. Dr. Fischer's various awards, most notably the Grand Prize from the International Society of Bassists David Walters Composition Competition and the Third Prize at the International Musica Domani Competition, further validate his stature as an outstanding composer.

As part of the premiere of the *Piano Quartet*, Dr. Fischer was invited to give guest presentations to music history and music theory classes at Iowa State. I found his presentations concise and well-organized, and he himself to be an animated and engaging lecturer. His work revamping and reorganizing the composition curriculum at TTU has been extensive and notable. His high evaluation scores, sample syllabi and the long list of DMA and PhD students for whom he has served as the primary mentor also speak well of his abilities as a teacher.

In summary, I believe Dr. Fischer to be both an outstanding composer and an exemplary teacher. I heartily endorse his promotion to the rank of Professor based on my evaluation of his materials, but even more on the experience of having worked with him first-hand.

Sincerely,

A handwritten signature in cursive script, appearing to read "George Work".

George Work  
Professor of Cello  
Iowa State University  
Cellist, Ames Piano Quartet

# **FIVE:**

## **BASIC INFORMATION**



Office of the Provost

Box 42019  
Lubbock, TX 79409-2019  
(806) 742-2184

May 26, 2004

Dr. Peter Fischer  
616 Berkeley Ave.  
Alamosa, CO 81101

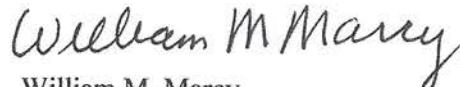
Dear Dr. Fischer:

It is a pleasure for me to extend a formal invitation to you to join the faculty of Texas Tech University. The appointment for which you have been recommended is at the rank of Assistant Professor, tenure track, in the School of Music, College of Visual and Performing Arts, with a salary of \$45,000.00 for the period September 1, 2004 through May 31, 2005. Pay periods and monthly distribution of faculty salaries are explained on the Office of the Provost website@  
[www.provost.ttu.edu/faculty-letter.pdf](http://www.provost.ttu.edu/faculty-letter.pdf).

Please let me know of your willingness to accept this offer by signing the bottom portion of this letter and returning it by June 10, 2004 to the attention of Barbara Bowley.

We look forward to your being on campus.

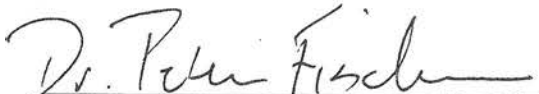
Sincerely,

  
William M. Marcy  
Provost

WMM/bb

xc: Dean Garry Owens  
Wayne Hobbs  
Laura Delha

ACCEPTED:

  
Dr. Peter Fischer

# TEXAS TECH UNIVERSITY

School of Music

Box 42033

Lubbock, TX 7909-2033

(806) 742-2270

FAX (806) 742-2294

April 21, 2004

Dr. Peter Fischer  
Texas Tech University  
School of Music  
P.O. Box 42033  
Lubbock, TX 79409

Dear Dr. Fischer:

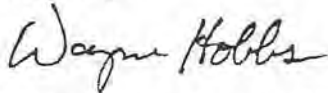
I am pleased to recommend that you be appointed to a position within the School of Music at Texas Tech University.

The position for which I have recommended you is an appointment as Assistant Professor of Music (theory and composition). Your teaching assignment will include instruction in music theory and composition courses. It is expected that you will continue professionally appropriate creative activities or research and participate in normal faculty service. This is a tenure-track appointment with a salary of \$ \_\_\_\_\_ for the academic year.

I am eager for you to join the School of Music faculty as of August 23 (instruction begins August 30, 2004). We are very much looking forward to your joining the School of Music family in a more permanent capacity.

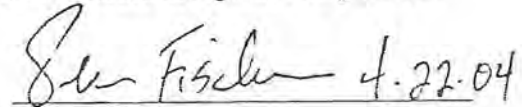
Congratulations!

Sincerely,



Wayne Hobbs, Interim Director  
School of Music

Please sign and return this original letter.  
Signatures indicate acceptance of position.

  
Peter Fischer Date

  
Wayne Hobbs Date

## Basic Information for Peter Fischer

- a. Date of employment: **August 23, 2003; August 23, 2004**
- b. Rank and title: **Associate Professor of Theory and Composition**
- c. Highest degree: **Doctor of Musical Arts**
- d. Terminal degree for this position: **Doctor of Musical Arts**
- e. Special qualifications: **Not applicable**
- f. Experience in other institutions of higher education:  
**Associate Professor with Tenure, Adams State College, 1995-2003**  
**Visiting Instructor, Louisiana State University, 1993-4**
- g. Nature of initial assignment:  
**Visiting Assistant Professor (theory and composition), September 2003**  
**Teach theory courses (undergraduate and graduate)**  
**Teach composition lessons (graduate and undergraduate); teach related seminars**  
**Teach computer music and technology**
- h. Changes subsequent to employment:  
**Re-appointment — Assistant Professor, September 2004**

Degrees completed:

University	Degree	Date Conferred
Louisiana State University	Doctor of Musical Arts	May 1996
Eastern Illinois University	Master of Music	August 1989
Illinois Benedictine University	BM Music Composition; BA Literature and Communications	May 1983

Promotions granted: **at TTU**

- a. Date: September 2008, from Assistant Professor to Associate Professor
- b. Number of calendar months from last promotion until beginning of this semester: 156

Percent of time allocated to teaching, research, and service in current position:

\_\_\_\_\_ % Teaching                      \_\_\_\_\_ % Research                      \_\_\_\_\_ % Service

i. In support of this recommendation:

Percent of assignment to teaching (average for last 3 years): \_\_\_\_\_ %,

Teaching load last 4 semesters, excluding summer:

Spring 2021

VP	MUSI	Fischer, Peter	1.00	MUCP	1202	001	2.00	4	PRI	
VP				MUCP	2202	001	0.50	1	PRI	
VP				MUCP	3202	001	1.00	2	PRI	
VP				MUCP	5309	002	0.50	1	PRI	
VP				MUSI	7000	014	3.60	3	IND	
VP				MUSI	8303	019	0.99	1	IND	
VP				MUSI	8303	030	0.99	1	IND	
		Chairperson/Area Coordinator (7.o)					2.00			
		Dissertation/Thesis Committee Members (7.i)					0.50			
		7.o (Area Chair for Composition) 2, 7.i (Thesis and Dissertation Committees – Nguyen) .5								
VP	MUSI	Fischer, Peter					12.08			

Fall 2020

VP	MUSI	Fischer, Peter	1.00	MUCP	1201	001	1.00	2	PRI	
VP				MUCP	2201	001	1.00	2	PRI	
VP				MUCP	3201	001	1.00	2	PRI	
VP				MUCP	5308	002	0.50	1	PRI	
VP				MUSI	7000	018	0.90	2	IND	
VP				MUSI	8301	002	0.99	1	IND	
VP				MUSI	8302	004	0.99	1	IND	
VP				MUSI	8303	009	0.99	1	IND	
VP				MUTH	5300	001	4.50	20	IND	
		Chairperson/Area Coordinator (7.o)					2.00			
		7.o (Area Chair for Composition) 2								
VP	MUSI	Fischer, Peter					13.87			

Spring 2020 Faculty Development Leave

Fall 2019

VP	MUSI	Fischer, Peter	1.00	MUCP	1201	001	0.50	1	PRI	
VP				MUCP	2201	001	1.00	2	PRI	
VP				MUCP	3202	001	0.50	1	PRI	
VP				MUCP	4201	001	1.00	2	PRI	
VP				MUCP	4341	001	0.60	1	IND	ZP
VP				MUCP	5308	001	0.50	1	PRI	
VP				MUCP	6000	001	2.40	2	THS	
VP				MUSI	8301	001	0.99	1	IND	
VP				MUSI	8303	001	1.98	2	IND	
VP				MUTH	5300	001	4.50	9	IND	
VP	MUSI	Fischer, Peter					13.97			

Student advising activities and responsibilities:

**Committee Chair of Graduate Students (graduated)**

**Post-tenure:**

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 Bruehlhart, MM, Composition, 2009  
Benjamin Brooks, DMA, Composition, May 2008  
Il-Joo Lee, DMA, Composition, August 2008

**Pre-tenure:**

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**

**Post-tenure:**

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  
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.  
Montazerighajverestani, Ali, DMA Composition, December 2016

Chung Ying Kuo, DMA, Composition, Spring, 2015  
Alexander Norris, MM (violin) 2015  
Jaeyong Lee, DMA, Piano Performance, May 2014  
Patrick Moore, MM, (Percussion), Sp. 2011  
Deanna Kramer, MM, Vocal performance, October 2009

**Pre-tenure:**

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

Society of Composers, TTU Student Chapter, Faculty Advisor

For chairperson's response: Compared to other teaching assignments in the department, this applicant's load has been:

High \_\_\_\_\_ Average \_\_\_\_\_ Low \_\_\_\_\_

# **SIX:**

## **TEACHING EFFECTIVENESS**

## Teaching Statement

I am entering my twenty-eighth year of teaching music theory and composition at the college and university level. Tenure and promotion at TTU were applied for in 2007 and granted in the spring of 2008. My position was originally a split-position with the teaching load divided somewhat equally between theory and composition. After Dr. van Appledorn retired in 2008, I took on more responsibilities in composition, though with consistent teaching in the theory area.

My philosophy of teaching is always multifaceted and includes the following principles:

- to provide the best learning experience for the most students
- to make the student experience an adventure of discovery and learning
- to create lifelong learners, lifelong creators
- to understand the *craft* of composition, the ability to create apart from inspiration
- to understand structure, especially complex structures, even if that means the absence of such
- to try my best to create an atmosphere of excitement for the subject at hand
- to approach every student with care, understanding, and inspiration
- a holistic approach that weaves teaching and learning

The individual lessons in composition are always geared to help composers gain the knowledge, experience, discipline, and craftsmanship to succeed in the field. Composers should be able to create in a variety of styles, and so they are required to explore numerous musical languages, as well as numerous formal schemes—often outside the kinds of music with which they are comfortable. Undergraduate and graduate instruction always involves mentoring with the idea that they will in turn become mentors to the people in their own sphere of influence or teaching. A major goal is to develop a discipline for composing even when the creative “muses” are absent—a process that involves the ability to craft music at the highest level apart from the epiphanies of intuitive creation. The life of a composer, whether teaching, freelance, film scoring, or any of the myriad niches we find, means a necessary ability to “make” music at virtually any time. This is a skill I have learned and nurtured over many years and teach to all my students.

Classroom teaching is approached as not just a learning experience for my students, or a lecture, or an innovative technological session, though these may indeed be very important and even essential, but that my students learn *how* to learn. One of the primary goals is to show them the beginnings of numerous paths, that they may continue the journey without me.

Teaching is also a growing and learning experiences for myself. If any students don’t understand a concept, then my first inclination is to assume that I did not teach it clearly or in the right way or with enough time; and so, I am always striving to comprehend how *I* understand principles of my subject matter and how they can be approached in different ways. It is important also, to know how to place limits on the concept of multifaceted explanations—one must be careful not to overwhelm students with so many ways of thinking on a subject that they cannot easily sort out the means of successfully mastering the subject—particularly at the undergraduate level.

Some discussion on curriculum and courses in composition: in 2010, new courses were developed in collaboration with my colleague—Computer Music I and II, and a course on contemporary composition—Music After 1945. In just the last year as the composition program became its own “area,” my colleagues and I revamped the undergraduate curriculum to allow access to so many of the new kinds of music composition—they now have choices in 21 of their composition course hours to take things like recording, informatics, or more advanced computer music. Master’s and doctoral programs are undergoing a similar change. Additionally, I designed and taught a course in sound design using frequency-modulation synthesis (FM). The course involved building and shaping software “instruments” from fundamental wave forms interacting with each other in planned and unplanned ways and then used to compose computer music pieces.

Overall evaluations for every year are ranked near the top of the School of Music. I take great pride in the energy and enthusiasm brought to every class. There is a great responsibility to show students the possibilities that knowledge can bring, and to do this in ways that help them discover some of this knowledge through themselves and through their own discipline and responsibility. I try to push the average student to higher levels, while providing opportunities within the regular class structure for gifted students to excel.



**PEER EVALUATION OF TEACHING,  
5<sup>TH</sup> YEAR SUMMARY  
N/A**

# **STUDENT EVALUATIONS**

## **(QUANTITATIVE RATINGS AND QUALITATIVE COMMENTS)**

# Evaluations Summaries: Quantitative Ratings

## Peter Fischer, Associate Professor of Music Theory and Composition

*Information compiled from the Department of Institutional Research  
and Information Management and Smart Evals*

### Recent course examples

#### On-line Zoom course

**Texas Tech University**  
Fall 2020, MUSI MUTH 5300 Harmony/Voice Leading Section 1  
Instructor: Fischer, Peter (Primary)



There were: 20 possible respondents.

	Question Text	N	Avg	MUSI Avg	Col Avg	Sch Avg	Str Agree	Agree	Neutral	Disagree	Str Disagree
1	D1 Instructor followed specified objectives	12	4.9	4.4	4.5	4.5	92%	8%	0%	0%	0%
2	D2 Instructor was effective	12	5	4.2	4.3	4.3	100%	0%	0%	0%	0%
3	D3 Course a valuable learning experience	12	4.9	4.1	4.1	4.3	92%	8%	0%	0%	0%
4	D4 Instructor interaction appropriate	12	4.9	4.1	4.2	4.2	92%	8%	0%	0%	0%
5	D5 Technology used was appropriate	12	4.9	4.3	4.3	4.4	92%	8%	0%	0%	0%
6	D6 Information available helped solve technical problems	12	4.8	4.2	4.2	4.3	83%	8%	8%	0%	0%
7	D7 Effective documentation for accessing electronically-delivered material	12	4.8	4.3	4.4	4.4	75%	25%	0%	0%	0%
8	D8 Registration procedures ran smoothly	12	5	4.4	4.4	4.5	100%	0%	0%	0%	0%
9	D9 Advising available/adequate	12	4.8	4.2	4.2	4.3	92%	0%	8%	0%	0%

#### F2F

**Texas Tech University**  
Fall 2019, MUSI MUTH 5300 Harmony/Voice Leading Section 1  
Instructor: Fischer, Peter (Primary)



There were: 9 possible respondents.

	Question Text	N	Avg	MUSI Avg	Col Avg	Sch Avg	Str Agree	Agree	Neutral	Disagree	Str Disagree
1	1 Instructor followed course objectives	7	5	4.6	4.6	4.5	100%	0%	0%	0%	0%
2	2 Overall Instructor effectiveness	7	5	4.6	4.5	4.3	100%	0%	0%	0%	0%
3	3 Course a valuable learning experience	7	4.9	4.5	4.4	4.3	86%	14%	0%	0%	0%

### Representative numerical

*Summary Evaluation Averages; more details are available in Appendix 14*

<b>Summer 2020</b>	<b>MUTH 5300</b>	<b>4.70</b>
<b>Spring 2020</b>	No Courses	<b>Total Summary</b>
<b>2016-2019</b>	One-on-one	<b>Lessons</b>
<b>Fall 2015</b>	All Courses	<b>Total Summary</b>
<b>Fall 2014</b>	All Courses	<b>Total Summary</b>
<b>Spring 2014</b>	All Courses	<b>Total Summary</b>
<b>Fall 2013</b>	All Courses	<b>Total Summary</b>
<b>Spring 2013</b>	No Courses	<b>Total Summary</b>
<b>Fall 2012</b>	All Courses	<b>Total Summary</b>
<b>Spring 2012</b>	All Courses	<b>Total Summary</b>
<b>Fall 2011</b>	All Courses	<b>Total Summary</b>
<b>Spring 2011</b>	All Courses	<b>Total Summary</b>
<b>Fall 2010</b>	All Courses	<b>Total Summary</b>
<b>Spring 2010</b>	All Courses	<b>Total Summary</b>
<b>Fall 2009</b>	All Courses	<b>Total Summary</b>
<b>Spring 2009</b>	All Courses	<b>Total Summary</b>
<b>Fall 2008</b>	All Courses	<b>Total Summary</b>

\*Unavailable for anonymity

## Representative Qualitative Comments

### Fall 2020, MUSI MUTH 5300 Harmony/Voice Leading Section 1

Great class and great teacher. Though it moves quickly, I was able to learn a lot of material in a short amount of time. The outcome is that I understand how to apply this material to analysis better than I did when I was an undergrad studying it for the span of three years. Thank you!

### Summer 2020, MUTH 5300 Harmony/Voice Leading with AP Primer

Kudos to Dr. Fischer! Music Theory is a difficult subject and he was able to teach it on zoom with finesse and ease. Dr. Fischer communicated efficiently with his instructions and was very helpful when I needed it. Dr. Fischer made me feel comfortable with the course even though there were some days that I found challenging. Dr. Fischer was very welcoming to each student and very friendly each day during class. The course content and homework assignments were appropriate and never too much.

### Fall 2020, MUTH 5300, Harmony/Voice Leading

Mr. Fisher is an amazingly kind professor, always able to respond to any question or help we needed at understanding anything.

### Fall 2015 MUCP 3201 Composition: (all courses/all sections)

- Dr. Fischer was great at allowing me the freedom to pursue diverse areas of composition while still providing guidance at every turn. He fostered a positive and safe space for creativity. Really valuable class!
- Wonderful teacher. He's very helpful and encouraging when working with students and very knowledgeable about composing, arranging, and orchestration. He individualizes his teaching style and goes above and beyond in preparing his students as composers.
- Dr. Fischer is really good at giving direction for my work without outright telling me what to do with it. Essentially helps identify what my options are when composing but leaves enough room to still have creative freedom.

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- Dr. Fischer is really good at giving direction for my work without outright telling me what to do with it. Essentially helps identify what my options are when composing but leaves enough room to still have creative freedom.
- Peter Fischer is a fantastic teacher & mentor.

### Spring 2015 Music Composition (all courses/all sections)

- Dr. Fischer challenges the student to grow and achieve goals throughout the semester. He is an outstanding professor and tailors the course to the individual needs of the student. Dr. Fischer allows the student to explore new horizons while giving positive and constructive criticism. His support allows the student to push the limits of composition and not feel restrained by normal compositional standards. Dr. Fischer is truly an asset to both the Dept of Music and to Texas Tech University. Outstanding in all areas; he has exceeded all my expectations of the class.

### Spring 2008 MUTH 1304-004 Music Theory

- Dr. Fischer has a rare talent of making theory interesting.
- Great teacher, extremely effective.
- I love Dr. Fischer's class. He is one of the best teachers I have ever had. I get so much out of his class and I'm so glad I'm in it. I wish he taught more levels of music theory classes; he really knows his stuff.
- Dr. Fischer did an amazing job of making sure each one of us knew the information. I learned so much from the class.
- Dr. Fischer is a great instructor who takes the time to make sure everyone understands the material. He's always willing to make time. The way he delivers the material is awesome! It's easy to understand & to the point & is always backed w/several examples! ☺

*A more complete listing of comments is available in Appendix 14*

**SEVEN:**  
**RESEARCH / CREATIVE SCHOLARSHIP**

## Research and Creative Activity Narrative

My research and scholarly activities are creative in nature and mostly take the form of original music compositions. I maintain a prolific pace of compositional activity in my years at TTU. I completed 30 new compositions in this post-tenure period, many of which are substantial multi-year works. Performances include international, national, regional, and local, and include international and national conferences and festivals. Every year saw major accomplishments and new works produced and disseminated. Not all can be part of this narrative, but the high points are as follows.

International performances include my five-movement *Ballet of Magical Beings* for wind ensemble, in Tatuí, Brazil at the Banda Sinfônica do Conservatório de Tatuí; a commissioned chamber opera, *O D'Amarti O Morire*, staged and premiered by Toronto Chamber Opera Productions in 2008. Choral works premiered in tours of Germany (*O Magnum Mysterium*), and Italy (*Peace I Leave with You*)—this later is important because it received a Vatican Premiere as part of a Mass in St. Peter's Basilica by the Florida Gulf Coast University Chamber Choir. This is in addition to previously premiered works at the 14th World Saxophone Congress in Slovenia and the International Viola Congress in Reykjavík, Iceland. International conferences in the US of note for invited or refereed premieres include the International Clarinet Association Conference for the Sonata for Clarinet and Piano, the International Society of Bassists International Convention, for the Sonata for Contrabass and Piano.

Major large ensemble works were many, and of note are *The Universe Cantos*, for large orchestra, premiered in the spring of 2021—composed in one year—a most compacted timeframe for a work this large and complex—it is 37 minutes and in five movements. The 34' Piano Concerto—completed in 2019 and scheduled for an October 2020 premiere and recording session at the new Buddy Holly Center was postponed because of the pandemic until 2022. It still represents a significant and major new work. A three-movement Trumpet Concerto (20'), recorded with Jens Lindemann as soloist in 2017, will be included on a forthcoming CD. My Violin Concerto was premiered in 2014 with orchestra. Two energetic works, *Primordial*, for large orchestra (11'30"), and *Firedance* (12'), for wind ensemble, were both premiered and recorded (2018 and 2019).

Important refereed works were included in national and regional Society of Composers, Inc (SCI) conferences: *Twilight*, for SSAATTBB choir at the national conference in South Carolina, my entire four-movement Flute Sonata at the national conference in Dallas/Fort Worth, *Cobalt Blue* for saxophone and piano at the regional conference at Florida State University, and *Fantasia for Clarinet and Piano* at the regional conference in San Antonio. It is important to note that these primary composition conference venues are international in scope. Other works at festivals and conferences include *Gryphons and Unicorns*, *Two Dances for Wind Ensemble*, at the Tutti International Music Festival at Denison University; and *Cobalt Blue* (alto sax/piano), performed at the Single Reed National Conference in Arizona.

Noted prizes, publications, and awards include the Sonata for Contrabass and Piano, awarded the coveted Grand Prize for the 2008 International Society of Bassists/David Walter Composition Competition; *I Would Live in Your Love*, for choir, was a finalist at the prestigious Ithaca College National Choral Contest; and Notturmo II for solo piano was awarded Third prize at the International Musica Domani Competition. *Strange Voices Sing Among the Planets* was published by Colla Voce Music, which is one of the premier publishers of choral music throughout the United States. It is under the prestigious Tony Thornton Choral Series. Plans are to add two more works as Dr. Thornton wants to feature three. One will be a new commission. I was selected as a TTU Integrated Scholar for 2017 by the Provost—this is a major internal award at TTU, and which in part exemplifies faculty who “*are not only outstanding in teaching, research, and service, but they are also able to generate synergy among the three functions.*”

Choral works were a major part of my post-tenure work with 11 new works—apart from the ones mentioned above, highlights include *Shine*, for SATB, cello, and piano, commissioned, premiered, and recorded by the University of Pittsburgh-Greensburg Chorale for inclusion in a film; *Take My Hand*, a complex 8-minute unaccompanied work premiered by Alan Zabriskie and the University Choir (TTU); and *Peace*, another major 8-minute work for choir and piano, scheduled for a premiere at the University of Arizona next year.

Important national performances include a commission and premiere of my 30' Piano Quartet by the internationally renowned Ames Piano Quartet, with over a dozen CDs to their credit—a recording to include on a CD is planned for 2021. The chamber opera, *O D'Amarti O Morire* (noted above) was given a US premiere by faculty members at the University of Delaware in 2012.

A CD, *Peter Fischer: The Complete Works for Wind Ensemble*, is being pressed and printed in August 2021, and is through Toccata Classics, London. It represents 15 years of wind ensemble works and recordings. Another CD of chamber music has the Clarinet Sonata recorded, with plans for recording the Piano Quartet and the Flute Sonata.

A supplemental narrative with short explications of year-to-year accomplishments is an important guide to the 13 years of research and creative activity is included as an addendum to the dossier.

**EIGHT:**  
**PROFESSIONAL SERVICE**



## Service Narrative

Service to the School of Music, the College, the University, and the Profession are detailed in the curriculum vitae. This narrative will consider some of the larger service engagements.

One of the highlights of my service started at the beginning my appointment in 2003, where I realized that for various reasons, a long-standing tradition of new music festivals had dissolved in the 1990's. I founded and became the coordinator and director of the Mary Jeanne van Appledorn Festival of New Music, named after TTU's famous and longstanding faculty member who ran the previous festivals for decades. The renewal of the festival began in March of 2005 and by 2006 had grown to a multi-concert, multiple day festival highlighting either headliner composers or performing groups. The festival ran ten times through 2016, and featured our major ensembles (orchestra, choir, wind ensemble), as well as important chamber concerts. The year 2011 saw the powerful collaboration between School of Music areas, featuring numerous faculty and students coming together in the presentation of Stravinsky's *Les Noces*. The work is a complex organizational feat with choir, percussion, the four grand pianos (needing two additional moved into the hall). Because of the complexity and forces, the work is rarely done, even in the larger-city venues—and we brought it to TTU. The festival events became a staple of the music year in West Texas, bringing new music and powerful contemporary standards to the stage.

TTU student composers were featured in every one of the festivals, either through a separate concert and/or through the invitation of a contemporary performing group where our students compose a work for the specified instrumentation in the fall and a live performance/recording session is part of the festival in the spring—Yarn/Wire was particularly successful in 2016.

Maintaining the Computer Music Lab was an ongoing service for my first 13 years (2003-2016). The Computer Music Lab originally was an old-school series of patch bays and floor-to-ceiling rack-units for all the hardware modules that were originally part of the lab. I rewired those several times before finally dismantling the array in the summer of 2010 as the technology shifted to software-based synthesis, sequencing, and effects units. As the evolution took place, I was responsible for installing, maintaining, and wiring the new equipment, and troubleshooting.

As an important service to the profession, I was invited be program director and curator for the *Sounds!* Chamber Music Series through the auspices of the Lubbock Symphony Orchestra. For three concerts over 1.5 years I was to develop a concept for each concert and suitable repertoire for two rehearsals and a performance, and to collaborate with community light and sound artist Scott Faris, whose crew provided film, design lighting, and sound reinforcement.

One of my adjudications of note was for the Texas Music Teachers Association Composition Contest, and involved a month-long process during February-March 2021 of judging 23 works in four categories, including two 40-page string ensemble works. Analyzation of each work was required and then written narratives of each comprised of six different categories.

Additional School of Music service of note include chairing the successful search committees and serving on successful search committees. Committee membership on the Primary Unit Evaluation Committee (PUEC—yearly) and the Formal Evaluation Committee (FEC—third year and tenure) for four of my colleagues and chair responsibility for two. TRAC-DAT, 2009-2016, for the composition part of the theory/composition area—for college/university accreditation database, yearly reports and data entry, area assessment and tracking of outcomes. I also served as tech-engineer for students and colleagues every semester through 2018 (15 years), including simple audio playback, but also microphone/audio mixing, multispeaker systems, and interactive live music mixing. Overview and restructuring of composition curriculum, several different times, but the most important is the one undertaken just this last year (2020-21), in collaboration with colleagues Jennifer Jolley and Hideki Isoda (also mentioned in the teaching narrative). A new flex undergraduate curriculum designed, and proposal sent to SOM administration in spring 2021. Master's and doctoral curriculum changes with the addition of new computer music courses, recording, informatics, and diversity/inclusivity examinations of contemporary composers. Finally, I ran to represent the Talkington College of Visual and Performing Arts in the Faculty Senate and was elected to a three-year term starting in the fall of 2021. Other service items are listed in the CV.

# **NINE:**

## **PROFESSIONAL GOALS**

## Professional Goals Statement

The importance of goals and more importantly, attainable goals cannot be understated. They give purpose and structure to what might be seen as a somewhat nebulous creative set of ideas. I have always thought well ahead to the music I want to create—both in near-term goals, but also in the long term. To that end, the following are planned.

The near-term goal in my compositional creative activity is the continued work on the major project, *Evolution of Gaia*, a work for dance, music, and film—and ongoing for the last several years with more intensive effort this last year (2020-21). The project is based on my idea of an evening length dance/music/film creation on the subject of Gaia. I have an equal creative partner, Dr. Ali Duffy (TTU Dance), and we have an additional partner, film artist Melissa Pihos. The project represents a significant interdisciplinary collaborative effort with Fischer, music lead (composing acoustic music, computer music, and sound design); Duffy as dance lead (choreography, set design, costuming, staging); and Pihos (Valdosta State University) as film lead (also part of dance). An NEA grant proposal of \$34,000, co-written by Fischer, Duffy, and Kelsie Jackson, as a University single submission is in process, and further applications for grants of \$50,000, \$15,000, and \$5,000 have applications completed, with more to come. The project is an enormous undertaking with significant funding needs. We plan to have multiple performances and a professional documentary with interviews, rehearsals, behind the scenes, and the performance itself, all for dissemination through DVD distribution and streaming services. Outreach to local underserved middle and high-school populations are already planned, with goals to take in whole or in excerpts to conferences, especially the international TMTA conference. Community collaboration is also achieved as the performance is planned through Flatlands Dance Theater and its auxiliary affiliations. We have already set a premiere at the Louise Hopkins Underwood Center for the Arts, for November 2022.

Longer term goals are substantial and ambitious. The first ones listed are ones for which there is much compositional work already completed. First, a multi-movement 30-35' Double Concerto for Saxophone, Piano, and Orchestra. Hundreds of pages of handwritten manuscripts exist and many of these have been entered into computer notation programs. Second, is a Concerto for Violoncello and Orchestra—also with many pages of manuscript completed and computer notation entered. Each could see 1.5 to 2 years to complete. Chamber music works in progress (again with manuscript and computer notation in various stages) include a 30-minute Violin Sonata that will be part of a national consortium, and a 20-25' Bassoon Sonata, this latter has less sketches, but some work is completed. A second violin and piano work is in sketch form also. A Viola Concerto for Electric Viola and Computer/Electron music will be extracted from material composed for the *Gaia* dance project—a national consortium is being developed already. The work I just completed for the *Sounds!* chamber concert, *Sing Softly in the Cathedral*, will be expanded to three movements with talks underway for premiering the entire work in Costa Rica in the next two years.

Complete the nearly finished CD project for my collected wind ensemble works, and then pursue two additional projects—one for chamber works and one for my concerti. YouTube contributions of video performances will continue to be added, and additionally, the time-consuming task of creating video scores synced to audio.

Teaching goals are always constantly reexamined as my learning of new works and new composers brings fresh voices to my classroom and my individual lessons. This will be enhanced through conference and festival attendance, invited composers for our new music festival, and invited composers through our applied colleagues. Additionally, teaching will be enhanced as the Composition Area finalizes the new proposed curriculums for all areas of student learning—undergraduate being the one with the most changes. We hope that these changes will also make us much more attractive to prospective students and thus an excellent new recruiting asset.

Goals that involve service are already underway, with my election to the Faculty Senate and duties set to begin in the upcoming fall. I would like to find ways to involve myself more with service to the College of Visual and Performing Arts.

The Mary Jeanne van Appledorn Festival of New Music, of which I am the founder and director, will be reinstituted over the next two years. We have begun preliminary discussions and many of those were put on hold for pandemic reasons, but I am anxious to get back to doing what music should do—come together in collaboration to make music, and to do this through colleagues around the country and around the world.

**TEN:**

**APPENDIX**

**ANNUAL REPORTS**

**AND**

**ASSESSMENTS**

**Annual Faculty Report  
January 1, 2020 - December 31, 2020**

**Dr. Peter Fischer  
Music  
R00514744**

**Faculty Member's Statement**

**General Self Appraisal for 2020**

FDL in the Spring—worked on evening length ballet, grant writing, large symphonic work, and other sketches for long-term projects.

Teaching and research continue to be performed in exemplary fashion. Covid restrictions offered challenges that were professionally met. My research is in the creative field of music composition and 2020 was noteworthy with the completion of a monumental composition—The Universe Cantos for large orchestra. A publication of a choral work is also documented. Multiple other works, grants, and projects are discussed in the narrative. Undergraduate and graduate composition students continue to excel, and my composition studio remains above the attendance goals set out by faculty and administration. One of my doctoral students (DMA) graduated, and there were two senior recitals—one of which was an online virtual recital. Service components included graduate committee work—four doctoral defenses and three MM comprehensive exams. I was appointed the chair of the newly formed Composition Area and headed weekly meetings. Area meetings included work on curriculum and audition requirements, the later of which are now on the website. Work has also begun on a future new music festival that will incorporate all of the composition faculty's interests (2022).

**Teaching-Related Self Appraisal**

**Teaching 2020**

Statement on teaching in the time of Covid—The lack of in-person teaching is understandable and I believe I made the modality work quite well. In fact, I think I made up for the lack of seeing my students with an overabundance of enthusiasm at times. My goal was to make sure they knew I was still totally dedicated to their education and that we would find the light on the other side of this darkness where we would again be concertizing and collaborating and networking—exactly the heart of music. For my larger classes, I can often discern the levels of understanding as I am teaching by seeing their faces and interacting in a more direct manner—that is one of the things I find most noticeable in the online modality. I make sure and convey these thoughts to them as I want them to know that this is not the future and we all want to return to face-to-face teaching.

**Teaching points and explication**

I was appointed Chair of the newly formed Composition Area in the summer of 2020. Spring semester I was on FDL and had no official teaching duties. I still helped one of my seniors—Cedrik Rau—successfully complete his senior composition recital. Multiple performers helped bring this recital to the public just before spring break and the Covid shutdown. Alyssa Wixson was scheduled for her senior recital—postponed and realized online in the fall.

DMA defenses during spring—finalizing documents and preparation—March 2020—see DM. In the summer, I regularly teach a graduate music theory class for the intensive Music Education MM program. For this last summer I switched to a complete online teaching modality. The class is taught four-hours per

day for two weeks, meaning that much preparatory work was needed, as I cover an expanded version of all four semesters of undergraduate theory coupled with graduate level analysis and a pedagogical approach to teaching high school AP theory. In the month before the class started, I developed 23 PowerPoint presentations—one for each chapter of the text I use. Additional presentation materials were also developed. The class was successfully taught in Zoom.

In the fall I taught the graduate theory review course as an online Zoom class. The course was capped at 11 students, but 20 were allowed to take and although the teaching is the same, homework proved to be very time intensive with downloading, file management, the actual grading, rescanning each individual student's set of papers, and emailing each file back. Nevertheless, the course was enormously successful as well.

Individual lessons were all taught as one-on-one Zoom meetings. Once some of the tech kinks were worked out, they too were surprisingly successful.

Because of Covid we were not able to showcase our student composers in concerts—we usually have two full concerts of their works each semester—back as soon as we can.

I continue to teach using state of the art software, especially the Finale notation application, and teach all my students both basic and advanced techniques. I learned and worked with a new notation app—Muse Score—which is free—many incoming students used it in HS. I began using the notation program Sibelius for students who use the app. I am always open to new teaching strategies and will always meet with my students at times outside the scheduled ones if they need anything, as evidenced by numerous summer meetings for lessons and proposal writing, as well as winter-break lessons.

Graduate Committee Work—I chair the advisory committee, chair the dissertation committee (or thesis), and chair the defense committee for my graduate students (listed below).

Composition curriculum—decisions will need to be made about the scope and shape of the composition degree at all levels—BM, MM, DMA, and PhD. Work was begun in the fall, codifying admission standards for undergrad and grad level students—these are now up on the SOM website. New courses were proposed in the fall and work to place them in the catalogue will take place soon. A new undergraduate curriculum was worked out in the fall and will be presented to appropriate administration and faculty soon. Administrative guidance will be needed and decisions about load and assignments will also be needed. I will work with my colleagues and the Director to secure a vibrant curriculum that is aware of the changing dynamics of the field and that will attract more and better students.

## **Teaching**

### **List of Courses Taught with Enrollments**

#### **Spring TTU 2020**

<b>Course Prefix</b>	<b>Course Number</b>	<b>Title</b>	<b>Sec</b>	<b>Credit Hours</b>	<b>Enrollment</b>	<b>Eval 1</b>	<b>Eval 1 or 2**</b>	<b>Eval 11 or 3**</b>	<b>Syllabus</b>
MUAP	4190	Senior Recital	236	1	1				Y
MUCP	2202	Music Composition	001	2	1				Y

**Summer I TTU 2020**

Course Prefix	Course Number	Title	Sec	Credit Hours	Enrollment	Eval 1	Eval 1 or 2**	Eval 11 or 3**	Syllabus
MUTH	5300	Studies in Harmony and Voice Leading: AP Primer	101	3	5	4.71	4.71	4.71	Y

**Fall TTU 2020**

Course Prefix	Course Number	Title	Sec	Credit Hours	Enrollment	Eval 1	Eval 1 or 2**	Eval 11 or 3**	Syllabus
MUCP	1201	Introduction to Contemporary Music	001	2	2				Y
MUCP	2201	Music Composition	001	2	3				Y
MUCP	3201	Music Composition	001	2	2				Y
MUCP	5308	Composition	002	3	1				Y
MUSI	7000	Research	018	1	1				Y
MUSI	8301	Doctoral Performance Project I	002	3	1				Y
MUSI	8302	Doctoral Performance Project II	004	3	1				Y
MUSI	8303	Doctoral Performance Project III	009	3	1				Y
MUTH	5300	Studies in Harmony and Voice Leading	001	3	1	4.92	5.00	4.92	Y

\* Credit Hours not workload related. Variable credit course reflects minimum student credit hours available.

\*\* Spring/Summer 2014 evaluation numbers from Question 1 and 11

**Graduate Work Directed****Dissertation Committee Chair, Completed**

DeVet, Robert, "MISSA Commemorationis Omnium Fidelium Defunctorum with Analysis and Discussion of Text Setting in Masses for the Dead" (August 2012 - May 2020).  
Doctoral project successfully defended.

**Doctoral Advisory Committee Chair, In-Process**

Gonsalves, Christopher, (August 2018 - Present).  
Begun August 2018

Spruill, Brian, "untitled" (August 2017 - Present).  
Composition DMA coursework in progress

Santos, Neemias, "untitled" (August 2017 - Present).  
Composition DMA coursework in progress

**Special Curriculum Development Activities****Summer I TTU 2020**

"Studies in Harmony and Voice Leading: AP Primer," MUTH 5300-101 new format for existing course (Zoom—PowerPoint presentations of all material)

**Fall TTU 2020**

"Studies in Harmony and Voice Leading," MUTH 5300-001, new format for existing course (Zoom—PowerPoint presentations of all material, revised and expanded)

## Scholarship/Research-Related Self Appraisal

### Research and Creative Activity 2020

I was able to compose at a prolific pace and significant progress and success was made in several areas of research and creative activity. My Faculty Development Leave in the Spring played an effectual role in my ability to accomplish so much. Composition, grant writing, and research involved over three-thousand hours of concentrated effort for the year and I am grateful for the FDL that allowed a greater concentration of time for these activities in the spring. It is difficult to explain the creative journey and significance in the itemizations within DM—the narratives here were deemed necessary for explication purposes.

### 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.

<https://collavoce.com/catalog/item/strange-voices-sing-among-the-planets-43-96800>

Colla Voce is one of the premier publishers of choral music throughout the United States. Tony Thornton is currently Director of Choral Studies at the University of Massachusetts, Amherst, and maintains a prestigious choral series through Colla Voce Music. Acceptance for publication is rigorous and significant, and I worked with him to carefully edit the notation. Colla Voce Music is present at all the major national and regional American Choral Director Association Conferences (ACDA).

**CD Project.** Anticipated release in the summer of 2021. Collected Wind Ensemble works—ca. 70 minutes; Toccata Records, England

The Wind Ensemble project is near completion as much work was done in 2020. The CD will feature four major works (11 total movements). The project has spanned 15 years with the last work—*Firedance*—premiered and recorded in November 2019. Mixdown sessions and collaboration between myself and Recording Engineer Zak Denham—owner of One By One Studios, Nashville, Tennessee—occurred in the spring and in the fall of 2020. We edited *Firedance* at the studio in Nashville, and then finalized remotely. Edits for all the other tracks were completed remotely as well in 2020 and the tracks are now ready for final mastering before sending to Toccata Records, London England. The entire CD project is completely funded by me (\$7000).

### Evolution of Gaia—work for dance, music, and film—ongoing for the last two years with more intensive effort this year (2020)

The project is based on my idea of an evening length ballet on the subject of Gaia—the title is *Evolution of Gaia* and is an interdisciplinary collaborative effort with Peter Fischer, Music lead (acoustic, computer music, and sound design); Ali Duffy as Dance lead (choreography, set design, costuming, staging); and Melissa Pihos (Valdosta State University) as Film lead (also part of dance). The decision was made to apply for the grant through a dance application. Resources and scope will be regional and national. Community outreach through workshops and demonstrations are planned as part of the project. Community collaboration is also achieved as the performance is planned through Flatlands Dance Theater and set for a premiere at the The Louise Hopkins Underwood Center for the Arts, in November 2022. The work for the NEA grant especially and then for the CH Foundation grant involved hundreds of hours of work, with dozens of meetings and hundreds of email exchanges. Grant drafts were developed and reworked by Fischer, Duffy, and Kelsie Jackson. See grant information below.

**Gaia—Fischer composition and development work**—Preliminary sound design, story development, and research. As part of my Faculty Development Leave in the spring of 2020, and continuing through the fall and ongoing, I have worked on designing sound libraries using Frequency-Modulation Synthesis, some of which developed from my teaching a course on this technique in the spring of 2018. The music will also feature an electric viola performing live and a series of songs that explicate the narrative—sketches and texts were worked on throughout 2020. For the dance-story



narrative I developed a complete scene-by-scene overview/storyline for the performance. Further augmentation of story, characters, symbols, and tech staging on my part continues. Meetings are ongoing and several significant grant proposals are in various stages as reported.

**Overview of the Gaia Project, developed as a component of the NEA grant:**

*Evolution of Gaia* will unite prominent artists in choreography, music, and media to create an evening-length work moving through nine phases oriented around the character of Gaia—the personification of Earth. Our conceptual framework includes four key elements: the centrality of womanhood and motherhood to humanity and the regenerative capacity of the natural world; the dichotomy of conflict (destructive) and rebirth (generative); the idea of a society that functions to preserve itself; and the application of interdisciplinary approaches to composition in which contemporary traditions of choreographic, musical, and film structures are woven into the work’s production style and elements. Critical to the success of this broad narrative structure will be high-quality choreography and both live and screened dance performance. Ali Duffy will serve as the dance lead, working with Melissa Pihos, Flatlands Dance Theatre (FDT), and the Louise Hopkins Underwood Center for the Arts (LHUCA). Professional and student dancers from Texas Tech and our partnering organizations will develop and perform the work. Duffy and Pihos will generate the choreography and film components, drawing from contemporary, postmodern, and improvisational dance traditions, incorporating site-specific dance for camera elements.

**The Universe Cantos**

In September of 2019 I met with Maestro David Cho, conductor of the Lubbock Symphony Orchestra and Galen Wixson, the CEO of the orchestra. They offered me a commission to write a work for the orchestra. I began earnest sketches in November without a specific program in mind and in early January of 2020 I received a note that my piece would be paired on a Masterworks Concert with Holst’s *The Planets*, and would I be able to compose something that speaks to that theme. I felt most humbled and honored. Additionally, I was given permission to write for the large orchestra needed for the Holst. My first thought was to go beyond the “planets,” especially as I thought of the Hubble Telescope and some of the fantastic images I had glimpsed over many years. Immediately I was taken to several iconic photos, including the Three Pillars of Creation, the window into 10,000 galaxies, and the Rose of Galaxies—this led to the idea of focusing a suite or a tone poem around these images. My journey thus began as a profound insight into part of what I was always interested in—science fiction—and the hope that some of that would come true in my lifetime. I also began exploring titles and narratives from some of the literature that might lend themselves to this musical imagery. Several alternative universes came quickly to mind—the Dune universe of Frank Herbert, the Hyperion universe of Dan Simmons, and the Ender universe of Orson Scott Card. I began rereading parts of these series to get a sense of putting narrative descriptions of the imagery into music rather than a programmatic musical narrative. The literary imagery would then lend itself to the real images of the breathtaking beauty and power that is our universe, and I would add that we are just barely touching on the infinite realities of what is out there. I hope I can fill our audience with wonder as I take them on a musical journey through the majesty, beauty, violence, and wonder that is our universe.

The composition, then, began in earnest in January of 2020 and was completed and delivered to Maestro Cho in December 2020—a most compacted timeframe for a work this large and complex. It is 32 minutes, 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; scheduled premiere May 1, 2021 with the Lubbock Symphony Orchestra at the new Buddy Holly Center. The full score is available on request—165 pages, 12x18, or as a pdf.

### **Piano Concerto—update**

The **Piano Concerto** was scheduled for an October 2020 premiere at the new Buddy Holly Center and a recording session the following day. Because of the pandemic it was postponed. It still represents a significant and major new work. In three movements, the work is for full orchestra and piano solo, and is approximately 34 minutes in duration. This is the culmination of three years of work and four years previous to that of sketches. Although disappointing, just getting the work scheduled for a premiere and a recording session (Philip Mann and Scott Faris) was a significant achievement. Philip Mann and I are planning on a Spring 2022 premiere when things are safer. A \$5,000 grant to pay the pianist and part of the recording cost has been graciously extended by the Provost's office. For 2020, the arduous task of completing a thousand pages of parts was just begun when news came of the postponement. They will now be completed in 2021.

### **Peace I Leave with You**

Commissioned by Dr. Trent Brown and the Florida Gulf Coast University Chamber Choir for their Italian tour in March of 2020. A work for SSAATTBB choir unaccompanied, using two sacred texts on the theme of peace. The work was completed in the 2019 and premiered in 2020. I wanted to emphasize that it received a Vatican Premiere as part of the 5pm Mass in St. Peter's Basilica. Although recordings are not allowed, one of the chaperones filmed the performance. This may be the most significant venue of any work I have composed. Also of note, their Italian tour was cut short the day after the Vatican performance and they were ordered to return to Florida where they all had to quarantine for 14 days. One day earlier and it might not have happened.

Peace I Leave with You, Performances:

Feb 23, 2020 - First Presbyterian Church, Naples (FL) Bon voyage concert (4)

February 29, 2020 - Chiesa del Gesù Nuovo, Naples (Italy) (5)

March 1, 2020 - Cattedrale di Santa Maria Assunta, Naples (Italy) (5)

March 3, 2020 - St. Peter's Basilica, Vatican City, as part of the 5:00 pm Mass (5)

### **Grants**

The arduous task of grant proposal writing is now understandable. Countless hours have gone into preparation in the 2020 window and there is still more to come. The following are the grants I have worked in conjunction with creative partner Ali Duffy and with tremendous help and guidance from Kelsie Jackson, all of whom deserve equal credit.

1) National Endowment for the Arts (NEA) *Evolution of Gaia*, major application of single submission award (only one application from all of TTU allowed). Application plus F&A for \$34,524. The grant proposal was a collaborative effort shared equally with Fischer, Ali Duffy (dance) and Kelsie Jackson (CVPA grant writer) and spanned five months of effort from January to July 2020. Application was completed in July 2020. Submission delayed until February 2021 because of a TTU OID error and failure to submit. Permission to resubmit as the single submission approved through the Dean's office—fall 2020. See further important information below.

2) CH Foundation Grant— *Evolution of Gaia*, proposed for \$50,000. Submission under music by Peter Fischer for similar resources as the NEA proposal, though a longer narrative was allowed and more funds requested. The 1<sup>st</sup> screening was approved. Did not get to the second screening. Work by Fischer, Duffy, and Jackson in October and November 2020.

3) 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.

- 4) *Evolution of Gaia*. Working proposal to submit to Presidential Emerging Scholarship Award (\$1500 to 2000) (January 2021—Duffy lead on behalf of both of us)
- 5) *Evolution of Gaia*. Working proposal to submit to RCAA Black grant (\$20,000) in February 2021—Fischer lead on behalf of both.

#### **Conferences 2020—**

- 1) SCI Region VI (attended) SCI Region VI Spring 2020 Conference, Concert 5; Fantasia for Clarinet and Piano, Kathleen Jones, clarinet, Nicole Narboni, piano, Luella Bennack Music Center, University of the Incarnate Word, San Antonio, TX, USA, February 6-8, 2020 (4)
- 2) National Society of Composers, Inc. Conference, March 23-26 in Dallas/Fort Worth at UT Arlington. Highly prestigious conference at the national level. They accepted my entire four-movement Sonata for Flute and Piano. The conference was postponed until October and then cancelled. Still. In my 25 years of academic composing, this is only the second SCI National acceptance. Disappointing but of course understandable. (Would have been rated 5)

#### **Other works-in-progress (2020)**

Double Concerto for Alto Saxophone and Piano with Orchestra (Tatiana Mann, David Dees, Philip Mann) (in progress)—the work has the second and third movements started and well on their way. The first movement was begun in December 2019. This is the planned second work for a TTU Orchestra recording project funded through grants and by myself to be released on CD. (The Piano Concerto and *Primordial* are to be included).

Violin Sonata (Violin and Piano) Many manuscript sketches and notation entry over the past year. Planned national consortium once two of the four movements are completed.

#### **Commissions (new)**

- 1) Lubbock Symphony Orchestra, for Masterworks 5 in the spring of 2021. 32-minute work for large orchestra. Begun and Completed in 2020.
- 2) Violin Sonata consortium (in progress)
- 3) Baroque flute, theorbo, and hand percussion (doubek, maracas, and tambourine)

**Work continues** for long-term projects—sketches for

- 1) Cello Concerto
- 2) Bassoon Sonata
- 3) Violin work for Annie Chalex-Boyle (different than the sonata)
- 4) Piano Trio

#### **Other CD projects in progress**

- 1) Chamber Music 1 (Sonata for Clarinet and Piano, Sonata for Flute and Piano, Piano Quartet)
- 2) Piano Concerto and Double concerto for Alto Saxophone and Piano, TTU Orchestra
- 3) Complete Choral Works

## **Research/Creative Activity**

### **Current External Research Support**

<b>Year</b>	<b>Title of Current Research or Grant</b>	<b>Granting Agency</b>	<b>Amount \$</b>	<b>Chief Investigators &amp; Faculty Members in order</b>	<b>Percent Contribution</b>
2020	2020 Scholarship Catalyst Program	Office of the Provost	\$5,000	Fischer, P. (Lead Principal Investigator)	100%

### **Other Attempts to Gain Funding**

<b>Status</b>	<b>Title of Current Research or Grant</b>	<b>Granting Agency</b>	<b>Amount \$</b>	<b>Chief Investigators &amp; Faculty Members in order</b>	<b>Percent Contribution</b>
Current	CH Foundation Arts Grant	CH Foundation	\$50,000	Duffy, A. (Principal Investigator), Fischer, P. (Lead Principal Investigator)	51%

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### **Service-Related Self Appraisal**

FDL for Spring 2020

Served on four DMA defense committees outside of my area (listed in DM), including three while on FDL; a fifth was my student, also in the spring during my FDL

Served on three MM Comprehensive Exam committees (listed in DM)

Appointed Chair of Composition, a newly formed area

Attended all Exec Committee Meetings in fall (after class)

Weekly Composition area meetings—planned agenda and wrote minutes

Revision proposal for a new flex undergraduate curriculum in Composition. (With J Jolley and H Isoda)

Composition area undergrad and grad audition requirements developed and uploaded to SOM website. (With J. Jolley and H. Isoda)

Meetings and planning for future Mary Jeanne van Appledorn Festival of New Music

Service to Composition Profession—concert and program director for the Sounds! Chamber Music Series through the auspices of the Lubbock Symphony Orchestra. Development meetings over the entire year with David Cho and Galen Wixson. Planned three different concerts, though two of them were postponed due to Covid. Third one planned with meetings and research in November and December—approved and scheduled for March—ongoing work for this item.

Appointed chair of Jennifer Jolley PUEC and now FEC committee—fall 2020; observations and coordination with other committee members in preparation for Dr. Jolley's third-year review in early 2021.

## **Service**

### **Department**

Composition Area Chair, Chair, approximately 50 hours (Yearly), appointed, Compensated. (July 2020 - Present).

Rodrigo Pessoa, DMA in Cello Performance, Defense Committee, Committee Member, approximately 15 hours (Yearly), Pro Bono, He passed the defense. (June 2020 - October 2020).

Debbie Seitter, MMed, Exam Committee, Committee Member, approximately 5 hours (Yearly), Pro Bono, He passed the defense. (June 2020).

Julian Luke, MMed, Exam Committee, Committee Member, approximately 5 hours (Yearly), Pro Bono, He passed the defense. (June 2020).

Trenton Davis, MMed, Exam Committee, Committee Member, approximately 5 hours (Yearly), Pro Bono, He passed the defense. (June 2020).

Orlando Ruiz, DMA in Trumpet Performance, Defense Committee, Committee Member, approximately 15 hours (Yearly), Pro Bono, He passed the defense. (September 2018 - June 2020).

Kunyuanyuan Guo, PhD Musicology Defense, Committee Member, approximately 15 hours (Yearly), Pro Bono, She passed the defense. (September 2019 - May 2020).

Neemias Santos, DMA in Cello Performance, Defense Committee, Committee Member, approximately 25 hours (Yearly), Pro Bono, He passed the defense. (September 2018 - April 2020). Attended all four of the required DMA recitals.

### **Profession**

Lubbock Symphony Orchestra, Program Coordinator, Lubbock, TX, USA, approximately 80 hours (Yearly), Covid postponed all except the third program which is now set to go in the new Buddy Holly Center. Major work for all in 2020. (January 2020 - Present).

## **Activities Not Noted Above**

### **Professional Memberships**

American Society of Composers, Authors and Publishers. (January 2000 - Present).

Society of Composers, Inc. (January 1989 - Present).

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## **Goals**

### **General Goals for the Upcoming Year**

Curriculum  
Large composition projects  
CD Project Completion for Wind Ensemble Works  
Additional CD projects ongoing  
Publication  
Festival

### **Teaching-Related Goals for the Upcoming Year**

New curriculum discussions and implementation  
New courses through the system

### **Scholarship/Research-Related Goals for the Upcoming Year**

Lubbock Symphony Commission for 2021—parts completion—January and February  
Ballet: Sound Design, Composition, and planning for Computer Music/Viola Concerto/Flatlands  
Dance/Film, a collaboration between the three people cited in the narrative  
Story for the Evolution of Gaia with texts for vocal works for the performance  
Viola Concerto Consortium  
Double Concerto for Piano, Saxophone and Orchestra  
Violin Sonata  
Bassoon Sonata sketches  
New work for Baroque flute, theorbo, and hand percussion sketches  
New web site for promotion and dissemination of music  
More performances need to be secured for my existing portfolio. I am working on this through distribution and media presence.  
CD projects  
Grants

### **Service-Related Goals for the Upcoming Year**

Community Outreach in composition  
Other Committee assignments as needed and required

### **2020 Distribution of effort indicated last year in Expectations Document**

Teaching Percentage: 30%  
Research Percentage: 60%  
Service Percentage: 10%  
Other/Administrative Percentage:

### **Comments regarding change in effort from last year's expectations**

FDL for Spring 2020—no teaching duties.

**Annual Faculty Report**  
**January 1, 2020 - December 31, 2020**  
**Dr. Peter Fischer**  
**Music**  
**Associate Professor**

The chairperson/area coordinator is to review the statements made by the faculty member concerned and, using such other evidence as may be available, assess the faculty member's contributions for the past year.

This assessment is to be discussed with the faculty member concerned before this and the faculty members' statements are forwarded to the dean.

- ☐ A check mark in the box to the left verifies that the chairperson/area coordinator reviewed this faculty member's course syllabi from the year immediately past and that all syllabi contain expected outcomes of student learning and appropriate methods to assess those outcomes. (See OP 32.32)

Briefly discuss faculty members Distribution of Effort Desired and alignment with departmental needs and goals. Comment on discussions held concerning differences or misalignment.

\_\_\_\_\_  
Faculty Member's Signature

\_\_\_\_\_  
Date

\_\_\_\_\_  
Chairperson's Signature

\_\_\_\_\_  
Date

**Annual Faculty Report College  
of Visual and Performing Arts  
Chair/Director's Assessment**

Period covered by this report: **January 1, 2020 - December 31, 2020**

**Peter Fischer**  
**Music**

The chair/director is to review the statements made by the faculty member and using such other evidence as may be available, make an assessment of the faculty member's contributions for the past year.

This assessment is to be discussed with the faculty member before this and the faculty member's statements are forwarded to the dean.

**Teaching**

Spring 2020 – Development Leave  
Fall 2020 – 13.87

Dr. Fischer was on development leave in spring 2020 though he continued to advise a small number of students. In spring he taught the Graduate Theory Review course, Intro to Contemporary Music, and composition. He supervised several DMA thesis projects and taught undergraduate and graduate composition. His students are very respectful and appreciative of his teaching. Student evaluations were high with averages between 4.8-5. 10/11 comments were positive, and one offered slight improvements in a neutral tone. Statements include, “Dr. Fischer is a remarkable professor and has made me progress and develop a lot as a musician and as a composer,” and, “Great class and great teacher. Though it moves quickly, I was able to learn a lot of material in a short amount of time. The outcome is that I understand how to apply this material to analysis better than I did when I was an undergrad studying it for the span of three years. Thank you!” Dr. Fischer is also engaging with other faculty as a composition area regarding revisions to the current curriculum. I look forward to visiting with him about possibilities.

EXCEEDS EXPECTATIONS

**Research & Creative Scholarship**

Dr. Fischer is involved in an exciting collaboration with Flatlands Dance Theater, a ballet on the subject of Gaia. Community collaboration is commendable and builds important connections not only between unit faculty within the TCVPA but also between TTU and the Lubbock community. This theme is continued in his work through collaborations with the Lubbock Symphony Orchestra and the composition, *The Universe Cantos*, to be premiered in May 2021. The fruits of Dr. Fischer’s development leave are bountiful. I look forward to hearing the premieres of these important contributions to our local arts community. He also



continued work toward the completion and premiere of his piano concerto, and received a Vatican premiere of his composition, *Peace I Leave with You*. I anticipate the futures of all of these works will be far reaching. It should be noted that a significant amount of effort went toward grant applications – the fruits of which will be seen in his 2021 report.

FAR EXCEEDS EXPECTATIONS

### **Service**

Dr. Fischer serves as Chair of the newly formed Composition Area. Because job descriptions and workloads in this area do continue to significantly and appropriately overlap in the area of Music Theory, I support and recognize his efforts to frequently communicate and coordinate with the Chair of Music Theory. Dr. Fischer continues to effectively guide both undergraduate and graduate composition majors, serve on exam committees across disciplines, and serve on faculty evaluation committees (including service as Chair).

FAR EXCEEDS EXPECTATIONS

### **Overall Evaluation**

Dr. Fischer continues to produce works in impactful and meaningful ways. He is an effective pedagogue and is well-regarded by his students and colleagues. His service to the School of Music is significant and recognized. Dr. Fischer continues to be a valued member of the School of Music faculty. I look forward to supporting his future goals.

**FAR EXCEEDS EXPECTATIONS**

 3/31/21  
Chair/Director Date

\_\_\_\_\_  
Faculty Member Date  
The above signature acknowledges that I  
have read the director's evaluation and  
nothing more.

**Annual Faculty Report**  
**College of Visual and Performing Arts**  
Period covered by this report: **January 1, 2019 - December 31, 2019**

**Dr. Peter Fischer**

**Academic Title:** Associate Professor

**Administrative Title:** Associate Professor

**Department/School:** Music

## **Teaching**

### **Teaching Self-Appraisal**

Teaching 2019

I oversaw five general student composition concerts in the spring and fall—four Composers' Forum Concerts (two each semester) and the Society of Composers Incorporated 24x24 Music Concert in the spring. My duties included: arrange for many of the performers, set the program, organize, edit, and print program notes, make posters, tech rehearsal late-night in Hemmle, and help with stage crew for the tech pieces. I would note that there is no formal requirement to have a studio concert, especially given the complexity of the performance and performer requirements. I continue to do two every semester, including this current period—2019—as an extra service to my teaching load. The concerts are a wonderful showcase for our student composers with some truly great performances by students and faculty.

I also supervised The Raven, a Doctoral Project musical drama by William Linthicum-Blackhorse in conjunction with Lubbock Moonlight Musicals and performed on two consecutive nights in the performing warehouse off-campus. It was a fully staged and ticketed event, under the auspices of Professor Jerry Dolter.

I supervised the senior recital of Dillon Junkin—which had over 40 musicians involved on different pieces and an additional recording session with Dr. Joel Pagan and the TTU Concert Band as part of his senior recital portfolio.

The SCI 24x24 student concert is where composers draw from a hat on Friday night to determine instrumentation—they then have 24 hours to write a piece for that instrumentation; then a score and parts are delivered to the performers who then have 24 hours to learn and prepare the music for the live performance. A truly innovative concept and great deadline training for both composers and performers.

I taught an overload each semester of 2019. Spring of 2019—21 students—12 undergraduate, 3 MM, and 6 doctoral. I am chair and primary professor for all 9 graduate students. Fall of 2019—taught a graduate theory course and 14 lessons. Summer teaching—graduate theory course and graduate composition students.

I again taught extra lessons at the end of both the spring and fall semesters (during and after finals week)—this was voluntary and for graduate and undergraduate composers who requested extra time to discuss ongoing creative work and prepare for summer and winter breaks.

I continued with all the formal composition lessons for the spring of 2019 while Dr. Jolley was on reduced load. I continued to implement an undergraduate weekly score study and listening class with score identification and listening exams. Graduate students continued a much more rigorous analysis requirement as well, including attending the studio score study sessions. The fall of 2019 saw Dr. Jolley recruit her own studio and help tremendously with concerts and organization.

I created a new Comprehensive MM in Composition written examination and proctored the test for two of my Master's students on a Saturday in November. I wrote two different four-hour DMA Qualifying Exams in Music Composition and proctored these as well on the same day.

I continue to teach using state of the art software, especially the Finale notation application, and teach all my students both basic and advanced techniques. I am always open to new teaching strategies and will always meet with my students at times outside the scheduled ones if they need anything, as evidenced by numerous off-lesson meetings and summer meetings for lessons and proposal writing, as well as winter-break lessons.

My teaching continues at the highest of levels. I reiterate my comments from the recent AFR's—some of the changes in evaluation procedures made it more difficult to get the results TTU wants (asking students to go online and complete an evaluation, which often did not happen), or opting out of them altogether. My evaluations for 14 years were universally at the very top of the SOM, and so I was less concerned about the different requirements and logistics in recent years. I was much more proactive in securing them for both semesters and yet students still do not prioritize this—I believe this is something that the SOM needs to address as it is something needed for this evaluation and yet we often do not have control over all students completing the evaluation, as we did when we had them fill out the eval on paper in classroom settings.

Graduate Committee work—my students—I chair the advisory committee, chair the dissertation committee (or thesis), and chair the defense committee (see listings in DM below for dissertation and thesis titles—this is a concise and succinct listing):

Graduate Committee Work completed

- Chair, DMA, William Linthicum-Blackhorse, Completed, May 2019
- Chair, PhD in Fine Arts with an Emphasis in Composition, Katherine DeVet, Completed, August 2019
- Chair, Casey Joiner, MM Completed, August 2019
- Chair, Franklin Lacey, MM Completed, December 2019

Graduate Committee Work (ongoing)

- Chair, DMA (PhD), ABD, Robert DeVet, 2019
- Chair, Brian Spruill, DMA in progress
- Chair, Christopher Gonsalves, DMA, in progress
- Chair, Taylor Etheridge, MM in progress

Additionally, I was asked and agreed to take on graduate students in other music disciplines in the spring and fall semesters for individual composition lessons.

Ongoing—Composition curriculum—decisions will need to be made about the scope and

shape of the composition degree at all levels—BM, MM, DMA, and PhD. The second of two new faculty will be entering with new skillsets; the first, Dr. Jennifer Jolley is here and we will work on this starting in the Spring of 2019; the second, Professor Hideki Isoda begins in the spring of 2020. Administrative guidance will be needed and decisions about load and assignments will also be needed.

## Assigned Courses

### Spring TTU 2019

Course Prefix	Course Number	Title	Section	Credit Hours	Enrollment
MUCP	5309	Composition	001	3	2
MUSI	8302	Doctoral Performance Project II	009	3	1
MUSI	8304	Doctoral Performance Project IV	019	3	1
MUSI	8000	Doctor's Dissertation	008	1	1
MUCP	1201	Introduction to Contemporary Music	001	2	1
MUCP	1202	Introduction to Contemporary Music	001	2	1
MUCP	6000	Master's Thesis	001	1	1
MUCP	2201	Music Composition	001	2	1
MUCP	2202	Music Composition	001	2	1
MUCP	3201	Music Composition	001	2	1
MUCP	3202	Music Composition	002	2	2
MUCP	4102	Music Composition	001	1	1

### Summer I TTU 2019

Course Prefix	Course Number	Title	Section	Credit Hours	Enrollment
MUSI	8000	Doctor's Dissertation	107	1	1
MUCP	6000	Master's Thesis	101	1	1
MUSI	7000	Research	104	1	2
MUTH	5300	Studies in Harmony and Voice Leading	198	3	6

### Fall TTU 2019

Course Prefix	Course Number	Title	Section	Credit Hours	Enrollment
MUCP	5308	Composition	001	3	1
MUCP	4341	Computer Music I --	001	3	1
MUSI	8301	Doctoral Performance Project I	001	3	1
MUSI	8302	Doctoral Performance Project II	004	3	1
MUSI	8303	Doctoral Performance Project III	001	3	1
MUCP	1201	Introduction to Contemporary Music	001	2	3
MUCP	6000	Master's Thesis	001	1	2
MUCP	2201	Music Composition	001	2	3
MUCP	3202	Music Composition	001	2	1
MUCP	4201	Music Composition	001	2	3
MUTH	5300	Studies in Harmony and Voice Leading	001	3	6

## **Individual Student Instruction or Supervision**

### **Graduate Theses and Dissertations: Committee Chair or Co-Chair**

#### **Dissertation Committee Chair**

DeVet, Robert, "untitled, requiem for choir and ensemble," In-Process. (ABD. Proposal being developed. Expected completion of the doctorate in 2018.)

DeVet, Katherine, "SANCTUARY: an opera in one act; Analysis and Narrative-Memoir of the Collaborative-Compositional Process," Completed August 2019.

Linthicum-Blackhorse, William, "Anthology of Adaptations, Analysis and Discussion of an Original Composition, Musical Drama, and 21st Century Music Topics regarding Edgar Allan Poe's "The Raven"," Completed May 2019. (Defended. Completed.)

#### **Doctoral Advisory Committee Chair**

Gonsalves, Christopher, In-Process. (Begun August 2018)

Spruill, Brian, "untitled," In-Process. (Composition DMA coursework in progress)

Santos, Neemias, "untitled," In-Process. (Composition DMA coursework in progress)

#### **Master's Thesis Committee Chair**

Etheridge, Taylor, "untitled," In-Process.

Lacey, Franklin, "Composing With a Crowd: Harnessing the Energy of Collaboration, and the Original Composition Clear Cut and Tangled," Completed December 2019.

Joiner, Casey, "A Well-Organized Mind: Death and Mortality-Related Symbolism in Select Musical Theater Literature and the Composition of a New Original Song Cycle," Completed August 2019. (Defended. Completed.)

## **Student Achievements (undergraduate and graduate majors)**

Joiner, Casey, Teaching Appointments, Casey Joiner completed her MM in Composition in the summer of 2019 with myself as her main professor and chair of her committee. She was hired as an Assistant Professor in the Theater Department here at TTU, where she will be part of the Music Theater area.

## **Research and Creative Scholarship**

### **Research and Creative Self-Appraisal**

Research and Creative Activity 2019

Works and Projects completed and ongoing  
Piano Concerto

The Piano Concerto was completed in July 2019. It represents a significant and major new work. In three movements, the work is for full orchestra and piano solo, and is approximately 34 minutes in duration. This is the culmination of three years of work and four years previous

to that of off-and-on sketches. The full score is 177 pages (11x17); in addition, I created a piano solo with orchestral reduction score—a time-consuming task in-and-of itself, that is another 90-page score (10x13). The pianist will be Mei-Hsuan Huang, pianist for the world-famous Ames Piano Quartet and faculty member at Iowa State University. Philip Mann will premiere the work in October 2020 with Dr. Huang as soloist. Also planned are two recording sessions and in anticipation of that and additionally to pay the artist fee, I secured a \$5000.00 grant (also listed below under grants) through the Provost's 2020 Scholarship Catalyst Program—this was applied for and approved in the fall of 2019 through the wonderful help of Kelsie Jackson in the CVPA Office.

#### Take My Hand (choir)

December 2018 to early February of 2019 I took a break from the Concerto to work on a large choral work for Alan Zabriskie and the University Choir. The work is titled Take My Hand on a text by Conrad Aiken. Scored for SSAATTBB unaccompanied, the work was completed in February 2019 and premiered on the University Choir Concert in May 2019 to great fanfare. The work is significant in both its complexity and timing at 8'45". It is available on Soundcloud.

#### Primordial mixdown and upload

January also saw the completion of the mixdown of Primordial for large orchestra. The cost for this was covered by personal funds. The audio was then integrated into the mix of 8 cameras—this is the mix I presented to Professor Mann and Director Walker on flashdrives. It was subsequently uploaded to YouTube—listed below.

#### Clarinet Sonata Recording

Completed two recording sessions for my three-movement Sonata for Clarinet and Piano: two three-hour sessions on August 8th and 11th in Hemmle Recital Hall. David Shea, clarinet, Regina Shea, piano, with Neemias Santos, recording engineer, and Peter Fischer, producer. Performers were paid and recording engineer will be once mixdown is complete. Will be on CD project that is currently in progress.

#### Firedance, for large wind ensemble, revision and premiere

In July and August, I set about a major revision of a previous wind ensemble work, Firedance. It is a complex work both texturally and rhythmically. The score was completed and sent to Dr. Reed Thomas, conductor at Middle Tennessee State University. Parts took another month to complete and were sent in October. The revised score was premiered in Murfreesboro at MTSU on Friday, November 8, 2019 and subsequently performed again on Saturday afternoon, November 9 for an audience of prospective HS students and their parents. I gave a preconcert talk about the work.

#### Firedance Recording

Saturday, November 9, 2019 at MTSU: a three-hour recording session for Firedance. I hired a Nashville recording company (One By One Studios) to record the work at a cost of \$4000.00 which I paid personally. Zak Denham is the recording engineer, and together with the conductor, Reed Thomas, and myself, we mixed the tracks down at the Nashville studio on Sunday, November 10. Further mixdown has occurred via internet communication. The work will be on a forthcoming CD in 2020.

#### Peace I Leave With You

Commissioned by Dr. Trent Brown and the Florida Gulf Coast University Chamber Choir for their Italian tour in March of 2020. A work for SSAATTBB choir unaccompanied, using two

sacred texts on the theme of peace. Work was begun in September and completed in late October.

#### Grants

(As stated above) 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)

#### Publication forthcoming

Strange Voices Sing Among the Planets, for SATB divisi Choir and Piano, was accepted in August for publication by Tony Thornton, Director of Choral Studies at the University of Massachusetts Amherst, under his prestigious Tony Thornton Choral Series through Colla Voce Music in Indianapolis, IN. Forthcoming in early 2020.

Preliminary work in sound design, story development, and research—entire year 2019  
In preparation for my Faculty Development Leave in the spring of 2020, I have also worked on designing sound libraries using Frequency-Modulation Synthesis, some of which developed from my teaching a course on this technique in the spring of 2018. Research into storylines and meetings are ongoing with collaboration between Flatlands Dance and choreographer Ali Duffy and filmographer Melissa Pihos.

YouTube media uploads—the following are available performances and score/videos—all 2019.

The development of videos with score pages represents a time-consuming process with each page of the score as a separate file which is then placed into the Final Cut Pro video editing software and synchronized to the audio track from the live performance or live studio recording. Edited and rendered to appropriate video resolution and uploaded to YouTube. This represents work that was ongoing for a year and all were uploaded in July 2019. They are crosslisted in DM under \*Internet\* Media uploads with their individual links listed there, along with appropriate descriptors and notes. This is simply a summary.

- 1) Notturmo I: Rings of Crystalline Sky for solo piano with score (17')
- 2) O D'amarti O Morire excerpts score—chamber opera (21'40")
- 3) Ballet of Magical Beings I (full score for wind ensemble) (Dance of the Unicorns: Tango) (4'25")
- 4) Ballet of Magical Beings III (full score for wind ensemble) (Dance of the Gryphons) (1'34")
- 5) Ballet of Magical Beings IV (full score for wind ensemble) (Waltz of the Phoenix) (3'46")
- 6) Ballet of Magical Beings V (full score for wind ensemble) (Dragon Tarantella) (3'31")
- 7) Notturmo III for Solo Piano score (9'09")
- 8) Notturmo II for Solo Piano score (9'30")
- 9) Primordial, for large orchestra—video mixdown of the live performance (11'42")
- 10) Twilight for Choir Score (6'20")

Conferences accepted—fall 2019 for 2020

I applied to two upcoming conferences and was accepted at both—

- 1) Region VI Society of Composers, Inc. Conference, February 6-8 in San Antonio at Trinity university and the University of Incarnate Word, for my Fantasia for Clarinet and Piano.
- 2) National Society of Composers, Inc. Conference, March 23-26 in Dallas/Fort Worth at UT Arlington, for my four-movement Sonata for Flute and Piano

Ongoing

Double Concerto for Alto Saxophone and Piano with Orchestra (Tatiana Mann, David Dees, Philip Mann) (in progress)—the work has the second and third movements started and well on their way. The first movement was begun in December 2019. This is the planned second work for a TTU Orchestra recording project funded through grants and by myself to be released on CD. (The Piano Concerto is the other work and possibly Primordial...discussions ongoing for timelines and availability.)

Ballet for Computer Music with original sound design, electric viola, Flatlands Dance company, and film. Plans are for an entire 50-minute show with all original music. This is a change from a 30-minute work. Work in progress.

Commissions (new)

- 1) Lubbock Symphony Orchestra, for Masterworks 5 in the spring of 2021. 20-25 minute work for large orchestra.
- 2) Violin Sonata consortium (in progress)
- 3) Baroque flute, theorbo, and hand percussion (doumbek, maracas, and tambourine)

Faculty Leave Application—successful application—see documentation, September 2018, submitted and approved through the SOM and College; approved by the Provost in January 2019.

Presentations—

I gave presentations at our Composer's Forum Seminar series—Wednesdays at 4pm in both the spring and fall with TA help.

Work continues for long-term projects—sketches for

- 1) Cello Concerto
- 2) Bassoon Sonata
- 3) Violin work for Annie Chalex-Boyle (different than the sonata)
- 4) Piano Trio

CD projects in progress

- 1) Collected Wind Ensemble works—ca. 70 minutes; Toccata Records, England
- 2) Chamber Music 1 (Sonata for Clarinet and Piano, Sonata for Flute and Piano, Piano Quartet)
- 3) Piano Concerto and Double concerto for Alto Saxophone and Piano, TTU Orchestra
- 4) Choral Works (only in the planning stage)

## **Creative Activity**

Fischer, P., Music Composition - Major Work, Performance, "Firedance for Wind Ensemble (3) Saturday Performance," Middle Tennessee State University WE, Reed Thomas, Mufreesboro, TN, Academic, National, by Invitation. Premiere of revised wind ensemble work—Firedance. Saturday performance for HS students and parents. Preconcert talk. Audio uploaded for Friday performance only. (November 9, 2019 - Present).

Fischer, P., Music Composition - Major Work, Performance, "Firedance for Wind Ensemble (4) Premiere Performance," Middle Tennessee State University WE, Reed Thomas, Mufreesboro, TN, Academic, National, by Invitation. Premiere of revised wind ensemble work—Firedance. (November 8, 2019 - Present).



Fischer, P., "Take My Hand (SSAATTBB unaccompanied choir) (3)," TTU University Choir, Lubbock, TX, Academic, Local, by Invitation. Invited (commission) 8'40"; complex work for SSAATTBB choir a cappella. (May 4, 2019 - Present).

Fischer, P., Music Composition - Major Work, Performance, "Recording Session: Firedance (4)," Middle Tennessee State University WE, Reed Thomas, Murfreesboro, TN, Academic, National, by Invitation. Recording session with professional multi-mic setups. Same information as Firedance performance at MTSU. Fischer paid \$4000.00 for the recording out of personal funds. CD label has accepted. (November 8, 2019 - November 9, 2019).

## **Media Contributions**

### **Internet**

Twilight for Choir Score Peter Fischer. (July 2019).

Twilight for SSAATTBB choir unaccompanied—video page-by-page score synchronized to the audio track

<https://youtu.be/Er9T3Eufyic>

Primordial, for large orchestra—by Peter Fischer. (July 2019).

YouTube video of the live performance, mixed down from the professional recording by Amusement Park Studios and using 8 different digital cameras. 11'42"

Performed by the Texas Tech university Symphony Orchestra under the direction of Philip Mann.

Video developed through Final Cut Pro software

<https://youtu.be/wSiUAnMutTU>

Peter Fischer - Notturmo II for Solo Piano with score. (July 2019).

Peter Fischer - Notturmo II for Solo Piano score

Gabriel Sanchez, piano

Virtuosic 9'30" work with video page-by-page score synchronized to the audio track

[https://youtu.be/\\_2HHpW8TEPM](https://youtu.be/_2HHpW8TEPM)

Peter Fischer - Four Videos: Ballet of Magical Beings for large wind ensemble. (July 2019).

YouTube video score of my wind ensemble work, Ballet of Magical Beings. A five-movement work, four of the movements are uploaded to YouTube with video score pages (12x18 full score) Performance by Middle Tennessee State university Wind Ensemble, conducted by Reed Thomas; video developed through Final Cut Pro video software, score notated by Peter Fischer using Finale.

Titles of the videos with added descriptors and links below:

Peter Fischer - Ballet of Magical Beings I score (full score for wind ensemble) (Dance of the Unicorns: Tango) (4'25")

<https://youtu.be/Qb0VqeuhiYk>

Peter Fischer - Ballet of Magical Beings III score (full score for wind ensemble) (Dance of the Gryphons) (1'34")

<https://youtu.be/09elJslrd2I>

Peter Fischer - Ballet of Magical Beings IV score (full score for wind ensemble) (Waltz of the Phoenix) (3'46")

[https://youtu.be/TNZiD\\_k-pNU](https://youtu.be/TNZiD_k-pNU)

Peter Fischer - Ballet of Magical Beings V score (full score for wind ensemble) (Dragon Tarantella) (3'31")

<https://youtu.be/GWeMSnKzAm8>

Peter Fischer - O D'amarti O Morire excerpts score. (July 2019).

YouTube video score of my chamber opera. Performance by faculty at the University of Delaware; video developed through Final Cut Pro video software, score notated by Peter Fischer using Finale.

[https://youtu.be/E\\_iWWaF9Jqo](https://youtu.be/E_iWWaF9Jqo)

From the premiere of the opera in its piano version by the University of Delaware faculty:

Maria: Noel Archambeault, soprano

Servant: Olivia Markey, soprano

Fabrizio: Blake Smith, tenor

Gesualdo: Robert Brandt, baritone

Julie Nishimura, piano

Shari Feldman, director

Peter Fischer - Notturmo III for Solo Piano with score. (July 2019).

Peter Fischer - Notturmo III for Solo Piano score

Gabriel Sanchez, piano

Virtuosic 9-minute work with video page-by-page score synchronized to the audio track

[https://youtu.be/dmjBN9J\\_o5c](https://youtu.be/dmjBN9J_o5c)

Peter Fischer - Rings of Crystalline Sky for solo piano with score. (July 2019).

Rings of Crystalline Sky for solo piano

Gabriel Sanchez, piano

Virtuosic 17 minute work with video page-by-page score synchronized to the audio track

Uploaded to YouTube in July 2019

<https://youtu.be/jBYnG0Kq1W0>

## **Grants**

### **Funded**

Fischer, P. (Principal), Grant, "2020 Scholarship Catalyst Program," Sponsored by Office of the Provost, Texas Tech University, \$5,000.00. (January 1, 2020 - December 31, 2020)

## **Service**

### **Service Self-Appraisal**

Service 2019

College of Visual and Performing Arts and School of Music Search Committee member for music media position to replace Tom Hughes; numerous committee meetings as is usual. Narrowed to three and participated in all three skype interviews and the subsequent three on-campus interviews. Search was successful with the hiring of Professor Hideki Isoda in the

spring of 2019.

Moved offices—purchased 30 boxes and made 15 trips back to my home for boxes of books, scores, and other items that would not fit in my new office. Helped Rob move my remaining items to 248. August 2019.

Sound Engineer, Friday, March 29, 10pm to 1am: for my undergrad student tech rehearsal in the Spring of 2019 (Wixson). One three-hour tech rehearsal in Hemmle. Setup of computer, mixers, cables, monitors, sound system integration.

Graduate Student Committee Work (outside)

Committee work—completed:

- Member, DMA committee for Benjamin Harper, Wind Conducting, defended, wind arrangement and paper, lecture recital, spring 2018, graduated May 2018
- Member, MMed, Amy Pitts, defense, June, 2018

Committee work—in progress:

- Member, Kunyuan Guo, PhD, ABD, Musicology, in progress; participated in proposal defense
- Member, Orlando Ruiz, DMA, ABD, Trumpet Performance, in progress; participated in proposal defense

Area Comprehensive Oral Exam, Member—DMA—Orlando Ruiz, trumpet performance, April 17, 2019

I attend many faculty recitals, and most major large-ensemble concerts, both because I enjoy the music and want to support their creative efforts, but also because in order for my studio to be successful I need my colleagues' support to realize the performances of new music by the TTU composers. Being present and involved in their work helps that process.

One of the service components I contribute is to the Mary Jeanne van Appledorn Festival of New Music, which I founded in 2005, organized and directed all aspects for eight years. Discussions are underway with director/choral/orchestral/wind ensemble faculty about a headliner or ensemble for the future. When a possibility is reached, I/we will bring a proposal to the Director.

Meetings and planning for New Music Ensemble with Professors Allen, Mann, and Jolley

Attended May 2019 graduation, participant—hooded William Linthicum for the DMA in Composition.

Attended August 2019 graduation, participant—hooded Katherine DeVet for the PhD in Fine Arts in Composition.

Attended December 2019 graduation, attendee—MM Composition Frank Lacey

## **Department Committees**

Search Committee, Music Media Composer/Theorist, Committee Member, approximately 30 hours Yearly, appointed, Pro Bono. Successful search. (November 2018 - May 2019).

Degree Program Coordinator, approximately 5 hours Monthly, appointed, Pro Bono.

Concerts each semester, successful recruitment for ongoing full studio. (August 20, 2009

- April 2019).

## **General Self Appraisal**

### General Self Appraisal for 2019

Teaching, Creative Activity, and Service continue to be performed at very high levels. My research is in the creative field of music composition. 2019 was a successful year of completing a monumental composition—the Piano Concerto—and two significant choral works. A large work for wind ensemble underwent a major revision with a new premiere and recording. Multiple other works and projects are discussed in the narrative. Undergraduate and graduate composition students continue to excel and my composition studio remains above the attendance goals set out by faculty and administration. Two of my doctoral students (DMA and PhD in Fine Arts) graduated, and two MM in Composition graduated, with one achieving a tenure track professorship. Service components included graduate committee work, a search committee, curriculum, and work on a future new music festival (2021).

## **Plans for the Next Academic Year**

Curriculum  
Large composition projects  
CD Projects (multiple)  
Publication  
Festival

### **Teaching**

New curriculum discussions and implementation

### **Scholarship and its Equivalents**

Lubbock Symphony Commission for 2021—completion in summer 2020  
Double Concerto for Piano, Saxophone and Orchestra  
Ballet: Sound Design, Composition, and planning for Computer Music/Viola  
Concerto/Flatlands Dance/Film, a collaboration between the three people cited in the narrative  
Story for the Ballet  
Viola Concerto Consortium  
Violin Sonata  
Bassoon Sonata  
New work for Baroque flute, theorbo, and hand percussion (2021)  
New web site for promotion and dissemination of music  
More performances need to be secured for my existing portfolio. I am working on this through distribution and media presence.  
CD projects  
Grants

### **Service**

Community Outreach in composition  
Other Committee assignments as needed and required

**Ways the University, School, and Department could be more supportive of your work and development**

- 1) Funds for recording in order to publish a CD of my chamber works. In particular, the Ames Quartet.
- 2) Help with grants and funding to record and produce a CD of the two concerti.
- 3) Help with grants and funding to record my choral library with a professional ensemble and produce a CD
- 4) Careful load consideration so I have more time to compose

**Annual Faculty Report  
College of Visual and Performing Arts  
Chair/Director's Assessment**

Period covered by this report: **January 1, 2019 - December 31, 2019**

**Dr. Peter Fischer  
Music**

I have reviewed the materials submitted by Dr. Peter Fischer. In addition, I have studied the student assessments and documentation. The numerical rankings associated with the 2019 Research/Creative Scholarship entries are deemed appropriate. Coupled with my direct interaction during the calendar year 2019, these materials provide the basis for the following review. Dr. Peter Fischer is a tenured Associate Professor with teaching duties in Composition and Music Theory.

**Teaching**

Dr. Fischer continues to be a very dedicated teacher and mentor. He has recruited a burgeoning class of fine composition students. His innovative approach to the (five!) Student Composer's Forum concerts and the Society of Composers Incorporated SCI 24 x 24 format has received much positive recognition and student engagement. His ability to collaborate with and through the major ensembles and our community partner Moonlight Musical sets an excellent model of research led teaching. His course evaluations are consistently 5's with strong comments of appreciation. Dr. Fischer's teaching load is large as we draw on his many talents for composition, music theory and the summer certificate and degree programs. Dr. Fischer brings expertise with innovative technology and is constantly refreshing his curriculum and the Exam content. He serves on a large number of graduate committees who complete within the time limits. He teaches a full cohort of applied lessons, as well as a graduate theory courses. I hear many fine comments about his teaching and mentorship from students in the graduate student meetings.

**FAR EXCEEDS EXPECTATION**

**Research & Creative Scholarship**

Dr. Fischer's creative compositional output is extensive and he has been diligent to digitize, creating the media visibility and national recognition. It is notable that Dr. Fischer has been commissioned for another choral work that is scheduled to be performed at the Vatican. This year he has received invitations for his music to be performed in five states and overseas with projects for four more recordings on top of the project scheduled with the Ames String Quartet in Iowa, the Clarinet sonata and Primordial recorded in Hemmle Hall. His ability to collaborate with our choirs, our band, the orchestra, opera is exceptional. This year however, he has taken those innovative collaborations further afield with external recording projects of distinction with University of Iowa colleagues, University of Massachusetts, University of Tennessee and professional choirs. On top of these recordings, he anticipates four further recordings and is to be commended for receiving a major commission by the Lubbock Symphony Orchestra for the first season in the Buddy Holly Hall. This is a huge repositioning of his career and I personally commend his resilience and innovation that has attracted these many opportunities. His efforts to apply for a grant and build alliances has delivered exceptional results. External publishers are important and at the same time, Dr. Fischer has found ways for his music to be performed nationally and internationally, published on youtube and through the new opportunities of social media. In any case, it is notable that he is recorded and featured outside of TTU in ways that set the foundation for increased visibility through the media digitization of his work that he has taken to new

heights.

We don't know the extent of COVID-19 and the impact it will have on public performances, which makes this pathway even more innovative and relevant in today's reality. Congratulations on a superb 2019 and we look forward with anticipation to hear and see the fruits of this year's well deserved development leave.

FAR EXCEEDS EXPECTATIONS

**Service**

Dr. Fischer continues to serve his colleagues and the school of music in several committee roles. He has

EXCEEDS EXPECTATIONS

**Overall Evaluation**

FAR EXCEEDS EXPECTATIONS

I approve of the goals as outlined. In congratulate Dr. Fischer on his many successful collaborative ventures and the sheer mass of creative output. I urge him to continue to apply for grants and secure commissions and performances knowing that these many events will lend further prestige and bring the visibility to incentivize recruitment and further commissions. I look forward to supporting Dr. Fischer to realize these many goals and celebrate an excellent year.



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**Chair/Director**



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**Faculty Member**

The above signature acknowledges that I have read the director's evaluation and nothing more.

**Annual Faculty Report**  
**College of Visual and Performing Arts**  
Period covered by this report: **January 1, 2018 - December 31, 2018**

**Dr. Peter Fischer**

**Academic Title:** Associate Professor

**Administrative Title:** Associate Professor

**Department/School:** Music

## **Teaching**

### **Teaching Self-Appraisal**

Teaching 2018

I taught a new course in the Spring of 2018—Computer Music I, Sound Design Using Frequency-Modulation Synthesis. The class had six graduate and 4 undergraduate students. I had not taught the course before and the preparation time was much more substantial than I had anticipated. For the first six weeks, I was prepping 25-30 hours per week to have the material ready and in Power Point formats. As part of the preparation for the class, I continued to research two software instrument design applications (FM8 mostly and Absynth) and continued working with the Logic Pro sequencing and audio recording software. I worked on this material during the summer of '17 and especially the December '17 break in preparation to teach in the spring of 18.

I oversaw four student concerts in the spring and fall—Composers' Forum, and two Computer Music Concerts in the spring and the Forum Concert in the fall. My duties included: arrange for many of the performers, set the program, organize, edit, and print program notes, make posters, and work as stage crew. I would note that there is no formal requirement to have a studio concert, especially given the complexity of the performance and performer requirements. I continue to do at least one every semester, including this current period—2017 as an extra service to my teaching load. The Composers' Forum Concert in the spring was 2 hours and 15 minutes—an overly long concert, but a wonderful showcase for our student composers with some truly great performances by students and faculty. I oversaw as faculty advisor the SCI 24x24 student concert at St. John's in the spring of 18—a concert where composers drew from a hat on Friday night to determine instrumentation—they then had 24 hours to write a piece for that instrumentation; then a score and parts was delivered to the performers who then had 24 hours to learn and prepare the music for the live performance. The spring computer music concerts included two late night three-hour tech set ups/rehearsals in preparation—this is to make sure sound levels, microphones, and sound system all work correctly. We often start at 10 pm in order to have the uninterrupted time to do this needed preparation for the concerts.

As an added comment on my teaching style, sixteen extra lessons were added at the end of the fall semester (during and after finals week)—this was voluntary and for graduate and undergraduate composers who requested extra time to discuss ongoing creative work and prepare for break and spring semester.

With our former composition colleague gone for two years, I took over all of the duties in Composition. This lasted not only through the Spring of 2018, but even into the fall of 2019, as our new colleague was getting set up and pursuing computer music set-ups and the usual beginning faculty activities. I continued to implement an undergraduate weekly score study and listening class with score identification and listening exams. Graduate students continued a much more rigorous analysis requirement as well, including attending the studio score study sessions.



I created a new Qualifying Exam in Music Composition. This had never been done before and I researched and listed works and genres and general area study questions. I then created the exam and gave it to a doctoral student on November 3, 2018. I of course graded the exam as well and reported the positive results to Emily Gifford. I was asked to create this exam as part of the doctoral requirements for Music Composition.

As described above, I continue to teach using state of the art software, especially the Finale notation application, and teach all my students both basic and advanced techniques. I am always open to new teaching strategies and will always meet with my students at times outside the scheduled ones if they need anything, as evidenced by numerous summer meetings for lessons and proposal writing, as well as winter-break lessons. I continued teaching the graduate theory review course in the summer with the goal to help certify high school faculty to teach AP Theory.

My teaching continues at the highest of levels. Some of the changes in evaluation procedures made it more difficult to get the results TTU wants (asking students to go online and complete an evaluation, which often did not happen), or opting out of them altogether. My evaluations for over 20 years were universally at the very top, and so I was less concerned about the different requirements and logistics a year ago. I was much more proactive in securing them for the fall semester and yet students still do not prioritize this—I believe this is something that the SOM needs to address as it is something needed for this evaluation and yet we often do not have control over all students completing the evaluation online.

Graduate Committee work—my students—I chair the advisory committee, chair the dissertation committee (or thesis), and chair the defense committee (some are listed in various categories in the DM, but this is a concise and succinct listing):

Graduate Committee Work completed

- Chair, DMA, Elyse Kahler, Completed, May 2018 (David Forrest, Co-Chair for the Monograph) Doctoral Performance Project: Perspectives, an Original Composition for Chamber Ensemble, Dancers, and Video; and a Monograph—An Undergraduate Composition Curriculum

- Chair, Robin Aldana, MM Completed, May 2018

Master's Thesis: Pax For Tenor Voice, Baritone Voice, Bass Voice, And Full Orchestra Based On A Poem By Rubén Darío

Graduate Committee Work (ongoing)

- Chair, PhD, ABD, Katherine DeVet, 2019
- Chair, DMA (PhD), ABD, Robert DeVet, 2019
- Chair, William Linthicum-Blackhorse, DMA in progress
- Chair, Neemias Santos, DMA in progress
- Chair, Brian Spruill, DMA in progress
- Chair, Christopher Gonsalves, DMA, in progress
- Chair, Taylor Etheridge, MM in progress
- Chair, Casey Joiner, MM in progress
- Chair, Frank Lacey, MM in progress

Additionally, I was asked and agreed to take on graduate students in other fields in both the spring and fall semesters for individual composition lessons.

Composition curriculum—decisions will need to be made about the scope and shape of the composition degree at all levels—BM, MM, DMA, and PhD. Two new faculty will be entering with new skillsets; the first, Jennifer Jolley is here, and we will work on this starting in the Spring of 2019; the second is the subject of an ongoing search as of this report. Administrative guidance will be needed and decisions about load and assignments will also be needed.

## Assigned Courses

### Spring TTU 2018

Course Prefix	Course Number	Title	Section	Credit Hours	Enrollment
MUCP	5308	Composition	001	3	2
MUCP	5309	Composition	001	3	3
MUCP	4341	Computer Music I	001	3	3
MUCP	5341	Computer Music I	001	3	5
MUSI	8304	Doctoral Performance Project IV	009	3	1
MUSI	8000	Doctor's Dissertation	002	1	2
MUCP	1202	Introduction to Contemporary Music	001	2	3
MUCP	6000	Master's Thesis	001	1	1
MUCP	2202	Music Composition	001	2	1
MUCP	3202	Music Composition	001	2	2
MUCP	4201	Music Composition	001	2	1
MUSI	7000	Research	045	1	1

### Summer II TTU 2018

Course Prefix	Course Number	Title	Section	Credit Hours	Enrollment
MUTH	5300	Studies in Harmony and Voice Leading	201	3	8

### Fall TTU 2018

Course Prefix	Course Number	Title	Section	Credit Hours	Enrollment
MUCP	5308	Composition	001	3	5
MUSI	8000	Doctor's Dissertation	011	1	3
MUSI	8301	Doctoral Performance Project I	005	3	1
MUCP	1201	Introduction to Contemporary Music	001	2	2
MUCP	6000	Master's Thesis	001	1	3
MUCP	2201	Music Composition	001	2	3
MUCP	3201	Music Composition	001	2	2
MUCP	4201	Music Composition	001	2	2

## Individual Student Instruction or Supervision

### Graduate Theses and Dissertations: Committee Chair or Co-Chair

#### Dissertation Committee Chair

Linthicum-Blackhorse, William, "The Raven, Chamber Opera," In-Process. (Coursework in progress. Proposal being developed. Expected completion of the doctorate in 2019.)

DeVet, Katherine, "Chamber Opera, Sanctuary," In-Process. (Expected completion in F of 18 or Sp of 2019.)

DeVet, Robert, "untitled, requiem for choir and ensemble," In-Process. (ABD. Proposal being developed. Expected completion of the doctorate in 2018.)

#### Dissertation Committee Co-Chair

Kahler, Elyse, "Perspectives, an Original Composition for Chamber Ensemble, Dancers, and Video; and a Monograph—An Undergraduate Composition Curriculum," Completed May 2018. (Co-chair with Dr. David Forrest. Coursework complete. Project nearly complete. Expected doctorate in May 2018.)

Completed, May 2018)

**Doctoral Advisory Committee Chair**

Gonsalves, Christopher, In-Process. (Begun August 2018)

Spruill, Brian, "untitled," In-Process. (Composition DMA coursework in progress)

Santos, Neemias, "untitled," In-Process. (Composition DMA coursework in progress)

Linthicum-Blackhorse, William, "untitled," In-Process. (Coursework in progress. Proposal being developed. Expected completion of the doctorate in 2019.)

DeVet, Katherine, "Chamber Opera, Sanctuary," In-Process. (Expected completion in F of 18 or Sp of 2019.)

DeVet, Robert, "Requiem for Organ and Large Choir," In-Process. (Switching from PhD to DMA after several meetings. I concur with this decision. Expected completion in Sp of 2019.)

Kahler, Elyse, "Perspectives, an Original Composition for Chamber Ensemble, Dancers, and Video; and a Monograph—An Undergraduate Composition Curriculum," In-Process May 2018. (Coursework in progress. Proposal being developed. Expected completion of the doctorate in 2018.

Update: Completed and graduated.)

**Master's Thesis Committee Chair**

Joiner, Casey, "untitled," In-Process.

Lacey, Franklin, "untitled," In-Process.

Etheridge, Taylor, "untitled," In-Process.

Aldana, Robin, "Pax For Tenor Voice, Baritone Voice, Bass Voice, And Full Orchestra Based On A Poem By Rubén Darío," In-Process August 2018. (Thesis completed; graduated)

**Graduate Theses and Dissertations: Committee Member**

**Dissertation Defense Committee Member**

Harper, Benjamin, "Mirabai Songs for Wind Ensemble," Completed May 2018.

**Doctoral Advisory Committee Member**

O'Neill, Matthew, "untitled," In-Process. (Coursework in progress. Proposal being developed. Expected completion of the doctorate in 2019.)

**Improvement of Instruction, Facility and Procedures**

**Individual Course Development**

MUCP 4341 and MUCP 5341

Computer Music I: Sound Design Using Frequency-Modulation Synthesis

Spring 2018

Please see Teaching Narrative

**Department Curriculum Development**

Fall—2018—Composition Qualifying Exam developed for the first time. Details in Teaching Narrative

### **School Curriculum Development**

Fall—2018—Meetings with SOM Administration about revising undergraduate course curriculum. Agreement in concept. Admin. is working on documentation and logistics for implementation. (Walker, Stetson, Martens, Santa, Fischer, Jolley)

### **New Courses Taught**

MUCP 4341 and MUCP 5341  
Computer Music I: Sound Design Using Frequency-Modulation Synthesis  
Spring 2018

## **Research and Creative Scholarship**

### **Research and Creative Self-Appraisal**

Research and Creative Activity 2018

Much of the year was the time-consuming process required for completing a major work—my Piano Concerto. This work was only interrupted for a few other composition related efforts: 1) the completion of my overture for the six-week period at the start of the fall semester, 2) a faculty leave proposal in September of 2018, and 3) work begun in late fall on a new choral work. The following is a pointed outline of the year's accomplishments.

Composition work—representing over 2000 hours of work:

Piano Concerto—for piano and large orchestra, full score (WW in 3), three movements, 36 minutes—substantial work completed (1700 hours total, about 300 hours in the spring, 1100 hours in the summer, 200 hours in the fall, and 100 hours in December):

Movement I—sketch completed in July 2018; subsequently did major revisions from August through November 2018. Movement is now 90% complete with just some orchestration needed.

Movement II—sketch completed in December 2018, need small amount of orchestration

Movement III—sketch completed in December 2018, need small amount of orchestration.

I prepared two excerpts from just the orchestration of Movements II (the second section), and III (the opening section). Finalized a full score and completed all the parts for an orchestral reading, conducted by Theo Vinden in December of 2018.

I communicated with the pianist, Gabriel Sanchez, who will perform the solo part. He is waiting for a piano reduction score. Once he has that, he is going to play the piece with a second pianist for the assistant conductor of the Dallas Symphony, and for the conductor of the Jalisco Symphony. I have also asked Philip Mann if he would consider performing and recording the work in 2020. All these possibilities are awaiting my completion of the orchestra score and piano reduction score.

Piano Concerto—for two pianos (solo and orchestra reduction) (additional 300 hours)

I am completing the reduction myself and on January 11, 2019 I completed a rough draft of the entire three-movement orchestral reduction. I began the process in earnest in October after completing work on Primordial. Next will be formatting and printing the reduction and going through it measure-by-measure at the piano.

Primordial for Large Orchestra—full score—

The planned performance was originally scheduled for April 2019, and at the beginning of the fall semester I learned that they had to reschedule it for November. The work was not complete and I stopped everything I was doing and got to work (I had planned on taking the time over the

semester and winter break). I started on August 21st and spent 14-16 hours per day, only taking time to teach and the necessary obligations as a faculty member. As composers we never take a chance on postponing except under the most dire of circumstances as the opportunity may easily disappear. The work was close enough to completion that I was able to finish it in about three weeks and then began work on the parts.

Primordial for Large Orchestra—parts creation—

Creating parts is another separate endeavor taking a considerable amount of time. In this case, the parts took another three weeks of work. Page turns for all parts clearly established of the engraving. All completed on September 27th (about 250 pages of distinct parts, not counting duplication) with printing taking another few days (specialty printing on 18x12 paper with title pages).

New choral work—Take My hand—for SSAATTBB unaccompanied—in progress for Alan Zabriskie and the TTU U-Choir. Text chosen during the summer—from the Divine Pilgrim by Conrad Aiken. A few preliminary sketches in the summer and October through November, with real work begun during winter break. (About 75 hours with 100 more expected) The text is below:

Take My Hand

Take my hand, then, walk with me  
By the white shadowy crashings of a sea  
Down miles on miles of glistening mirrorlike sand,—

Take my hand  
And walk with me once more by crumbling walls;  
Up mouldering stairs where grey-stemmed ivy clings,  
To hear forgotten bells, as evening falls,  
Rippling above us invisibly their slowly widening rings. . . .

Take my hand: your face is one I know,  
I loved you, long ago:  
You are like music, long forgotten, suddenly come to mind;  
You are like spring returned through snow.

Once, I know, I walked with you in starlight,  
And many nights I slept and dreamed of you;  
Come, let us climb once more these stairs of starlight,  
This midnight stream of cloud-flung blue! . . .

Music murmurs beneath us like a sea,  
And faints to a ghostly whisper . . . Come with me!

Conrad Aiken

From House of Dust (1916-17) (a sub-chapter of the The Divine Pilgrim)

New Commission—In the late spring and early summer of 2018, I met with Philip Mann, Tatiana Mann, and David Dees and we agreed to a commission for a double concerto for piano, alto saxophone, and orchestra. I have already begun substantial work on this project and hope to have most of it completed before I start my faculty leave in January of 2020 (so I hope to have it completed in a year).

Faculty Leave Application—successful application—see documentation, September 2018, submitted and approved through the SOM and College; approved by the Provost in January 2019.

Performances, Recording Sessions, and Presentations—see listings for performance details. Some narrative and context—My choral work, *Shine*, based on the Song of Seikilos, was performed numerous times by UoP-G in concert and on their spring tour. My chamber opera, *O D'Amarti O Morire*, based on the famous Gesualdo murder of his wife and her lover, was performed at the University of Delaware.

I offered five presentations at our Composer's Forum Seminar series—including on the Dissolution of the Tonal System, Overview of 20th Century Music, Stravinsky's *Rite of Spring*, Ligeti's *Nouvelles Aventures*, and Notation Engraving rules.

*Primordial* was professionally recorded by Scott Faris of Amusement Park Studios. Both the 45-minute dress rehearsal and the 10-minute concert performance were recorded with 16 separate microphones. We have met three more times for about ten hours of mix-down and editing the best of the available takes. I funded this project myself (about \$2000). My students checked out 6 cameras from the library and my graduate assistant coordinated the filming of *Primordial* from many angles in HD. He has about 90 Gb of video that he will mix down and add the recorded audio. This will be put up on my YouTube channel in early 2019.

YouTube media uploads—the following are available performances and score/videos  
New 2018 video

Violin Concerto, with piano reduction: III with score

<https://www.youtube.com/watch?v=vewyEoGopHE>

Existing (not documented before)

Opera *O D'Amarti O Morire*

<https://www.youtube.com/watch?v=0OJB7G2mOLM&t=704s>

Violin Concerto (movements II and I)

<https://www.youtube.com/watch?v=ZA1hJoTeVrg&t=190s>

It should be noted that I paid \$800.00 for the filming of the Violin Concerto.

Work continues for long-term projects—sketches for Cello Concerto, Symphony No. 1, Violin Sonata, Piano Trio. Work continues on sound design and formal design for the electronic Concerto for Viola and media, including film and ballet—planned for 2020, and the subject of my successful Faculty Leave Application.

Addendum—documentation

For the Piano Concerto, I have the Finale notation pages unformatted. These equal over 400 pdf pages, inclusive of the material composed and developed in 2017-18, placed into the basics of the orchestration. I have separate files of the nearly completed individual movements, though these are also unformatted at the time of this report. These are confidential work materials that I am happy to share in person with the Director (and anyone else), but do not want to place on a public forum. In addition there are another several hundred pages of hand-notated sketches. The finished product is scheduled for completion in early 2019, and will obviously be available as a public document through my publication company, and included in next year's evidence in whole. I would note that there is not a clear mechanism for disseminating this kind of substantial research related work product in the evaluation process. It is my belief that this represents serious and exhaustive research over this year, and many years for that matter, that will see fruition in the future and that the work process itself is highly valuable. Please communicate with me if anyone would like to see (and hear) the concerto at its current stage.

## Creative Activity

Fischer, P., "Piano Concerto, short excerpts for reading with orchestra (1)," TTU Symphony Orchestra, Lubbock, TX USA, Academic, Local. Reading for two short excerpts from my upcoming Piano Concerto--orchestra only. Score and Parts Preparation (December 3, 2018).

Fischer, P., Mann, P., Music Composition - Major Work, Performance, "Primordial, for Large Orchestra (3)," TTU Symphony Orchestra, Lubbock, TX, USA, Academic, State, by Invitation. Primordial, for large Orchestra, with woodwinds in 4, 7 horns, brass, harp, piano, strings, 5 percussion. Professional recording by Faris. Mixing audio and video for media upload. Conducted by Maestro Philip Mann. (November 16, 2018).

Fischer, P., "Shine, for SATB Choir, Piano, and Cello (3)," University of Pittsburgh-Greensburg Choral, UoP-G, Greensburg, PA, USA, Academic, National, by Invitation. SATB, divisi choir with piano and cello, duration ca 5 minutes Two performances and choir tour performances (April 12, 2018 - April 13, 2018).

Fischer, P., Music Composition - Major Work, Performance, "O D'Amarti o Morire (4)," University of Delaware Opera, Gore Recital Hall, UoD, Newark, DE USA, Academic, National, by Invitation. Chamber Opera for four singers, staged, costumes and sets; performed with piano; duration, ca. 25 minutes (March 3, 2018).

## **Media Contributions**

### **Internet**

Violin Concerto, Movement III, with score. (September 2018).

Violin Concerto, Movement III, performance with piano reduction by John Gilbert and Jason Sifford, with score.

<https://www.youtube.com/watch?v=vewyEoGopHE>

## **Professional Service**

### **Other**

Reviewer, External Tenure, University of New Mexico, Albuquerque, New Mexico, USA.  
Submitted a review letter to Dr. Eric Lab, Chair of the Department of Music and UNM.  
(August 5, 2018 - August 10, 2018).

## **Service**

### **Service Self-Appraisal**

Service 2018

University Service—asked by Provost Michael Galyean to be on the committee to select the President's Excellence in Teaching and Research Professorships. Meetings and email discussions in November and December; begun in 2017, completed in 2018.

College of Visual and Performing Arts and School of Music Search Committee for position to replace Mei-Fang Lin; met with Dean Zahler, met numerous times with the committee, reviewed over 80 applications, narrowed to 13 and reviewed those. Search narrowed to 4 and did phone interviews with application support letters, participated in Skype/Facetime interviews with the four. Attended all activities for the two we brought to campus and was instrumental in the final decision for the successful candidate. Search completed in 2018.

Currently I am a member of the Search Committee for the Music Media faculty position. Preliminary work was begun in late fall of 2018 and is continuing into 2019.

I was asked to participate in the search for the media person chaired by Carla Cash during the on-campus interviews in March 2018. Although I was not a member of the committee, I participated in many of the presentations by the three people brought in and attended meals with several. I forwarded my thoughts and advice to the committee.

Sound Engineer for David Shea, clarinet recital, October 2, 2018. Participated in the dress rehearsal as well—set up all sound equipment, sound checks, ran and mixed audio feed.

Sound Engineer for my two Computer Music concerts in the Spring of 2018. Two three-hour tech rehearsals and the two concerts.

Sound Engineer (preliminary)—showed Dr. Jennifer Jolly how all the equipment worked and interfaced and helped with microphone and cable setups for the Computer Music Class Recital tech rehearsal (three hours in the late evening). After that—she was in complete control!

I arranged, scheduled, and attended a seminar by David Vinden of the Kodaly Center of London. This gave the opportunity for our students and colleagues to experience this truly great scholar as he discussed the music of Bela Bartok and the pedagogical aspects of the Mikrokosmos.

Upgrade of software and computer systems for teaching. Installation of FM8, Logic, NI Komplete, Finale

Graduate Student Committee Work (outside)

Committee work—completed:

- Member, DMA committee for Benjamin Harper, Wind Conducting, defended, wind arrangement and paper, lecture recital, spring 2018, graduated May 2018
- Member, MMed, Amy Pitts, defense, June, 2018

Committee work—in progress:

- Member, Kunyuan Guo, PhD, ABD, Musicology, in progress; participated in proposal defense in November, 2018

I attend many faculty recitals, and most major large-ensemble concerts, both because I enjoy the music and want to support their creative efforts, but also because in order for my studio to be successful I need my colleagues' support to realize the performances of new music by the TTU composers. Being present and involved in their work helps that process.

One of the service components I contribute is to the Mary Jeanne van Appledorn Festival of Music, which I founded in 2005, organized and directed for eight years, before Mei-Fang Lin took the major role in organizing until her departure on leave the full academic year of 2016-7 and additionally gone for the academic year 2017-18. My time necessarily went to teaching and research instead of a festival. Discussions are underway with director/choral/orchestral/wind ensemble faculty about a headliner or ensemble for February 2020. When a possibility is reached, I will bring the proposal to the Director.

Responded to Area Head for input and revisions on the Evaluation rubric for the SOM: Composition.

Attended May 2018 graduation—hooded Elyse Kahler for the DMA in Composition.

## **University Committees**



President's Excellence in Teaching and Research Professorships, Committee Member, approximately 20 hours One Time, appointed, Pro Bono. Completed in 2018 (November 2017 - February 2018).

### **Department Committees**

Search Committee, Music Media Composer/Theorist, Committee Member, approximately 20 hours Yearly, appointed, Pro Bono. Ongoing into Spring 2019 (November 2018 - Present).

Degree Program Coordinator, approximately 5 hours Monthly, appointed, Pro Bono. Concerts each semester, successful recruitment for ongoing full studio. (August 20, 2009 - Present).

Search Committee, Composition and Theory, Committee Member, approximately 50 hours Yearly, appointed, Pro Bono. Search resulted in successful hire of new tenure track faculty member (October 2017 - April 2018).

Music Media Search Committee, Search committee ad hoc advisor, approximately 10 hours Yearly, Pro Bono. Sent advisory report to Search committee (March 2018).

### **Professionally-related Community Activities (public school activities; active membership on local boards)**

KTTZ Public Radio, Interviewed by Clint Barrick, Lubbock, TX, USA (November 2018).

### **Mentor Activities**

Mentor/Faculty, Career, New Faculty, Promotion and Tenure, Research, Teaching.  
Assigned to one colleague in the SOM.

## **General Self Appraisal**

General Self Appraisal for 2018

Teaching, Creative Activity, and Service continue to be performed at the highest levels. My research is in the creative field of music composition. I continue to be absolutely dedicated to teaching, composing, and giving back to the school and community what I can. 2018 was a successful year of working on very large projects that require years, with much work completed and ongoing for several compositions.

Undergraduate and graduate composition students continue to excel and my composition studio remains above the attendance goals set out by faculty and administration. I taught a new course in Sound Design as an overload in the Spring as some students needed the course work in this field.

Service components included graduate committee work, search committee, provost committee, curriculum, and work on a future new music festival (2020).

## **Plans for the Next Academic Year**

Curriculum  
Large composition projects  
Search Committee for Music Media position

### **Teaching**

New curriculum discussions and implementation  
Decide on new courses  
Update the Qualifying Exam

**Scholarship and its Equivalents**

Piano Concerto completion  
Choral work completion and premiere  
Web site for promotion and dissemination of music  
Double Concerto for Piano, Saxophone and Orchestra  
Sound Design and planning for Computer Music/Viola Concerto  
Planning in collaboration with Dance and Film artists for Viola Concerto  
Viola Concerto Consortium

More performances need to be secured for my existing portfolio. I am working on this through distribution and media presence. My web site and company (CSM) are being reworked for 2019.

**Service**

Search Committee success in new hire  
Community Outreach in composition  
Other Committee assignments as needed and required

**Ways the University, School, and Department could be more supportive of your work and development**

- 1) Funds for recording in order to publish my chamber works.
- 2) Help with grants and funding to record with a major orchestra.
- 3) Help with grants and funding to record my choral library with a professional ensemble.

**Annual Faculty Report  
College of Visual and Performing Arts  
Chair/Director's Assessment**

Period covered by this report: **January 1, 2018 - December 31, 2018**

**Dr. Peter Fischer**  
**Music**

I have reviewed the materials submitted by Dr. Peter Fischer. In addition, I have studied the student assessments and documentation from previous faculty reviews. The numerical rankings associated with the 2018 Research/Creative Scholarship entries are modified as deemed appropriate. Coupled with my direct interaction during the calendar year 2018, these materials provide the basis for the following review. Dr. Fischer is a tenured Associate Professor with teaching responsibilities in music theory and music composition.

**Teaching**

Dr. Fischer continues to be a very dedicated and caring teacher and mentor. Student course evaluations are fewer than ideal but those provided are consistently 5s. Dr. Fischer's teaching load is large, and he is available in the summer months to teach coursework for summer programs. Dr. Fischer continues to enhance his technology expertise through careful and consistent study and use of applications, as appropriate to composers and our student expectations. There has been a small undergraduate cohort of composition majors and significant teaching loads for graduate supervision.

EXCEEDS EXPECTATION

**Research & Creative Scholarship**

Dr. Fischer's creative compositional output is important, and I wish to encourage Dr. Fischer to attract external commissions, attract the attention of external publishers to feature his work and deliver multiple performances and recordings of his compositions by featured artists.

A significant highlight in 2018 was the performance of his orchestral work "Primordial" here at TTU. This music was well-received by those in attendance. As the expectations continue to rise for faculty contributions in the area of research and creative scholarship, it will be important for Dr. Fischer to seek wider distribution of his works, receive commissions and support from a publisher. In this way his publications through reputable companies bring additional credibility and honor to his portfolio, and to Texas Tech University. The manner of counting hours needed by the composer for a composition is traditionally not calculated for research rubrics. Instead the output such as the traditional length of a complete work, the complexity of the number of performers, the prestige of a venue, and being commissioned by a specific performer or event to compose the work determine research rubric status. In this way, Dr. Fischer is encouraged to not only seek to fund recordings, but to attract the interest of performers to collaborate in innovative ways such as takes place regularly in festivals such as Dijon, France (Why Note), Reykjavik (Dark Music Days) and Matera in Italy (Matera Intermedia) for example or other contemporary music festivals more suitable to his work. Dr. Fischer is encouraged to consider the creation of a similar forum here at TTU.

In addition, Dr. Fischer is encouraged to deliver articles and presentations that focus on his compositional practice, his teaching methodology, the evaluation of his own works, and any other means of bringing external attention to his compositions. TTU School of Music supports time to compose and I wish to encourage Dr. Fischer to bring much greater visibility to these fine compositions.

MEETS EXPECTATIONS

**Service**

Dr. Fischer continues to serve his colleagues and the school of music in several committee roles. He is encouraged to continue the university committee service, and where possible it would be appropriate to serve on regional or national boards/organizations. These efforts will bring additional recognition to Dr. Fischer, and to the School of Music and Texas Tech.

MEETS EXPECTATIONS

**Overall Evaluation**

MEETS EXPECTATIONS

I approve of the goals as outlined. In addition, I wish to encourage Dr. Fischer to explore opportunity for external publishers to endorse his work and publish his compositions. I urge him to apply for grants and secure commissions and performances beyond TTU that will lend further prestige and bring the visibility to incentivize recruitment and further commissions. Other efforts to increase widespread distribution and performance of works is also encouraged.

Dr. Fischer is also encouraged to demonstrate leadership involvement on regional/national committees. I look forward to assisting Dr. Fischer in achieving the goals for 2019.



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**Chair/Director**



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**Faculty Member**

The above signature acknowledges that I have read the director's evaluation and nothing more.

**Annual Faculty Report  
College of Visual and Performing Arts**

Period covered by this report: **January 1, 2017 - December 31, 2017**

**Dr. Peter Fischer**

**Academic Title:** Associate Professor

**Administrative Title:** Associate Professor

**Department/School:** Music

## **Teaching**

### **Teaching Self-Appraisal**

Teaching 2017

Selected as a TTU Integrated Scholar for 2017 by the Provost (inclusive of all three areas), only listed and detailed under research.

One of my undergraduate students (Hohnstein) won two different prestigious national composition awards for two different choral works—both performed nationally—see documented listing.

With Mei-Fang Lin gone for almost two years now, I really took over all of her duties in Composition. I taught lessons in the spring and arranged all of the concerts and the underlying work that that entails (with Lin on leave). I also took over one of Lin's doctoral students who wanted to finish her doctoral project and graduate. The work involved was time-consuming, difficult, and substantial enough to document on this yearly report. I placed the details in the Department section under Special Project or Assignment.

In the fall, I took over a senior recital for one of Lin's students, and then took on a master's student that was accepted the previous year over my objections—this currently falls on me and is also English-language sensitive and therefore poses significant time allocations. I will do what must be done to take care of this person, who is planning a spring graduation. I had eight undergraduate composition students and eight graduate students for lessons and doctoral work in the spring of 17, including a complex senior recital with over 70 performers. The fall senior recital of Lin's former student involved over 30 performers and several late night tech rehearsals and sound checks. In the fall, the numbers went to ten undergrad and eleven graduate students. Note that the graduate students often take more time and so additional meetings are often required. I am (or will be) the chair of all ten of these graduate students—two PhD, four DMA, and four MM.

With Lin gone, I implemented an undergraduate weekly score study and listening class (F 2017) with score identification and listening exams. Graduate students began a much more rigorous analysis requirement (F 2017). Further additions are planned for Sp of 18. I continue to use and teach using state of the art software and teach all my students both basic and advanced techniques. I am always open to new teaching strategies and will always meet with my students at times outside the scheduled ones if they need anything, as evidenced by my summer meetings for lessons and proposal writing, as well as winter-break lessons. I

continued teaching the graduate theory review course in the summer with a new counterpoint component in order to certify graduate students to teach AP Theory. I continue to teach the same class with a set theory component and more detailed analysis in the fall semester—the one in the fall was obviously a graduate class overload as I had the 20 individual lessons in composition.

I continue to learn and teach two software instrument design software applications (FM8 mostly and Absynth) and continue working with the Logic Pro sequencing and audio recording software in order to supplement my teaching and research. I worked on this material during the summer of '17 and especially the December '17 break to teach in the spring of 18. We had two student concerts in the spring (Composers' Forum and SCI) and one in the fall (Composers' Forum). I organized both of the Forum ones, including: arrange for many of the performers, set the program, organize, edit, and print program notes, make posters, and work as stage crew. I would note that there is no formal requirement to have a studio concert, especially given the complexity of the performance and performer requirements. I continue to do at least one every semester, including this current period—2017 as an extra service to my teaching load.

My teaching continues at the highest of levels. Some of the changes in evaluation procedures made it more difficult to get the results TTU wants (asking students to go online and complete an evaluation, which often did not happen), or opting out of them altogether. My evaluations for 14 years were universally at the very top of the SOM, and so I was less concerned about the different requirements and logistics. I now see that they are needed for a more thorough assessment and this will require me to be more proactive in securing them each semester—I will institute changes for 2018.

#### Graduate Committee Work completed

- Chair, DMA, Jinwon Kim, Composition and document completed— Barideki For String Sextet Original Music Composition With Analysis; document edited and revised—completed to the committee; successfully defended: June 2017, graduated, August 2017. See documentation under Department for further evidence of this entry.

Graduate Committee work, my students—ongoing (some are listed in various categories, but this is a concise and succinct listing):

- Chair, PhD, ABD, Katherine DeVet, 2018
- Chair, DMA (PhD), ABD, Robert DeVet, 2018-19
- Chair, DMA, ABD, Elyse Kahler, ABD in progress, May 2018
- Chair, William Linthicum-Blackhorse, DMA in progress
- Chair, Neemias Santos, DMA in progress
- Chair, Brian Spruill, DMA in progress
- Chair, Robin Aldana, MM in progress, completing thesis, May 18
- Chair, Taylor Etheridge, MM in progress
- Chair, Casey Joiner, MM in progress
- Chair, Frank Lacey, MM in progress

Composition curriculum—decisions will need to be made about the scope and shape of the composition degree at all levels—BM, MM, DMA, and PhD. Two new faculty will be entering with new skillsets. Administrative guidance will be needed and decisions about load and assignments will also be needed.

## Assigned Courses

### Spring TTU 2017

Course Prefix	Course Number	Title	Section	Credit Hours	Enrollment
MUCP	5308	Composition	001	3	1
MUCP	5309	Composition	001	3	1
MUSI	8302	Doctoral Performance Project II	002	3	2
MUSI	8000	Doctor's Dissertation	002	1	2
MUCP	2201	Music Composition	001	2	1
MUCP	2202	Music Composition	001	2	2
MUCP	3201	Music Composition	001	2	1
MUCP	3202	Music Composition	001	2	1
MUCP	4102	Music Composition	001	1	1
MUCP	4201	Music Composition	001	2	1
MUSI	7000	Research	003	1	2
MUSI	7000	Research	D03	1	1
MUAP	4190	Senior Recital	236	1	1

### Summer I TTU 2017

Course Prefix	Course Number	Title	Section	Credit Hours	Enrollment
MUSI	7000	Research	002	1	1

### Summer II TTU 2017

Course Prefix	Course Number	Title	Section	Credit Hours	Enrollment
MUSI	4000	Individual Studies in Music: Theory Review with AP Primer	001	1	1
MUTH	5300	Studies in Harmony and Voice Leading	001	3	6

### Fall TTU 2017

Course Prefix	Course Number	Title	Section	Credit Hours	Enrollment
MUCP	5308	Composition	001	3	6
MUCP	5341	Computer Music I	002	3	1
MUSI	8303	Doctoral Performance Project III	010	3	2
MUSI	8000	Doctor's Dissertation	011	1	2
MUCP	1201	Introduction to Contemporary Music	001	2	3
MUCP	1202	Introduction to Contemporary Music	001	2	1
MUCP	6000	Master's Thesis	001	1	1
MUCP	2201	Music Composition	001	2	1
MUCP	2202	Music Composition	001	2	1
MUCP	3201	Music Composition	001	2	2
MUCP	3202	Music Composition	001	2	1
MUCP	4102	Music Composition	001	1	1
MUCP	4201	Music Composition	001	2	1
MUAP	4190	Senior Recital	261	1	1

MUTH	5300	Studies in Harmony and Voice Leading	001	3	5
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## Individual Student Instruction or Supervision

### Graduate Theses and Dissertations: Committee Chair or Co-Chair

#### Dissertation Committee Chair

DeVet, Robert, "untitled, requiem for choir and ensemble," In-Process. (ABD. Proposal being developed. Expected completion of the doctorate in 2018.)

DeVet, Katherine, "Sanctuary, a chamber opera, with analysis," In-Process. (ABD. Proposal in process; composition in process. Expected completion and graduation in 2018.)

Kim, Jinwon, "Barideki For String Sextet Original Music Composition With Analysis," Completed August 2017.

#### Dissertation Committee Co-Chair

Kahler, Elyse, "untitled," In-Process. (Co-chair with Dr. David Forrest. Coursework complete. Project nearly complete. Expected doctorate in May 2018.)

#### Dissertation Defense Committee Chair

Kim, Jinwon, "BARIDEKI for String Sextet with Analysis," Completed August 2017. (ABD. Substitute chair for Dr. Mei-Fang Lin who is on a one-year leave (2016-17)

Working through the analysis--copy editing.

New comment—for 2017 period: Completed work and student graduated. Please see document upload as evidence of this substantial work and service.)

#### Doctoral Advisory Committee Chair

Spruill, Brian, "untitled," In-Process. (Composition DMA coursework in progress)

Santos, Neemias, "untitled," In-Process. (Composition DMA coursework in progress)

O'Neill, Matthew, "untitled," In-Process. (Coursework in progress. Proposal being developed. Expected completion of the doctorate in 2019.)

Linthicum-Blackhorse, William, "untitled," In-Process. (Coursework in progress. Proposal being developed. Expected completion of the doctorate in 2019.)

Kahler, Elyse, "untitled," In-Process. (Coursework in progress. Proposal being developed. Expected completion of the doctorate in 2018.)

DeVet, Katherine, "Chamber Opera, Sanctuary," In-Process. (Expected completion in F of 18 or Sp of 2019.)

DeVet, Robert, "Requiem for Organ and Large Choir," In-Process. (Switching from PhD to DMA after several meetings. I concur with this decision. Expected completion in Sp of 2019.)

#### Master's Thesis Committee Chair

Aldana, Robin, "untitled," In-Process. (Thesis in progress)



### **Graduate Theses and Dissertations: Committee Member**

#### **Dissertation Defense Committee Member**

Still, Benjamin, "Saxophone Performance," Completed December 2017.

Smith, Ryan, "Wind Conducting," Completed May 2017.

Heck, Vanessa, Completed May 2017.

#### **Master's Non-Thesis Committee Member**

Malloy, Jane, "MMed Summer Program," Completed August 2017.

Edwards, Casey, "Vocal Performance," Completed May 2017.

Ramirez, Juan, "Percussion Performance," Completed May 2017.

### **Student Achievements (undergraduate and graduate majors)**

Hohnstein, Kelsey, Awards, 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.

Hohnstein, Kelsey, 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.

Linthicum-Blackhorse, William, Awards, Commission—Levelland High School Varsity Mixed Chorus for "Harvest Dreams," for choir, cello, flute, and piano, performed by LHS Mixed Chorus and South Plains College choir, conducted by the composer, William Linthicum-Blackhorse, December 5, 2017, at South Plains College.

Linthicum-Blackhorse, William, Performance, Performances at Music of the Western World at Guangxi Arts Institute, Nanning, China, December 2017, including works by William Linthicum-Blackhorse. Large venue concert hall. Complete program by graduate students and our colleagues, Greg Brooks, from TTU with WLB performing on piano and voice.

Linthicum-Blackhorse, William, Performance, Performances at Music of the Western World at Guangxi Arts Institute, Nanning, China, May 2017, including works by William Linthicum-Blackhorse and his professor—Peter Fischer. Large venue concert hall. Complete program by graduate students from TTU with WLB performing on piano and voice.

Linthicum-Blackhorse, William, Performance, Performance of his commissioned work—Mr

Linthicum conducted the work—"Harvest Dreams," for choir, cello, flute, and piano, performed by LHS Mixed Chorus and South Plains College choir, December 5, 2017, at South Plains College.

Linthicum-Blackhorse, William, Performance, Mnicakmun, for flute and piano, accepted and performed at the 2017 Society of Composers, Inc. Region VI Conference, held at the University of Texas at Arlington, February 2-4, 2017.

Linthicum-Blackhorse, William, Teaching Appointments, Taught Music of the Western World at Guangxi Arts Institute, Nanning, China, December 2017. (three-week course).

Linthicum-Blackhorse, William, Teaching Appointments, Taught Music of the Western World at Guangxi Arts Institute, Nanning, China, May 2017. (three-week course).

## **Research and Creative Scholarship**

### **Research and Creative Self-Appraisal**

Research and Creative Activity 2017

Major appointment--listed below this section, but detailed here.

Selected as a TTU Integrated Scholar for 2017 by the Provost

Integrated Scholars are faculty who dedicate themselves to a course of lifelong learning and advance Texas Tech's role in educating, serving and inspiring others to do the same. Integrated Scholars are not only outstanding in teaching, research and service, but they are also able to generate synergy among the three functions. These faculty members consistently promote active learning and infuse the results of their research and scholarship in courses and other learning experiences. Video interview, still photo shoot, questionnaire and editing for final profile on the Provost/Integrated Scholar webpage.

Much of the year was the exhaustively time-consuming process for completing a major work—my Piano Concerto No. 1. But it was not the only compositional work—the following is a pointed outline of the year's accomplishments.

Composition work—approximately 1800 hours as follows:

Piano Concerto Sketches, three movements, 36 minutes—substantial work completed (1100 hours); Movements: III, completed and needs further orchestration; II, 50% completed, needs orchestration; I, 50% completed, needs orchestration. Planned completion: summer of 2018.

Parts production for Ballet of Magical Beings and Trumpet Concerto. Parts for each of the eight movements in separate finale files, all reformatted to a professional 9x12 size; then joining the five movements of the ballet for each instrument part and three movements of the concerto for each part. Over 1000 pages—all completed and printed personally at home (18x12), including folding and stapling. Shipped to MTSU (200 hours)

Major re-composition of Sylphs movement (100 hours)

Violin Sonata sketches—and about 4 minutes completed; another 12 minutes in draft (75 hours)

Trumpet Concerto I: reformat metrical changes, after consulting with Lindemann and Thomas—reduction only (25 hours)

Mysterium for string orchestra—completed in two versions—one for High School contest and another for professional—recording session in documentation. (50 hours)

Work continues for long term projects—sketches for Cello Concerto, Saxophone Concert, Piano Concerto No. 2, Symphony No. 1 (100 hours)

Work continues on sound design and formal design for an electronic Concerto for Viola and media, including film and ballet—planned for 2019/2020. (50 to 100 hours—some of this time was also for planning the new course in sound design for Sp 18)

Publicity and self-publication—12 different works; formatting to professional size, with parts reformatted to professional size; documentation will continue into the 2018 period once they are on a website for purchase. (150 hours). The 12 works are all printed and available to the Director.

For the Piano Concerto, I have the Finale notation pages as sketches. These equal over 400 pdf pages, inclusive of the material composed and developed in 2017, placed into the basics of the orchestration. These are confidential work materials that I am happy to share in person with the Director (and anyone else), but do not want to place on a public forum. In addition there are another several hundred pages of hand notated sketches. Also confidential work materials. I will also share these with the Director (and others) at his discretion. The finished product is scheduled for completion in 2018, and will obviously be available as a public document through my publication company, and included in next years evidence in whole. I would note that there is not a clear mechanism for disseminating this kind of substantial research related work product in the evaluation process. It is my belief that this represents serious and exhaustive research over this year, and many years for that matter, that will see fruition in the future and that the work process itself is highly valuable.

Performances, Recording Sessions, Presentations, and Talks—see listings.

The MTSU performances were substantial, with difficult music, and especially with Jens Lindemann as soloist; please see: <https://www.schoolofmusic.ucla.edu/lindemann-jens>

### **Papers Presented (include organization, place, date)**

Fischer, P. (Presenter & Author), Composers' Forum, TTU Composition, TTU Room 209, "Analysis: Music by Fischer," Local. (2017).

Fischer, P. (Presenter & Author), Residency, MTSU School of Music, Murfreesboro, TN, "Pre-Concert and Intermission Talk—Ballet and Concerto (3)," National, Invited. (March 2, 2017).

Fischer, P. (Presenter & Author), Residency, MTSU School of Music, Murfreesboro, TN, "Structural and Melodic Analysis of the Ballet of Magical Beings (3)," National, Invited. (March 1, 2017).

### **Creative Activity**

Fischer, P., Linthicum, W., Guo, K., "Rings of Crystalline Sky for piano (4)," William Linthicum-Blackhorse and Kunyuan Guo, Guangxi Arts Institute, Nanning, China, Academic, International, by Invitation. Seventeen minute work for piano; It is a nocturne-fantasia needing the highest level of virtuosity to perform. (May 2017).

Fischer, P., Linthicum, W., Ramos, J., "The Darker Light for tenor and piano (4)," William Linthicum-Blackhorse and Jorge Ramos, Guangxi Arts Institute, Nanning, China, Academic, International, by Invitation. Aria from my opera O D'Amarti O Morrire. Performed as part of a concert of Western Music in Nanning, China by graduate students from TTU. They also had teaching assignments at the Guangxi Arts Institute. (May 2017).

Fischer, P., Music Composition - Major Work, Performance, "Concerto for Trumpet and Wind Ensemble (I, II, III) (5)," Middle Tennessee State University WE, Reed Thomas, Murfreesboro, TN, Academic, National, by Invitation. Major work—22 minutes for full wind ensemble and soloist. Dedicatory premiere of my three-movement Trumpet Concerto, with guest artist and dedicatee Jens Lindemann as soloist. Mr. Lindemann is hailed as one of the most celebrated soloists in the instrument's history and has played in every major concert venue in the world. New parts and a new score were revised and printed for this performance (a two-hundred hour endeavor). Note: file is too large to be stored (MP3)—available on request, or on my website. (November 1, 2016 - March 2, 2017).

Fischer, P., Music Composition - Major Work, Performance, "Recording Sessions: Concerto for Trumpet and Wind Ensemble (I, II, III) (3)," Middle Tennessee State University WE, Reed Thomas, Murfreesboro, TN, Academic, National, by Invitation. Two recording sessions with professional multi-mic setups. Same information as Trumpet concerto performance at MTSU. Assessment of 3--will be higher if released on CD. (November 1, 2016 - March 2, 2017).

Fischer, P., Music Composition - Major Work, Performance, "Ballet of Magical Beings (5 movements) for Wind Ensemble (4)," Middle Tennessee State University WE, Reed Thomas, Murfreesboro, TN, Academic, National, by Commission. Wind Ensemble concert featuring the music of Peter Fischer. First time in my career that has happened. The Ballet had one of the movements (Sylphs) completely rewritten. Because all the parts are contiguous, all the parts had to be redone (and enlarged to 9x12). Sound files too large for this database—I can supply them if needed. (September 1, 2016 - March 2, 2017).

## **Research and Creative Scholarship Awards**

TTU Integrated Scholar for 2017 (5), Office of the Provost, TTU, University. (January 2017).

## **Service**

### **Service Self-Appraisal**

Service 2017

Selected as an Integrated Scholar for 2017—see details under research.

University Service—asked by Provost Michael Galyean to be on the committee to select the President's Excellence in Teaching and Research Professorships. Meetings and email discussions in November and December; ongoing into 2018.

College of Visual and Performing Arts and School of Music Search Committee for position to replace Mei-Fang Lin; met with Dean Zahler, met several times with the committee, reviewed over 80 applications, narrowed to 13 and reviewed those. Search continues in 2018.

I arranged, scheduled, and attended a series of seminars utilizing composers brought in by other faculty members. This gave the opportunity for our students and colleagues to experience some truly great composers.

- Stephanie Berg—residency with the USO, gave a Friday seminar and open forum for the Composition Studio and open to the public, November 17, 2017, 3:30-5 pm. Master Lessons, with TTU composition students: Jacob Barrow, Brian Spruill, William Linthicum, Joseph Vasinda, Saturday, 9am to noon, November 18, 2017 in Fischer's office. Invited to attend rehearsals with my students to see interaction, then Concert November 18, 2017, 7:30 pm.
- Michael Daugherty—with DJ Sparr—March 3, 2017 Special Composers' Forum seminar and social dinner afterwards with students and colleagues.

Faculty mentor for Dr. David Forrest, Spring of 2017 only—successful application for tenure and promotion, Fall of 17.

Upgrade of software and computer systems for teaching. Installation of FM8, Logic, NI Komplete, Finale

Graduate Student Committee Work (outside)

Committee work—completed:

- Member, DMA committee for Vanessa Heuck, Wind Conducting, defended, wind arrangement and paper, lecture recital, spring 2017, graduated May 2017
- Member, DMA committee for Ryan Smith, Wind Conducting, defended, wind arrangement and paper, lecture recital, spring 2017, graduated May 2017
- Member, DMA committee for Benjamin Still, Saxophone Performance, defended, lecture recital attended, October 2017, graduated December 2017
- Member, MM committee for Casey Edwards, Vocal Performance, defended, March 2017, graduated May 2017
- Member, MM committee for Juan Ramirez, Percussion Performance, defended, March 2017, graduated May 2017
- Member, MMed committee, Jane Malloy, Music Education, defended, July 2017, graduated August 2017
- Member, Benjamin Harper, DMA, ABD, Wind Conducting, in progress
- Member, Kunyuan Guo, PhD, ABD, Musicology, in progress

I attend many faculty recitals, and most major large-ensemble concerts, both because I enjoy the music and want to support their creative efforts, but also because in order for my studio to be successful I need my colleagues' support to realize the performances of new music by the TTU composers. Being present and involved in their work helps that process.

One of the service components I contribute is to the Mary Jeanne van Appledorn Festival of

Music, which I founded in 2005, organized and directed for eight years, before Mei-Fang Lin took the major role in organizing until her departure on leave the full academic year of 2016-7 and now gone for the academic year 2017-18. My time necessarily went to teaching and research instead of a festival. Discussions are underway with choral/orchestral/wind ensemble faculty about a headliner. When a possibility is reached, I will bring the proposal to the Director.

Responded to Area Head for input and revisions on the Evaluation rubric for the SOM: Composition.

Attended August 2017 graduation—hooded Jinwon Kim

### **University Committees**

President's Excellence in Teaching and Research Professorships, Committee Member, approximately 20 hours One Time, appointed, Pro Bono. Ongoing to 2018 (November 2017 - Present).

### **College Committees**

CVPA and SOM Composition Search Committee, Committee Member, approximately 30 hours One Time, appointed, Pro Bono. Review all applicants, narrow to top 13; review those again and place in order for 2018—done Ongoing in 2018 (November 2017 - Present).

### **Department Committees**

Degree Program Coordinator, approximately 5 hours Monthly, appointed, Pro Bono. Concerts each semester, successful recruitment for ongoing full studio. (August 20, 2009 - Present).

Jinwon Kim, DMA Doctoral Project (5), Special Project or Assignment, approximately 200 hours One Time, Pro Bono. Jinwon Kim was a Korean student that Mei-Fang Lin accepted. She had finished all her coursework and all of her composition was with Dr. Lin. She had moved to Japan when Mei-Fang went on leave almost two years ago. A brilliant composer, but with almost no English skills. She wanted to finish and submitted the draft to me over some months in the spring of 17. I knew that if she were to ever graduate, either I or Mei-Fang would have to do the work—Mei-Fang had already told me that she did not know how she was going to get this person finished. Mei-Fang was my colleague and friend, so I decided to take this on as there really was no one else who could do the kind of work that needed to be done, and no outside copy editor who would know what to do to make sense of the writing—it required a professional composer and/or theorist who could decipher the writing. The document required such a substantial time allotment that I actually had to put it aside during the semester, and resumed work at the beginning of summer. It took me about 40 hours in February and March, including over spring break, and then three weeks and 150 hours at the beginning of the summer to get the document “committee ready.” It was close to 100 pages and as I weighed the possibilities, there was no one to farm this out to—I had to read what she said and then go to each musical example (which were excellent by the way) and decipher what she was trying to say, analyze, or describe, and rewrite it in proper English. Other sections of

narrative were equally difficult and time-consuming. Again, whether or not she should have been admitted, Dr. Lin let her come and get to ABD—and so I did this because it was the right thing to do and I did not think anyone else could. This took about 200 hours—I considered it a service to my colleague and to our school to help someone graduate. I was exhausted and frustrated and almost gave up several times, but I still am glad to have helped this person. As I said above, I did not think there were any services through TTU that could have helped her in Japan. I successfully helped her finish the document, defend during the summer with scant re-writes from the committee, and hooded her for graduation in August. She made trips from overseas for the defense, and then again for the graduation. I am extremely proud of her and her completed document, and of my work as well. The scanned document with my edits is being uploaded as evidence. Will confirm in this documentation. (January 2017 - August 2017).

Dr. David Forrest, Faculty Mentor, approximately 3 hours Yearly, appointed, Pro Bono. (January 2017 - May 2017).

### **Mentor Activities**

Mentor/Faculty, Career, New Faculty, Promotion and Tenure, Research, Teaching.  
Assigned to one colleague in the SOM.

## **General Self Appraisal**

General Self Appraisal for 2017

Teaching, Creative Activity, and Service continue to be performed at the highest levels. My research is in the creative field of music composition. I continue to be absolutely dedicated to teaching, composing, and giving back to the school and community what I can. 2017 was a successful year of working on very large projects that require years, with much work completed and ongoing for several compositions.

I composed prolifically during each of the three spring, summer, and fall terms. I was invited to Middle Tennessee State University, where they featured two of my large wind ensemble works in a single concert. It was filmed for a public television rebroadcast. It also featured one of the most famous trumpet players in the world—Jens Lindemann, to whom the work is now dedicated, along with the conductor, Reed Thomas.

Dr. Mei-Fang Lin was on leave the spring semester and then took another position in her home country of Taiwan. Most of the composing and concert planning fell on me for the entire year. Of particular note—since she left the University in the fall, I decided to revamp much of the curriculum, including how composition is taught and the weekly studio meetings (called Composers' Forum). Much of this was planned and is being implemented now in 2018 and I will leave much of those specifics to next years' assessment.

I taught summer school and a large load in the summer and fall with additional duties because of Lin's departure, including working with her doctoral, master's and undergraduate students on their recitals, theses, and dissertations as the new chair. One Doctoral student graduated, but that one was enormously difficult and time-consuming. I document that in the teaching/service areas. Three doctoral students and one Master's student are expected

to graduate in 2018. I have two new DMA students and four new MM students. Undergraduate and graduate composition students continue to excel and the composition studio remains above the attendance goals set out by faculty and administration. I also agreed to teach four graduate students from other areas in composition and arranging. Additional coursework (the 5300 theory review) was also completed, in addition to the lessons and graduate committee work. Overload courses are planned (starting in F 17) for the Spring of 18 to make up for Lin's absence.

Service components included mentoring, graduate committee work, search committee, provost committee, curriculum, and work on a future new music festival (2019).

## **Plans for the Next Academic Year**

### Goals

Numerous—please see individual areas for specifics, however, the main goal is that my Piano Concerto is nearing completion—expected completed draft by mid-summer and completed orchestration by the end of the summer.

### **Teaching**

#### Goals

Complete the Qualifying Exam for Composition  
Possible new courses (analysis/bio/orchestration/style for major composers not on the Musicology list) in planning stages  
Hire new person as part of the search committee  
Schedule teaching for the new person  
Continue developing new skillsets for composers at all levels  
Systematic analysis projects for all composers  
Rethink and redo all syllabi for undergrad and grad composition lessons  
Teach Sound Design Class  
Plan out a Sound Design II Class

### **Scholarship and its Equivalents**

Goals (for 2018 and many years out)

Piano Concerto (complete in 2018)—the main one.

I continue to work on my Viola Concerto, an ambitious work for electronics, dance, and film. I am working with Philip Mann about writing a work for the orchestra that features colleagues—more on that soon. Revamp my website for a better and more professional presence. I have contacted Lisa Garner and David Shea about recording my Sonata for Flute and Piano and my Sonata for Clarinet and Piano. I am also negotiating to have my Piano Quartet recorded by the Amara Quartet at Iowa State—all in preparation for a CD.

Complete, start, or continue work on the following:

Violin Sonata  
Cello Concerto  
Saxophone Concerto  
Piano work for Tatiana Mann  
Piano Trio  
Symphony



Publishing

**Service**

Goals

Plans for Future Festival

Committee work, University level, and SOM Search

Music After 1945 final approval as a catalogued course

New Course in Composition—Topics

Complete Qualifying Exam and Preparation Guide for Music Composition for Doctoral students

**Annual Faculty Report  
College of Visual and Performing Arts  
Chair/Director's Assessment**

Period covered by this report: **January 1, 2017 - December 31, 2017**

**Dr. Peter Fischer  
Music**

I have reviewed the materials submitted by Dr. Peter Fischer. In addition, I reviewed the numerical ratings in the various research categories and found them to be appropriate and made modifications where necessary. Coupled with my direct interaction during the calendar year 2017, these materials provide the basis for the following review. Dr. Fischer is tenured, holding the rank of Associate Professor, with teaching responsibilities in composition.

**Teaching 60%** *\*(In the two-year absence of another full-time composition professor)*

Dr. Fischer has taken on additional and varied responsibilities over the past year in the absence of personnel in the other composition professor position.

Since a large degree of his course work is in single enrollment sections (lessons and graduate project advisement) there is no way in the new online evaluation system to ascertain his student evaluations of course and instructor. In the future we do need to make sure that evaluations are completed when a course is of a number over 5 and can be evaluated (i.e. summer 2 MUTH 5300).

The growth of the number of students studying composition at both the graduate and undergraduate level is a healthy sign. There is also an upward trend in the number of prospective incoming students with an interest in this field. Most notable are the two students who achieved multiple awards and performances for their work, an excellent sign of the expertise and positive guidance available in their studies with Dr. Fischer.

Dr. Fischer continues to go above and beyond in his support of his students as their learning extends beyond the classroom and lesson setting to performance, recording, etc. He is also to be commended for his efforts in working with students with language barriers and seeing them through to successful and appropriate completion of their work and course of study. Due to this type of dedication to student instruction, the composition area is an active and visible part of the School of Music.

**FAR EXCEEDS EXPECTATIONS**

**Research & Creative Scholarship 25%**

The performance and premiere of a new work, a movement from a former work, and recording project with Middle Tennessee State University is highly commendable. Equally impressive is the collaboration with a world class artist (Jens Lindemann) When the recording is commercially produced and released it will make an additional significant individual achievement. The performances in China are also notable as major international achievements.

Dr. Fischer is an extremely disciplined and goal-oriented artist. He prescriptively invests great amounts of his time refining former works, fulfilling current obligations, and conceiving and laying the

groundwork for future creation. While he is very orderly in organizing and documenting his ongoing creative time, it is encouraged to also aggressively seek formal publication through existing publishers and/or formalization of self-publication as well as detailed records of all performances of pre-existing works as they occur. With the multiple new appointments within the School of Music, bringing new conductors and solo/collaborative performers to our campus, he is encouraged to take advantage of their potential involvement in his creative work.

FAR EXCEEDS EXPECTATIONS

**Service 15%**

Committee work in institutional service as well as the resulting committee work required of having graduate students is appropriate for the position, but again, due to the burden created by a vacancy Dr. Fischer has assumed responsibilities beyond the norm and always maintained the quality of involvement in doing so.

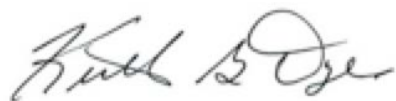
EXCEEDS EXPECTATIONS

**Overall Evaluation**

FAR EXCEEDS EXPECTATIONS

Dr. Fischer's dedication to our students and his craft is appreciated and commendable. There is a need to make sure course evaluations are executed when possible, even by combining single sections into groups which has been common practice in applied studio lesson settings. The goals set for future creative research are ambitious and current activity is robust. A more formalized approach to documentation has, and will continue to, help represent this important work more accurately. The School of Music is supportive of Dr. Fischer's goals to the extent that budgets allow.

With the projected addition of a new Composition professor and the potential for composition interests in the holder of the new Commercial Music position combined with the growing student interests in composition study there will be many exciting future opportunities in all areas and Dr. Fischer will be the nucleus of important developments to come.



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**Chair/Director**

Peter Fischer *Peter Fischer*

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**Faculty Member**

The above signature acknowledges that I have read the director's evaluation and nothing more.

**Annual Faculty Report**  
**College of Visual and Performing Arts**  
Period covered by this report: **January 1, 2016 - December 31, 2016**

<b>Dr. Peter Fischer</b>			
<b>Academic Title:</b>	Associate Professor	<b>Administrative Title:</b>	Associate Professor
<b>Department/School:</b>	Music		

## **Teaching**

### **Teaching Self-Appraisal**

#### Teaching 2016

My teaching is at the highest levels as demonstrated by my 21st straight year of extraordinary evaluations. I continue to use and teach using state of the art software and teach all my students both basic and advanced techniques. I taught lessons in the spring along with multiple doctoral and master's students as chair; I taught summer school and a large load in the fall. The doctoral students include reading, editing, and helping revise the written parts of the document before it goes to the full committee. I was chair of two doctoral students who completed and defended in March; I was chair of a Master's—that one was completed late in the spring and defended in the fall. I was a member of two Doctoral committees, and became chair of another Master's student and another Doctoral student in the fall as my colleague was on leave. I am happy to do this for my colleague, however the new doctoral student consumes a considerable amount of time as English is not the primary language and I am attempting to help with major re-writes. The additional Master's student completed work in the fall with several re-writes—defended and graduated in December. I had three undergraduate Composition senior recitals in the spring—a considerable amount of time and effort, as there are many performers and ensembles to put together. All three had successful recitals—two of them are now in graduate programs (Florida and Washington)

I am always open to new teaching strategies and will always meet with my students at times outside the scheduled ones if they need anything, as evidenced by my summer meetings for lessons and proposal writing, as well as winter-break lessons.

I continued teaching the graduate theory review course in the summer with a new counterpoint component in order to certify graduate students to teach AP Theory. I continue to teach the same class with a set theory component and more detailed analysis in the fall semester.

I continue to learn and teach two software instrument design software applications (FM8 and Absynth) and continue working with the Logic Pro sequencing and audio recording software in order to supplement my teaching and research. I taught FM8 and Logic Pro X as a required component for one of my senior composition students in the spring of 2016.

We had two student concerts in the fall (Composers' Forum and SCI) and one in the spring (Composers' Forum). I organized both of the Forum ones, including: arrange for many of the performers, set the program, organize, edit, and print program notes, make posters, and work as stage crew.

## Assigned Courses

### Spring TTU 2016

Course Prefix	Course Number	Title	Section	Credit Hours	Enrollment
MUCP	5308	Composition	001	3	1
MUCP	5309	Composition	001	3	1
MUSI	8000	Doctor's Dissertation	002	1	2
MUSI	4000	Form and Analysis	006	1	1
MUCP	1201	Introduction to Contemporary Music	001	2	1
MUCP	6000	Master's Thesis	001	1	1
MUCP	2201	Music Composition	001	2	1
MUCP	2202	Music Composition	001	2	1
MUCP	3202	Music Composition	001	2	2
MUCP	4102	Music Composition	001	1	3
MUSI	7000	Research	030	1	2
MUAP	4190	Senior Recital	236	1	3

### Summer I TTU 2016

Course Prefix	Course Number	Title	Section	Credit Hours	Enrollment
MUTH	5300	Harmony & Voice Leading with AP Primer	001	3	6
MUCP	6000	Master's Thesis	001	1	1

### Fall TTU 2016

Course Prefix	Course Number	Title	Section	Credit Hours	Enrollment
MUCP	5308	Composition	001	3	1
MUSI	8301	Doctoral Performance Project I	001	3	2
MUSI	8000	Doctor's Dissertation	011	1	2
MUCP	1202	Introduction to Contemporary Music	001	2	1
MUCP	6000	Master's Thesis	001	1	2
MUCP	2201	Music Composition	001	2	2
MUCP	3201	Music Composition	001	2	1
MUCP	4201	Music Composition	001	2	1
MUSI	7000	Research	009	1	2
MUSI	7000	Research	D03	1	1
MUTH	5300	Studies in Harmony and Voice Leading	001	3	11

## Individual Student Instruction or Supervision

### Graduate Theses and Dissertations: Committee Chair or Co-Chair

#### Dissertation Committee Chair

DeVet, Robert, "untitled; Saxophone and live interactive electronics.," In-Process. (ABD. Proposal being developed. Expected completion of the doctorate in 2014.)

DeVet, Katherine, "Sanctuary, a chamber opera, with analysis.," In-Process. (ABD. Proposal in process; composition in process. Expected completion and graduation in 2014.)

Trinkl, Steven, "Orchestral Suite No. 1: An Original Composition with Analysis," Completed May 2016. (Defended successfully and graduated, May 2016)

Hughes, Tyler, "Symphony No. 2: Ocean Symphony," Completed May 2016. (Defended successfully and graduated, May 2016)

#### **Dissertation Defense Committee Chair**

Kim, Jinwon, "BARIDEKI for String Sextet with Analysis," In-Process. (ABD. Substitute chair for Dr. Mei-Fang Lin who is on a one-year leave (2016-17) Working through the analysis--copy editing.)

#### **Doctoral Advisory Committee Chair**

O'Neill, Matthew, "untitled," In-Process. (Coursework in progress. Proposal being developed. Expected completion of the doctorate in 2019.)

Linthicum-Blackhorse, William, "untitled," In-Process. (Coursework in progress. Proposal being developed. Expected completion of the doctorate in 2019.)

Kahler, Elyse, "untitled," In-Process. (Coursework in progress. Proposal being developed. Expected completion of the doctorate in 2018.)

#### **Master's Thesis Committee Chair**

Cundiff, Christopher, "Five Forms of Prayer," Completed December 2016. (Thesis was an original composition for string orchestra with a detailed analysis. Thesis completed and defended—October 2016. Graduated December 2016.)

Linthicum, William, "La Nuna de Julia, Cinco Canciones de Cuna," Completed December 2016. (Thesis was an original composition for voice, violin, cello, and piano, with a detailed analysis. The thesis also contains a version of the work for voice and piano. Thesis completed and defended—October 2016. Graduated December 2016.)

### **Graduate Theses and Dissertations: Committee Member**

#### **Dissertation Committee Member**

Montazerighahjaverestani, Ali, "Naqmey-e Sahar (The Melody of Dawn) for solo violin, woodwinds, percussion and strings," Completed December 2016. (Defended successfully and graduated, December 2016)

### **Other Directed Student Learning**

#### **Master's Oral Exam Member**

Gibson, Tiffany,

#### **Master's Oral Exam Member**

Van-Meveren, Luke,

## **Activities Relating to Teaching**

### **Development of Facility (lecture/lab)**

New software purchased.

Dissolution of Computer Music Lab. Transfer of office.

## **Research and Creative Scholarship**

### **Research and Creative Self-Appraisal**

#### **Research and Creative Activity 2016**

January—worked on Piano Concerto sketches—manuscript and pen at the piano, and also computer entry, revision, and development. Work on Sketches for Symphony No. 1.

February—premiere of my Piano Quartet, a major three-movement 30-minute work commissioned by and dedicated to the Amara Quartet (formerly the Ames Quartet). Through Rile Management and the support of Director Ballenger the group came to TTU for the premiere on February 3, 2016. A reciprocal premiere at Iowa State University was February 6, 2016. I was in attendance and gave three seminars on music, my music, and the quartet while in residency. Work on Sketches for Symphony No. 1.

March—work on Piano Concerto and Cello Concerto. Work on Sketches for Symphony No. 1.

April and May—time taken with death in the family and preparation of promotion documents.

#### **Summer—2016**

Research continues to play a significant role as I worked on several technology/computer applications for my own research and for teaching. The applications include FM8 from Native Instruments (Frequency-Modulation synthesis, developed by John Chowning), and two other programs for synthesis from NI—Massive and Absynth. I began reacquainting myself with MAX, which I had not studied since graduate school. Much to learn as it has changed greatly in the last 25 years, but I want to use the granular synthesis parts of the program. I joined the tutorial service ADSR on YouTube for learning about specific aspects of the Native Instruments applications. Much of the summer was spent coming to school and spending four hours each morning studying and then designing new sounds. I continue to use and learn new parts of the complex Logic Pro audio/sequencing program and am using that as the vehicle for realizing the new sound designs. All of this is leading to the Viola Concerto that is in-progress. The current concept is to incorporate a collaborative effort using my music and sound design to stage a performance that will incorporate dance, film, and a live performance of the viola concerto on an electronic viola, employing a sound system. Work continued in afternoons, evenings, and weekends on the Piano Concerto and the Cello Concerto.

September and October—revised the Dance of the Sylphs movement of the Ballet of Magical Beings for Wind Ensemble. Entered the metrical changes for several movements of the Ballet (minor changes) and the major meter change in the First movement of the Trumpet Concerto. Work on Piano Concerto. Sketches for a Violin Sonata.

November and December—significant amount of time needed to produce the parts for the Ballet (five movements) and the Trumpet Concerto (three movements). Took close to six weeks of continuous work—eight movements and 37 minutes of music. All completed, printed, edited, re-printed as necessary, and shipped for an upcoming performance of both works in March of 2017. Some work continued on the Piano Concerto and the Violin Sonata.

## **Publications (include those accepted but not yet published)**

### **Non-Peer-reviewed/refereed**

#### *Major Musical Composition (Published)*

Fischer, P. (2016). In Peter Fischer (Ed.), *Piano Quartet* (pp. 104 Pages Total; Full Score: 57 Pages, 10x13; 47 Pages Parts). Lubbock, TX: Crystalline Sky Music.

## **Papers Presented (include organization, place, date)**

Fischer, P., Iowa State University, Iowa State University Music, Ames, Iowa, "Analysis and Structure of the Fischer Piano Quartet (3)," National, Invited. (February 6, 2016).

Fischer, P., Iowa State University, Iowa State University Music, Ames, Iowa, "Analysis and Structure of the Fischer Piano Quartet (3)," National, Invited. (February 6, 2016).

Fischer, P., Iowa State University, Iowa State University Music, Ames, Iowa, "Post-Tonal Music—Stravinsky and Schoenberg to Fischer (3)," National, Invited. (February 6, 2016).

## **Creative Activity**

Fischer, P., Section of my Barcarole Song Cycle, "Barcarole, Movements V, VI, VII, and VIII (4)," Shannon Denise Talley, soprano, and Jason Smith, Piano, Voces Intimae, Theodor Carlson, Artistic Director, Zion Lutheran Church, Dallas, Texas, Non-Academic, State, by Invitation. Texas Art Song Composers, Special Concert: Voces Intimae inspires the revitalization and promotion of the art of the song recital. We offer a series of exciting recitals with outstanding professional singers and pianists. Program themes are designed to be stimulating, provocative and entertaining. We explore poets and composers in solo and ensemble literature, in songs from every era of the vocal art. (April 10, 2016).

Fischer, P., Music Composition - Major Work, Performance, Prof Ensemble, "Piano Quartet (5)," Amara Quartet (formerly Ames Quartet), Amara Quartet, Iowa State University, Ames, Iowa, Academic, International, by Commission. A major virtuosic work for a world renowned professional ensemble. Three movements plus Finale—for violin, viola, cello, and piano, about 30 minutes. Dual premieres in Lubbock (2.3.16) and Des Moines (2.6.16). (October 2003 - February 6, 2016).

Fischer, P., Music Composition - Major Work, Performance, Prof Ensemble, "Piano Quartet (5)," Amara Quartet (formerly Ames Quartet), Amara Quartet, TTU, Lubbock TX, Academic, International, by Commission. A major virtuosic work for a world renowned professional ensemble. Three movements plus Finale—for violin, viola, cello, and piano, about 30 minutes. Dual premieres in Lubbock (2.3.16) and Des Moines (2.6.16). (October 2003 - February 3, 2016).



## Professional Service

### Other

Competition Adjudicator/Juror, TTU Trombone Ensemble Composition Competition, Lubbock, TX, USA. The work selected was successfully performed at the Conference. The best work was selected and also a work that could be successfully performed. (November 21, 2016).

## Service

### Service Self-Appraisal

#### Service 2016

I arranged, scheduled, and attended a series of seminars utilizing composers brought in by other faculty members. This gave the opportunity for our students and colleagues to experience some truly great composers.

- Richard Prior—here for a residency with the USO, gave a Saturday seminar and open forum for the Composition Studio, March 5, 2016
- Steven Bryant—in residence with Dr. McKoin and the Saxophone Conference—seminar on Tuesday evening, March 8, 2016 for Composition Studio.
- Steven Bryant—six Private Master Lessons for our composition students, March 9, 2016
- Frank Ticheli—six Private Master Lessons for our composition students, May 3, 2016
- Andrew Rindfleisch—in residency with the U-Choir, October 28, 2016, Master Lesson with Kelsey Hohnstein on choral composition
- Andrew Rindfleisch—Saturday Composition Studio Seminar, October 29, 2016
- Mark Hagerty—guest composer for premiere of trumpet and piano work, composed for Andrew Stetson and Becca Zeisler—seminar for Composers' Forum, November 9, 2016

Adjudicator for the Ninth Annual TTU Trombone Ensemble Competition, Fall 2016; asked by Jim Decker to judge the composition contest, about 10 hours.

Faculty mentor for Dr. David Forrest

I worked on Trac Dat for the University, Music Composition Area, completed rubrics for Trac Dat—first year that this has really been a minimal service, as Dr. Dye and others have taken over almost all of the data accumulation and entry.

Helped facilitate an exchange SCI set of concerts between TTU and West Texas State University. There were concerts on successive days at TTU and then WTSU, with composers and performers from both institutions featured. My graduate assistant, Elyse Kahler handled much of the logistics for the concerts, including transportation.

Committee work—completed:

- Chair, DMA, Tyler Hughes, Composition completed—Symphony No. 2, Ocean Symphony; document edited and revised—completed to the committee; successfully defended: March 2016, graduated, May 2016

- Chair, DMA, Steven Trinkl, Composition completed—Orchestra Suite No. 1; document edited and revised—completed to the committee; successfully defended: March 2016, graduated, May 2016
- Member, DMA committee for Ali Montezari, Composition, defended, summer 2016, graduated December 2016. Dr. Fischer hooded in lieu of Dr. Mei-Fang Lin, on leave
- Member, DMA committee for Jennifer Miller, Harp Performance, defended, March, 2016, graduated, May 2016
- Chair, MM, William Linthicum-Blackhorse, Composition and document completed and defended, graduated, December 2016
- Chair, MM, Christopher Cundiff, Composition and document completed and defended, graduated, December 2016 (took over from Dr. Lin (on leave)—completed all editing and revisions to the document and composition.
- Member, MMed, Tiffany Gibson, summer 2016

On-going:

- Chair, DMA, ABD, Jinwon Kim, overseeing editing of document in Dr. Lin's absence
- Chair, PhD, ABD, Katherine DeVet
- Chair, PhD, ABD, Robert DeVet
- Chair, William Linthicum-Blackhorse, DMA in progress
- Chair, Elyse Kahler, DMA in progress
- Chair, Matthew O'Neill, DMA in progress

Requested, purchased, and installed new versions of Komplete—bundled multi-app software from Native Instruments and the sequencing/audio program Logic X.

I attend many faculty recitals, and most major large-ensemble concerts, both because I enjoy the music and want to support their creative efforts, but also because in order for my studio to be successful I need my colleagues' support to realize the performances of new music by the TTU composers.

A considerable amount of time and effort was given to the promotion process—applying for full professor from associate professor. Although unsuccessful, I want to acknowledge somewhere in this faculty report that several hundred hours went to this endeavor.

One of the service components I contribute is to the Mary Jeanne van Appledorn Festival of Music, which I founded and am director. In the last few years, Dr. Mei-Fang Lin had taken over a significant portion of the vision and direction. She led the festival this year with three concerts and a reading/recording session with Yarn/Wire for some of our students.

With Dr. Lin on leave this full year, there was not time to plan for bringing in a major composer to collaborate with our major ensembles. Dr. Sparr and I discussed several possibilities over meetings in the summer and the fall. I decided to forego the festival for the spring of 2017 and am planning one for the 2018 spring semester. Some planning occurred in the fall of 2016. Because of turnover in the faculty Choral and Orchestral areas, it may lead to a different format than I have usually done, but I hope to have a full festival with budget requests done by the summer.

## Department Committees

Degree Program Coordinator, approximately 2 hours Monthly, appointed, Pro Bono. NASM review complete, new applicants accepted, curriculum revision ongoing (August 20, 2009 - Present).

Degree Program Coordinator, approximately 10 hours Monthly, appointed, Pro Bono. NASM review complete, new applicants accepted, curriculum revision ongoing (August 20, 2009 - Present).

Degree Program Coordinator, approximately 2 hours Monthly, appointed, Pro Bono. NASM review complete, new applicants accepted, curriculum revision ongoing (August 20, 2009 - Present).

Dr. David Forrest, Faculty Mentor, approximately 3 hours Yearly, appointed, Pro Bono. (January 2016 - December 2016).

Mary Jeanne van Appledorn Festival of New Music, Event Organizer, approximately 10 hours Yearly, Pro Bono. Annual event of National scope (January 2016 - December 2016).

### **Mentor Activities**

Mentor/Faculty, Career, New Faculty, Promotion and Tenure, Research, Teaching.  
Assigned to two colleagues in the SOM.

### **General Self Appraisal**

Teaching, Creative Activity, and Service continue to be performed at the highest levels. My research is in the creative field of music composition. I continue to be absolutely dedicated to teaching, composing, and giving back to the school and community what I can. 2016 was a successful bridge year with much work completed and ongoing for upcoming large projects.

I composed prolifically during each of the three spring, summer, and fall terms. A major work for Piano Quartet was completed and premiered in February of 2016 by the Internationally renowned Amara Quartet.

I taught summer school and a large load in the fall, including working with doctoral students on their proposals and dissertations as chair and a master's student on his thesis projects as chair. Two Doctoral students and two Master's Students graduated. Three other doctoral students are expected to graduate in 2017. Undergraduate and graduate composition students continue to excel and the composition studio remains near the attendance goals set out by faculty and administration. During 2016, I had eight doctoral students, two master's student, and nine undergraduate students. I also agreed to teach five graduate students from other areas in composition and arranging. Additional coursework teaching was also completed, in addition to the lessons and graduate committee work.

Service components included mentoring, graduate committee work, curriculum, Trac Dat, and work on the new music festival.

### **Plans for the Next Academic Year**

Piano Concerto is well on its way and should be completed in full score and piano reduction this calendar year. A Violin Sonata should also be completed. Ongoing work on my Viola

Concerto for solo and computer music and my Cello Concerto will continue as time allows. Complete the libretto for my opera and begin sketches. Work on the Festival of New Music this Spring in preparation for the 2018 Festival. Promote my works in a way that brings more national and international recognition.

### **Teaching**

Goals  
Composition curriculum  
Complete the Qualifying Exam for Composition

### **Scholarship and its Equivalents**

Complete, start, or continue work on the following:  
Piano Concerto—for Gabriel Sanchez (possible consortium)  
Violin Sonata—commission from John Gilbert, 25'

Cello Concerto—commission from Jeffrey Lastrapes  
Viola Concerto—for Kimberly Sparr (continue development, revisions, and update the score, design original electronics to add)

Complete choral work Peace, for Choir and piano

Sketches for a new work for voice and orchestra

I hope and plan to have the Piano concerto and the Violin Sonata completed in 2017. The Viola Concerto and Cello Concerto in 2018.

Continue promoting my works through my publishing company—major shipment of scores out to performers in the spring of 2017.

Note—Symphony No. 1 had much work done, especially early in the year, but was put on hold when the performance opportunity was postponed.

### **Service**

Goals  
Plans for 2017-18 Festival  
Committee work, especially university level  
Music After 1945 final approval as a catalogued course  
Complete Qualifying Exam and Preparation Guide for Music Composition for Doctoral students

**Annual Faculty Report  
College of Visual and Performing Arts  
Chair/Director's Assessment**

Period covered by this report: **January 1, 2016 - December 31, 2016**

**Dr. Peter Fischer  
Music**

I have reviewed the materials submitted by Dr. Peter Fischer. In addition, I have studied the student assessments and documentation from previous faculty reviews. The numerical rankings associated with the 2016 Research/Creative Scholarship entries are deemed appropriate. Coupled with my direct interaction during the calendar year 2016, these materials provide the basis for the following review. Dr. Fischer is a tenured Associate Professor with teaching responsibilities in music theory and music composition.

**Teaching**

Dr. Fischer continues to be a very dedicated and caring teacher and mentor. Student course evaluations are consistently exemplary. Dr. Fischer's teaching load is large, especially in the spring semesters, and he is available in the summer months to teach coursework for summer programs.

It is worthy of notice that Dr. Fischer continues to enhance his understanding of technology through careful and consistent study and use of applications.

Dr. Fischer regularly facilitates special program opportunities for students to interact with guest artist/composers.

Excellent work in 2016.

FAR EXCEEDS EXPECTATIONS

**Research & Creative Scholarship**

Dr. Fischer's creative compositional output is significant. A brief perusal of this Faculty Report reveals a remarkable drive to compose, and with a goal of creating large works.

A significant highlight in 2016 was the performance of his Piano Quartet in Ames, Iowa and here at TTU. This music was well-received by those in attendance, including myself.

As the expectations continue to rise for faculty contributions in the area of research and creative scholarship, it will be important for Dr. Fischer to seek wider distribution of his works, possibly through publication. Publications in prestigious companies bring additional credibility and honor to the works, and to Texas Tech University.

In addition, Dr. Fischer is encouraged to consider the creation of articles and presentations that focus on his compositional practice, his teaching methodology, the evaluation of his own works, and any other means of bringing additional attention to his compositions.

Excellent work in 2016. Let us work together to bring much greater visibility to these fine compositions.

EXCEEDS EXPECTATIONS

**Service**

Dr. Fischer continues to serve the music unit in several important leadership roles. He is encouraged to seek out college and university committee service, and where possible it would be appropriate to serve on regional or national boards/organizations. These efforts will bring additional recognition to Dr. Fischer, and to the School of Music and Texas Tech.

EXCEEDS EXPECTATIONS

**Overall Evaluation**

EXCEEDS EXPECTATIONS

I approve of the goals as outlined. In addition, I wish to encourage the investigation of ways to publish some of his works. Other efforts to increase widespread distribution and performance of works is also encouraged.

Dr. Fischer is also encouraged to increase leadership involvement on college, university, and regional/national committees. I look forward to assisting Dr. Fischer in achieving the goals for 2017.

		<i>Peter Fischer</i>
<b>Chair/Director</b>		<b>Faculty Member</b>
		The above signature acknowledges that I have read the director's evaluation and nothing more.

**Annual Faculty Report**  
**College of Visual and Performing Arts**  
Period covered by this report: **January 1, 2015 - December 31, 2015**

**Dr. Peter Fischer**

**Academic Title:** Associate Professor

**Administrative Title:** Associate Professor

**Department/School:** Music

## **Teaching**

### **Teaching Self-Appraisal**

#### Teaching 2015

My teaching is at the highest levels as demonstrated by my 20th straight year of evaluations at the highest levels. I continue to use and teach using state of the art software and teach all my students both basic and advanced techniques. I taught summer school for the fourth year in the Music Ed short sessions. I taught a very large load in the fall, with 21 lessons and a three-hour graduate class. For 2015, I had six doctoral students and one Master's student for which I am chair. One graduated with the DMA in Composition. Five of the others are expected to graduate in 2016. I taught nine undergraduate composition majors, one of whom completed the senior recital. I taught composition and arranging to five graduate students from other disciplines. I taught an independent study class in tonal counterpoint.

I constantly work on new teaching strategies and will always meet with my students at times outside the scheduled ones if they need anything, as evidenced by my summer meetings for lessons and proposal writing, numerous late evening and weekend rehearsals and lessons, as well as winter-break lessons.

I continued teaching the graduate theory review course in the summer with a new counterpoint component in order to certify graduate students to teach AP Theory. I taught the same class with a set theory component and more detailed analysis in the fall semester without the AP material.

I continue to learn and teach two software instrument design software applications (FM8 and Absynth) and continue working with the Logic Pro sequencing and audio recording software in order to supplement my teaching and research. I taught FM8 and Logic Pro X as a required component for one of my junior composition students in the spring of 2015.

One senior recital was successfully presented in the spring of 2015 (Pisani), and a doctoral composition recital was also presented in the spring, featuring a wonderful premiere of his Render Song Cycle (Hughes).

We had two student concerts in the fall and two in the spring. I helped organize all four concerts, including: securing many of the performers, set the program, organize, edit, and print program notes, make posters, and work as stage crew. Three of the concerts I was also the rehearsal and concert sound engineer.

The paperwork for the new course, Music After 1945, was submitted in the spring of 2015 for

approval.

## Assigned Courses

### Spring TTU 2015

Course Prefix	Course Number	Title	Section	Credit Hours	Enrollment
MUCP	5308	Composition	001	3	2
MUCP	5309	Composition	001	3	2
MUCP	4341	Computer Music I	001	3	1
MUSI	8303	Doctoral Performance Project III	004	3	2
MUSI	8303	Doctoral Performance Project III	024	3	1
MUSI	8000	Doctor's Dissertation	002	1	2
MUHL	5322	Early Music Performance Practice	001	3	11
MUHL	5313	Great Composer Seminar:Hildegard	002	3	12
MUCP	2202	Music Composition	001	2	2
MUCP	3201	Music Composition	001	2	1
MUCP	3202	Music Composition	001	2	2
MUCP	4102	Music Composition	001	1	1
MUAP	4190	Senior Recital	236	1	1

### Summer I TTU 2015

Course Prefix	Course Number	Title	Section	Credit Hours	Enrollment
MUTH	5300	Harmony & Voice Leading with AP Primer	001	3	6

### Fall TTU 2015

Course Prefix	Course Number	Title	Section	Credit Hours	Enrollment
MUCP	5308	Composition	001	3	3
MUSI	8304	Doctoral Performance Project IV	003	3	3
MUSI	8000	Doctor's Dissertation	007	1	2
MUSI	4000	Individual Studies in Music	007	1	1
MUCP	1202	Introduction to Contemporary Music	001	2	1
MUCP	6000	Master's Thesis	001	1	1
MUCP	2201	Music Composition	001	2	2
MUCP	3201	Music Composition	001	2	2
MUCP	4102	Music Composition	001	1	1
MUCP	4201	Music Composition	001	2	3
MUSI	7000	Research	037	1	2
MUTH	5300	Studies in Harmony and Voice Leading	001	3	7

## Individual Student Instruction or Supervision

### Graduate Theses and Dissertations: Committee Chair or Co-Chair

#### Dissertation Committee Chair



DeVet, Robert, "untitled; Saxophone and live interactive electronics.," In-Process. (ABD. Proposal being developed. Expected completion of the doctorate in 2014.)

DeVet, Katherine, "Sanctuary, a chamber opera, with analysis.," In-Process. (ABD. Proposal in process; composition in process. Expected completion and graduation in 2014.)

### **Student Achievements (undergraduate and graduate majors)**

Reed, Patrick, Acceptance to Graduate School, Bowling Green State University in Music Composition.

McLachlen, Jen, Teaching Appointments, Contract Instructor at University of Ottawa and Contract Instructor at Carleton University.

Cadra, Stefan, Teaching Appointments, Marching Percussion/Music Theory/Composition Instructor at University of the Incarnate Word, San Antonio, TX.

## **Research and Creative Scholarship**

### **Research and Creative Self-Appraisal**

Research and Creative Activity 2015

After two major performances the previous year (Violin Concerto with Orchestra, and Trumpet Concerto with Wind Ensemble), the year was spent getting the next major works completed, continued, and started. Research also played a significant role as I worked on several technology/computer applications for my own research and for teaching.

January was spent researching Logic Pro tutorials (I went through 40 during the month), and mixing down the recording sessions for the Trumpet Concerto. I used live performance, dress rehearsal, and recording session takes. The result was the recording attached to my website and used to send out to interested conductors and trumpeters.

February, March, April, and May were used to revise, compose new material, and edit notation for the Piano Quartet, a work commissioned by and dedicated to the Amara Quartet (formerly the Ames Quartet). The work was completed on July 13, 2015, with full scores and 10x13 parts sent to the quartet. Arrangements were begun through Rile Management and Director Ballenger to bring the group to TTU for the premiere—now scheduled for February 3, 2016. A reciprocal premiere at Iowa State University is scheduled for February 6, 2016. I will be in attendance and will give two seminars while in residency.

February through May also saw work done on the Viola Concerto, composed for Kimberly Sparr and Borys Smolaga. The work has undergone considerable revisions and newer sound design landscapes. The work done in researching the Logic Pro sequencing application, and the Native Instruments FM8 app for FM synthesis sound design, have given considerable impetus to this project. Eighty hours of new sound design was completed in 2015, and all the original tracks are now functioning in the newest version of Logic Pro. Dr. Sparr has committed to performing the work in 2017 and the goal is to have the concerto completed by late 2016 or early 2017.

In the early summer I spent six weeks on the piano reduction for my Trumpet Concerto. All

three movements completed and the score was printed and sent out to several performers.

Late summer and early fall were given to continuing sketches for the Cello Concerto and the Piano Concerto. Significant work was accomplished so that both works are now undergoing computer notation entry, revising, and orchestration. Full movements for each should be completed in the 2016 calendar year, though it is anticipated that both will need 2017 to complete, edit, and finalize.

The fall also was used to revise my orchestral work *Primordial*, creating a new version for very large orchestra. The project is ongoing, and should be completed in the spring of 2016.

Preliminary sketches for a new 3-4 movement Violin Sonata were begun over the 2015 year. This is a longer term project, as the larger works currently have priority.

In November I consulted with our orchestral director, Dr. David Becker, and we agreed that I would compose a Symphony for him and the TTU orchestra, to be delivered in January of 2017. My Symphony No. 1 will be a short work—in the 20-25' range, based on the models of Sibelius 7, Barber 1, and Harris 3, all works of symphonic stature, but constrained in duration. Preliminary sketches were begun immediately and I already started entering material into computer notation and orchestrating.

## **Creative Activity**

Fischer, P., Music Composition - Major Work, Performance, Prof Ensemble, "Piano Quartet (5)," Amara Quartet (formerly Ames Quartet), Amara Quartet, Des Moines, IA, USA, Academic, International, by Commission. A major virtuosic work for a world renowned professional ensemble. Three movements plus Finale—for violin, viola, cello, and piano, about 30 minutes. Dual premieres are scheduled in Lubbock (2.3.16) and Des Moines (2.6.16). (October 2003 - July 2015).

Fischer, P., Music Composition - Major Work, Publication, "Trumpet Concerto I, II, III, Piano Reduction (4)," Crystalline Sky Music, LLC, Lubbock, Texas, Academic, National. Reduction of Wind Ensemble Work for Performance or Practice Purposes. Score available through Crystalline Sky Music. Score included with Consortium in 2016. (June 2015).

Fischer, P., Music Composition - Major Work, Publication, "Trumpet Concerto, I, II, III Full WE Score and Recording (4)," TTU Symphonic Wind Ensemble, Sarah McKoin, Lubbock, Texas, Academic, National, by Invitation. Trumpet Concerto for trumpet solo and wind ensemble. January mix down of recording and live performance sessions; revision of the score; placed on-line through Crystalline Sky Music for consortium consideration through Dr. Sarah McKoin. (January 31, 2015).

## **Grants**

### **Requested**

Fischer, P., Commission, "Symphony No. 1 for Large Orchestra," David Becker and the TTU Symphony Orchestra, Update/Revision. (Submitted November 2015)

## **Service**

### **Service Self-Appraisal**

Service 2015

FEC Chair for Dr. Mei-Fang Lin—provided the letter and presentation to the faculty for the successful tenure and promotion vote by the faculty and the subsequent successful tenure assessments through the University process—she received tenure and promotion in the spring of 2015.

Faculty mentor for Drs. Ankrum and Forrest  
I worked on TracDat for the University, Music Composition Area  
Completed rubrics for TracDat  
Liaised with Keith Dye for new TracDat data

One of the service components I contribute is to the Mary Jeanne van Appledorn Festival of Music, which I founded and am director. The amount of hours of preparation for the festival is significant, and involves many hours of consultation, preparation, and collaboration. Mei-Fang Lin did much of the work for planning the concerts for 2016 with the ensemble Yarn Wire, for which some of our students have written works that will be premiered. A choir concert was arranged (see below), as well as the Composers' Forum Concert and an SCI Concert. One of my doctoral students gave a well-received concert of his chamber works, including a wonderful 25-minute song cycle that was premiered. One composition senior recital was also successfully completed.

New course Music After 1945 successfully sent for final approval.

Committee work—completed:  
Chair, DMA, Michael Johnson, Composition  
DMA Committee member, Chung Ying Kuo, Composition  
Master's committee member for Eunji Park, Violin Pedagogy  
Master's committee member for William Balch (Music Ed)  
Master's committee member for Zachary Houston (Music Ed)  
Master's committee member for Nicholas Flood (Music Ed)  
Master's committee member for Brian Fleming (violin)  
Master's committee member for David Kennedy (percussion)  
On-going:  
Chair, DMA, Steven Trinkl, Composition, expected May 2016  
Chair, DMA, Tyler Hughes, Composition, expected May 2016  
Chair, PhD, Katherine DeVet, expected 2016  
Chair, PhD, Robert DeVet, expected 2016  
Chair, Master's, William Linthicum, Composition, expected August 2016  
DMA committee member for Jinwon Kim (composition) expected 2016  
PhD committee member for Aurelia Rocha (Music Ed) expected 2016

Three-hour recording session for Jenny Miller quartet—May of 2015.  
House sound engineer for electronic work for David Shea recital (Hemmle)—includes setup and sound tech for rehearsals and concert  
House sound engineer for electronic work for Kimberly Sparr recital (Hemmle)—includes

setup and sound tech for rehearsals and concert

House sound engineer for electronic works for Composers' Forum recital (Hemmler)—  
includes setup and sound tech for rehearsals and concert

House sound engineer for electronic works for Society of Composers recital (Hemmler)—  
includes setup and sound tech for rehearsals and concert

I arranged for a choral concert that featured all new works and premieres by composition students from both studios. This was a collaborative effort spearheaded by Professor Bjella and his graduate assistant conductors at my behest. The concert was a huge success and fine performances and recordings resulted.

Troubleshooting the music lab in M103 for teaching several different classes by both Dr. Lin and Dr. Fischer in the spring and fall semesters. Downloaded and installed new versions of Finale and the sequencing/audio program Logic X. Purchased and installed new software for video editing for students interested in film scoring.

I attend many faculty recitals, and most major large-ensemble concerts, both because I enjoy the music and want to support our faculty and students' creative efforts, but also because in order for my studio to be successful I need my colleagues' support to realize the performances of new music.

### **University Committees**

Trac Dat, SOM Composition Area coordinator, approximately 10 hours One Time, appointed, Pro Bono. (August 2015 - December 2015).

### **Department Committees**

Degree Program Coordinator, approximately 2 hours Monthly, appointed, Pro Bono. NASM review complete, new applicants accepted, curriculum revision ongoing (August 20, 2009 - Present).

Degree Program Coordinator, approximately 10 hours Monthly, appointed, Pro Bono. NASM review complete, new applicants accepted, curriculum revision ongoing (August 20, 2009 - Present).

Degree Program Coordinator, approximately 2 hours Monthly, appointed, Pro Bono. NASM review complete, new applicants accepted, curriculum revision ongoing (August 20, 2009 - Present).

FEC Tenure Committee for Mei-Fang Lin, Committee Chair, approximately 20 hours Yearly, appointed, Pro Bono. Successful tenure and promotion for Dr. Mei-Fang Lin. (January 2015 - May 2015).

### **Mentor Activities**

Mentor/Faculty, Career, New Faculty, Promotion and Tenure, Research, Teaching.  
Assigned to two colleagues in the SOM.

## **General Self Appraisal**

Teaching, Creative Activity, and Service continue to be performed at the highest levels. My research is in the creative field of music composition. I continue to be absolutely dedicated to teaching, composing, and giving back to the school and community what I can. 2015 was a successful bridge year with much work completed and ongoing for upcoming large projects.

I composed prolifically during each of the three spring, summer, and fall terms. A major work for Piano Quartet was completed and is scheduled for premiere performances in early 2016.

I taught summer school and a large load in the fall, including working with doctoral students on their proposals and dissertations as chair and a master's student on his thesis projects as chair. One doctoral student graduated. Three other doctoral students and one master's student are expected to graduate in 2016. Undergraduate and graduate composition students continue to excel and the composition studio remains near the attendance goals set out by faculty and administration. During 2015, the I had six doctoral students, one master's student, and eight undergraduate students. I also agreed to teach five graduate students from other areas in composition and arranging. Additional coursework teaching was also completed, in addition to the lessons and graduate committee work.

Service components included mentoring, graduate committee work, curriculum, Trac Dat, and work on the new music festival.

## **Plans for the Next Academic Year**

Begin work on and complete my Symphony No. 1, a symphony in four uninterrupted short movements for large orchestra. Complete Viola Concerto for solo and computer music; complete two movements of the Cello Concerto; continue sketches and begin orchestration for the Piano Concerto. Complete the libretto for my opera and begin sketches. Securing performances of the Trumpet Concerto. Continue reworking of the curriculum for the entire Composition Area. Work on the Festival of New Music this Spring and prepare for the 2017 Festival. Promote my works in a way that brings more national and international recognition.

### **Teaching**

Create new coursework as we complete the reworking of the Composition Curriculum.

### **Scholarship and its Equivalents**

Goals for the near future—Complete, start, or continue work on the following:

Symphony No. 1 (20-25')

Consortium for Trumpet Concerto led by Sarah McKoin

Viola Concerto (continue revisions and update the score, design original electronics to add)

Piano Concerto—for Gabriel Sanchez (possible consortium) 35'

Sketches for a Cello Concerto—commission from Jeffrey Lastrapes 25'

Sketches for a new work for voice and orchestra

Violin Sonata 25'

Work on recordings from 2009-10 on Logic Pro/Mixdown myself

Continue promoting my works through my publishing company

Publish works through an outside company

## **Service**

Plans for 2017 Festival.  
Committee work

Continued reworking of the Composition Curriculum for all levels, including BM, MM, DMA, and PhD. This includes creating new courses and redefining the course requirements. This is in collaboration with Dr. Mei-Fang Lin. Have successfully added three new courses for graduate students and three new courses for undergraduate students. They are Music After 1945, Computer Music I, and Computer Music II.

Complete Qualifying Exam and Preparation Guide for Music Composition for Doctoral students—this is now scheduled for completion in the spring and summer of 2016.

**Annual Faculty Report  
College of Visual and Performing Arts  
Chair/Director's Assessment**

Period covered by this report: **January 1, 2015 - December 31, 2015**

**Dr. Peter Fischer**  
**Music**

I have reviewed the materials submitted by Dr. Peter Fischer. In addition, I have studied the student assessments and documentation from previous faculty reviews. The numerical rankings associated with the 2015 Research/Creative Scholarship entries are deemed appropriate. Coupled with my direct interaction during the calendar year 2015, these materials provide the basis for the following review. Dr. Fischer is a tenured Associate Professor with teaching responsibilities in music theory and music composition.

**Teaching**

Dr. Fischer had a very full teaching load in 2015, and he continued to serve his students in every positive way. Student evaluations continue to be excellent. It is again worthy of special notice that Dr. Fischer continued to introduce new software to his instructional arsenal of teaching materials. His efforts to remain current in technological instruction is most appreciated. Excellent teaching and mentorship.

**FAR EXCEEDS EXPECTATIONS**

**Research & Creative Scholarship**

Dr. Fischer enjoyed a fine year of composing pieces for a host of major programs. It is interesting to note that there were few performances in 2015, but great preparation for what lies ahead in 2016. This is similar in scope to long-term research projects in the sciences. It takes time to complete such massive projects!

Congratulations on a fine year of composing and creating.

**FAR EXCEEDS EXPECTATIONS**

**Service**

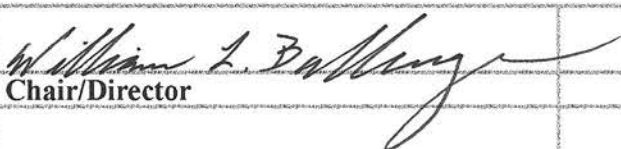
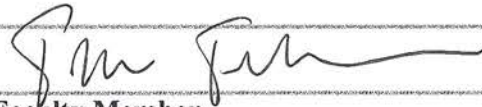
Dr. Fischer serves the music unit through program coordination and committee work. He is coordinator of the New Music Festival, and his work on maintaining technology equipment is essential. Thanks for all you do.

**FAR EXCEEDS EXPECTATIONS**

**Overall Evaluation**

FAR EXCEEDS EXPECTATIONS

I approve of the many fine and ambitious goals stated for 2016, and I look forward to assisting in the realization of them.

	
Chair/Director	Faculty Member
	The above signature acknowledges that I have read the director's evaluation and nothing more.



**Annual Faculty Report**  
**College of Visual and Performing Arts**  
Period covered by this report: **January 1, 2014 - December 31, 2014**

**Dr. Peter Fischer**

**Academic Title:** Associate Professor

**Administrative Title:** Associate Professor

**Department/School:** Music

## **Teaching**

### **Teaching Self-Appraisal**

#### Teaching

My teaching is at the highest levels as demonstrated by my 19th straight year of extraordinary evaluations. I continue to use and teach using state of the art software and teach all my students both basic and advanced techniques. I taught summer school and a large load in the fall, including working with five doctoral students on their proposals and dissertations as chair (Nicholas, DeVet, DeVet, Houser, McLachlen) and a master's student on his thesis project as chair (Rogers). Three doctoral student graduated (Nicholas, Houser, McLachlen—two with PhD's and one with the DMA) and the one master's student graduated. I am always open to new teaching strategies and will always meet with my students at times outside the scheduled ones if they need anything, as evidenced by my summer meetings for lessons and proposal writing, as well as winter-break lessons.

I continued teaching the graduate theory review course in the summer with a new counterpoint component in order to certify graduate students to teach AP Theory. I taught the same class with a new set theory component and more detailed analysis in the fall semester.

I continue to learn and teach two software instrument design software applications (FM8 and Absynth) and continue working with the Logic Pro sequencing and audio recording software in order to supplement my teaching and research. I taught FM8 and Logic Pro X as a required component for one of my senior composition students in the fall of 2014. The resulting work will be programmed on his senior recital in the spring of 2015.

We had two student concerts in the fall and one in the spring. I organized one of the fall ones, including: arrange for many of the performers, set the program, organize, edit, and print program notes, make posters, and work as stage crew.

The paperwork for the new course, Music After 1945, is now complete and will be submitted in February of 2015 for approval.

### **Assigned Courses**

#### **Spring TTU 2014**

<b>Course Prefix</b>	<b>Course Number</b>	<b>Title</b>	<b>Section</b>	<b>Credit Hours</b>	<b>Enrollment</b>
MUCP	5308	Composition	001	3	1

MUCP	5309	Composition	001	3	1
MUSI	8000	Doctor's Dissertation	002	1	4
MUSI	8301	Doctoral Performance Project I	003	3	3
MUCP	1202	Introduction to Contemporary Music	001	2	1
MUCP	6000	Masters Thesis	001	1	1
MUCP	2202	Music Composition	001	2	2
MUCP	3202	Music Composition	001	2	1
MUCP	4102	Music Composition	001	1	1
MUAP	4190	Senior Recital	236	1	1

#### Summer I TTU 2014

Course Prefix	Course Number	Title	Section	Credit Hours	Enrollment
MUTH	5300	Harmony & Voice Leading with AP Primer	001	3	10

#### Fall TTU 2014

Course Prefix	Course Number	Title	Section	Credit Hours	Enrollment
MUCP	5308	Composition	001	3	3
MUCP	4341	Computer Music I	001	3	1
MUSI	8302	Doctoral Performance Project II	001	3	2
MUSI	8302	Doctoral Performance Project II	003	3	1
MUSI	8000	Doctor's Dissertation	007	1	2
MUCP	1201	Introduction to Contemporary Music	003	2	4
MUCP	2201	Music Composition	001	2	2
MUCP	2202	Music Composition	001	2	1
MUCP	3201	Music Composition	001	2	2
MUCP	4201	Music Composition	001	2	1
MUSI	7000	Research	037	1	1
MUTH	5300	Studies in Harmony and Voice Leading	001	3	10

### Individual Student Instruction or Supervision

#### Graduate Theses and Dissertations: Committee Chair or Co-Chair

##### Dissertation Committee Chair

DeVet, Robert, "untitled; Saxophone and live interactive electronics.," In-Process. (ABD. Proposal being developed. Expected completion of the doctorate in 2014.)

DeVet, Katherine, "Sanctuary, a chamber opera, with analysis.," In-Process. (ABD. Proposal in process; composition in process. Expected completion and graduation in 2014.)

Houser, Justin, "Reflections, for live motion electronics, instrument, and dancer," Completed May 2014. (Dissertation completed and defended—spring 2014)

##### Dissertation Committee Co-Chair

MacLachlen, Jen, "Flute Concerto with Analysis," Completed May 2014. (Dissertation completed and defended—spring 2014)

**Master's Thesis Committee Chair**

Rogers, Byron, "Cantata on the Gospel of Luke 15," Completed May 2014. (Thesis completed and defended—spring 2014. Major performance of the 30 minute piece completed on March 13, 2014 at Lubbock Christian University.)

## **Research and Creative Scholarship**

### **Research and Creative Self-Appraisal**

#### Research and Creative Activity

As stated in the introductory material, I had premieres of two major large-ensemble works. The first was two of the three movements of my Violin Concerto for violin solo and large orchestra. The orchestration was completed in mid-fall of the previous year (2013), and parts (a very extensive undertaking) were completed in January of 2014 (current reporting period). Rehearsals with the orchestra began in February and I attended all. The work was premiered on March 31 by the TTU Symphony Orchestra, under the direction of David Becker with John Gilbert as the soloist. It was a triumphant premiere and I had the performance and dress rehearsal professionally filmed. The filmmaker, then took the recording with some edits by Will Strieder and mixed the film (multiple angles) with the recording.

The second major premiere was the Trumpet Concerto for trumpet solo and wind ensemble. The work was completed also the year before (2013), though some revisions and re-orchestrations were necessary as the piece was prepared for performance. The premiere was November 4 by the TTU Symphonic Wind Ensemble, under the direction of Sarah McKoin with Will Strieder as the soloist. Again, I attended all rehearsals. We then had a recording session for the work a week later. Time taken for score and part preparation was significant. Dr. McKoin has agreed to manage a consortium for the work which will be undertaken on a national level in the spring of 2015.

The third work premiered was Shine, a choral commission from the University of Pittsburgh-Greensburg and Christopher Bartley, director of the Chorale, and Elliot Sheedy, director of the film in which it will appear. The work uses the fragments of melody from the Song of Seikolos as a foundation. I used an amalgam of translations and then wrote additional text myself for the work. It is scored for SSAATB choir, piano, and cello. The premiere featured the ensemble performing while the film played on a screen in the hall. It was a triumphant success!

I worked on three major on-going projects: 1) A Viola Concerto—Chromatic Timescapes—for viola solo and electronics. This was also quite an undertaking, as it is an older work using FM synthesis and obsolete software. I had to devise a way to migrate the technology from a 30-year old hardware synthesizer to a contemporary software synthesizer. The process took a month of ten-hour days in the summer, but with success. I am in the process of revising the synthesis, remixing, and adding to the synthesis orchestration (designing new sounds). I reworked the viola part as well and prepared a performance part—this has been given to Kimberly Sparr, who has agreed to premiere the piece in the next year. 2) The Piano Quartet, begun ten years ago and set aside, has now seen a re-emergence. The Ames Quartet (over a dozen CD releases), has reviewed most of the score and has agreed to commission the work and premiere it this coming fall. The plan is a dual premiere at Iowa State University and at TTU. I completed the composition and revisions for the first and third movements and am

nearing the completion of the second movement. It is a major chamber work in scope and difficulty, about 26 minutes. 3) I have worked on revisions and additions to the choral work *Peace* over most of the last year. The piece still is under review for additional compositional fine tuning and additions. It is a work I am most proud of and I will begin seeking a performance for it this next year.

I also completed revisions to the choral work *Leave It Better*, for unaccompanied SSAATTBB choir. A work dedicated to Rick Bjella and the University Choir here at TTU.

I continued sketches for a Piano Concerto, a Cello Concerto, and began work on a Violin Sonata.

The following is a list of performances and a monthly synopsis of my creative activity.

#### Performances

Violin Concerto (4), World Premiere of movements I and II; Hemmle Recital Hall, March 31, 2014. Texas Tech University Symphony Orchestra, conducted by David Becker, violin soloist, John Gilbert.

Trumpet Concerto (4), World Premiere, Three movements, 22'; Hemmle Recital Hall, November 4, 2014, Texas Tech University Symphonic Wind Ensemble, Sarah McKoin, conductor, Will Strieder, trumpet soloist.

Trumpet Concerto recording session, November 11, 2014, same performers.

*Shine* (4), for SSAATB choir, piano, and cello; World premiere, December 4-5, 2014, Chamber Chorale, University of Pittsburgh-Greensburg, Christopher Bartley, conducting, with Zach Rohlwing, piano, and Katya Janpoladyan, violoncello.

*Shine*, recording session, December 13, 2014, same performers.

The choral work *Shine*, was commissioned by Christopher Bartley and Elliot Sheedy, for these performances and recording sessions, and will be included in the film, *Crown of Gamma*.

#### Composition—month by month creative work

##### January

Violin Concerto parts (I & II) completed and printed; new scores printed

Piano Concerto—preliminary sketches

Cello Concerto—preliminary sketches

##### February

Piano Concerto—preliminary sketches (manuscript paper and ink: at the piano)

Cello Concerto—preliminary sketches (manuscript paper and ink: at the piano)

##### March

Sketches for Piano Concerto (manuscript paper and ink: at the piano)

Violin Concerto—premiere performance; attended all rehearsals

##### April

Arrangement of choral work for string orchestra—titled *Mysterium*, about 6'30"

read by the TTU orchestra under the direction of David Becker  
Sketches for Piano Concerto (manuscript paper and ink: at the piano)  
Trumpet Concerto—Orchestral Score—last look—finalized and printed; 21 minutes  
Work on Shine, choral work commission

#### May

Transfer of technology for Viola Concerto from old Yamaha FM synthesis on the TX802 to the software synthesizer FM8—this was a very complicated endeavor and took weeks of trial and error. Finally successful. Work begun on updating, revising, and re-composing the Viola Concerto. Kimberly Sparr has agreed to perform the work.  
Work on Shine, choral work commission

#### June (taught summer school)

Viola Concerto—three movements; work in FM8 and Logic Pro sequencing program  
Shine, choral work commission. Completed. Score sent to the conductor.  
Re-look at choral work Peace, some revisions  
Piano Quartet—work on all three movements

#### July (took a week off)

Viola Concerto for electronics—more work  
Piano Quartet—work on all three movements  
Peace—revisions

#### August

Viola Concerto for electronics—more work; viola part finalized and sent to Dr. Sparr.  
Piano Quartet—work on all three movements

#### September

Preliminary draft of two and half movements of the Piano Quartet delivered to Ames Quartet. They approved!  
Trumpet Concerto—130 parts; worked every possible hour, including many 16-hour days, 7 days a week.

#### October (on top of teaching responsibilities)

Trumpet Concerto—130 parts; worked every possible hour, including many 16-hour days, 7 days a week.  
Percussion parts redone for the Trumpet Concerto (30 more hours—problems from having 5 players instead of 6)

#### November

Trumpet Concerto—premiere performance and recording session  
Piano Concerto sketches

#### December

Travel to premiere of Shine.  
Piano Concerto sketches

### **Papers Presented (include organization, place, date)**

Fischer, P., University of Pittsburgh Greensburg, University of Pittsburgh Greensburg Music, Greensburg, PA, "Analysis and Structure of Choral Work "Shine"," National, Invited.

(December 2014).

## Creative Activity

Fischer, P., Music Composition - Major Work, Performance, Prof Ensemble, "Piano Quartet (5)," Amara Quartet (formerly Ames Quartet), Amara Quartet, Des Moines, IA, USA, Academic, International, by Commission. A major virtuosic work for a world renowned professional ensemble. Three movements plus Finale—for violin, viola, cello, and piano, about 30 minutes. Dual premieres are scheduled in Lubbock (2.3.16) and Des Moines (2.6.16). (October 2003 - July 2015).

Fischer, P., Music Composition - Major Work, Performance, "Shine Recording Session, for SSAATB Choir, Cello, and Piano (4)," University of Pittsburgh—Greensburg Chorale, Christopher Bartley, Greensburg, PA, Academic, National, by Commission. Recording Session for Shine, a choral commission from the University of Pittsburgh-Greensburg and Christopher Bartley, director of the Chorale, and Elliot Sheedy, director of the film in which it will appear. The work uses the fragments of melody from the Song of Seikolos as a foundation. I used an amalgam of translations and then wrote additional text myself for the work. It is scored for SSAATB choir, piano, and cello. The premiere featured the ensemble performing while the film played on a screen in the hall. (December 13, 2014).

Fischer, P., Music Composition - Major Work, Performance, "Shine, for SSAATB Choir, Cello, and Piano (4)," University of Pittsburgh—Greensburg Chorale, Christopher Bartley, Greensburg, PA, Academic, National, by Commission. Shine, a choral commission from the University of Pittsburgh-Greensburg and Christopher Bartley, director of the Chorale, and Elliot Sheedy, director of the film in which it will appear. The work uses the fragments of melody from the Song of Seikolos as a foundation. I used an amalgam of translations and then wrote additional text myself for the work. It is scored for SSAATB choir, piano, and cello. The premiere featured the ensemble performing while the film played on a screen in the hall. (December 5, 2014).

Fischer, P., Music Composition - Major Work, Performance, "Shine, for SSAATB Choir, Cello, and Piano (4) Premiere," University of Pittsburgh—Greensburg Chorale, Christopher Bartley, Greensburg, PA, Academic, National, by Commission. Shine, a choral commission from the University of Pittsburgh-Greensburg and Christopher Bartley, director of the Chorale, and Elliot Sheedy, director of the film in which it will appear. The work uses the fragments of melody from the Song of Seikolos as a foundation. I used an amalgam of translations and then wrote additional text myself for the work. It is scored for SSAATB choir, piano, and cello. The premiere featured the ensemble performing while the film played on a screen in the hall. (December 4, 2014).

McKoin, S., Fischer, P., Strieder, W., Music Composition - Major Work, Performance, "World Premiere: Peter Fischer, Concerto for Trumpet (4)," Lubbock, TX. (November 2014).

Fischer, P., McKoin, S., Strieder, W., Music Composition - Major Work, Performance, "Trumpet Concerto Recording Session, I, II, III (4)," TTU Symphonic Wind Ensemble, Sarah McKoin, Lubbock, Texas, Academic, Regional. Recording session for Trumpet Concerto by the TTU Symphonic Wind Ensemble, under the direction of Sarah McKoin with Will Strieder as the soloist. The recording will be used as the preview for the consortium. (November 11, 2014).

Fischer, P., McKoin, S., Strieder, W., Music Composition - Major Work, Performance, "Trumpet Concerto, I, II, III (4)," TTU Symphonic Wind Ensemble, Sarah McKoin, Lubbock, Texas, Academic, Regional, by Invitation. Trumpet Concerto for trumpet solo and wind ensemble. The work was completed also the year before (2013), though some revisions and re-orchestrations were necessary as the piece was prepared for performance. The premiere was November 4 by the TTU Symphonic Wind Ensemble, under the direction of Sarah McKoin with Will Strieder as the soloist. Time taken for score and part preparation was significant. (November 4, 2014).

Fischer, P., Becker, D., Gilbert, J., Music Composition - Major Work, Performance, "Violin Concerto, Movements I and II (4)," TTU Symphony Orchestra, Lubbock, Texas, Academic, Regional, by Invitation. Violin Concerto for violin solo and large orchestra. The orchestration was completed in mid-fall of the previous year (2013), and parts (a very extensive undertaking) were completed in January of 2014 (current reporting period). Rehearsals with the orchestra began in February and I attended all. The work was premiered on March 31 by the TTU Symphony Orchestra, under the direction of David Becker with John Gilbert as the soloist. (March 31, 2014).

## **Service**

### **Service Self-Appraisal**

Service  
Mace-bearer for the August Graduation Ceremonies.

One of the service components I contribute is to the Mary Jeanne van Appledorn Festival of Music, which I founded and am director. It enjoyed its ninth year in the spring of 2014. The amount of hours of preparation for the festival is significant, and involves many hours of consultation, preparation, and collaboration. Mei-Fang Lin did much of the work for planning and presenting concerts this year. I worked with our new graduate assistant Ali Montazari on the design of the publicity posters and arranged for professional printing.

FEC Chair for Dr. Mei-Fang Lin—provided the letter and presentation to the faculty for the successful tenure and promotion vote by the faculty and the subsequent successful tenure assessments through the University process (ongoing).

Faculty mentor for Drs. Ankrum and Forrest

I worked on Trac Dat for the University, Music Composition Area

Completed rubrics for Trac Dat

Committee work—completed:

Chair, PhD, Jen McLachlen, Fine Arts, Composition

Chair, PhD, Justin Houser, Fine Arts, Composition

Chair, Master's, Byron Rogers, Composition

DMA committee member for Jaeyong Lee (piano)

Master's committee member for Lee Willis (percussion)

Master's committee member for Alexander Norris (violin)

Master's committee member for John Jones (percussion)

On-going:

Chair, PhD, Katherine DeVet, proposal presentation—December

Liaised with Thomas Hughes on troubleshooting the music lab in M107 for teaching several different classes by both of us in the spring and fall semesters. Downloaded and installed new versions of Finale and the sequencing/audio program Logic X. Purchased and installed new software for video editing for students interested in film scoring. This software will be integrated into the program in the near future. Purchased new equipment for the lab and installed, including speaker systems

Reconfigured the lab in 103 with new equipment, speakers, mixers, software; cleaned and discarded much old material from the Paxton days.

I attend many faculty recitals, and most major large-ensemble concerts, both because I enjoy the music and want to support their creative efforts, but also because in order for my studio to be successful I need my colleagues' support to realize the performances of new music.

### **University Committees**

Trac Dat, SOM Composition Area coordinator, approximately 20 hours One Time, appointed, Pro Bono. (August 2014 - November 2014).

Graduation Mace Bearer, Special Institutional Assignment, approximately 5 hours, appointed, Pro Bono. (August 9, 2014).

### **Department Committees**

Degree Program Coordinator, approximately 2 hours Monthly, appointed, Pro Bono. NASM review complete, new applicants accepted, curriculum revision ongoing (August 20, 2009 - Present).

Degree Program Coordinator, approximately 10 hours Monthly, appointed, Pro Bono. NASM review complete, new applicants accepted, curriculum revision ongoing (August 20, 2009 - Present).

Degree Program Coordinator, approximately 2 hours Monthly, appointed, Pro Bono. NASM review complete, new applicants accepted, curriculum revision ongoing (August 20, 2009 - Present).

Mary Jeanne van Appledorn Festival of New Music, Event Organizer, approximately 100 hours Yearly, Pro Bono. Annual event of National scope (January 2014 - December 2014).

Dr. David Forrest, Faculty Mentor, approximately 3 hours Yearly, appointed. (January 2012 - December 2014).

Dr. Quinn Ankrum, Faculty Mentor, approximately 6 hours Yearly, appointed. (January 2010 - December 2014).

Master's Oral Exam—Lee Willis, Committee Member, approximately 2 hours Yearly, Pro Bono. (September 2014).

DMA Doctoral Oral Defense—Jaeyong Lee, Committee Member, approximately 10 hours



Yearly, Pro Bono. (June 2014).

Master's Oral Exam—John Jones, Committee Member, approximately 2 hours Yearly, Pro Bono. (June 2014).

FEC Tenure Committee for Mei-Fang Lin, Committee Chair, approximately 15 hours Yearly, appointed, Pro Bono. (April 2014 - June 2014).

Master's Oral Exam—Alexander Norris, Committee Member, approximately 2 hours Yearly, Pro Bono. (March 2014).

PUEC Tenure Committee for Mei-Fang Lin, Committee Chair, approximately 10 hours Yearly, appointed, Pro Bono. (January 2014 - February 2014).

### **Mentor Activities**

Mentor/Faculty, Career, New Faculty, Promotion and Tenure, Research, Teaching.  
Assigned to two colleagues in the SOM.

### **General Self Appraisal**

Teaching, Creative Activity, and Service continue to be performed at the highest levels. My research is in the creative field of music composition. I continue to be serious and absolutely dedicated to teaching, composing, and giving back to the school and community what I can. 2014 was a very successful year with world premiere performances of two major large-ensemble works and another significant new choral work.

I composed prolifically during each of the three spring, summer, and fall terms. Major works were completed, three in-progress works saw significant advances, a new work started and completed, and new works started. I taught summer school and a large load in the fall, including working with doctoral students on their proposals and dissertations as chair and a master's student on his thesis projects as chair. Three doctoral students graduated and the one master's student graduated. Two other doctoral students and one master's student are expected to graduate in 2015. We have four new freshmen in music composition. During 2014, the composition area had ten doctoral students, two master's students, and ten undergraduate students. I consider us to have a very full area with coursework teaching expected in addition to the lessons and graduate committee work.

Service components included FEC Committee chair work, graduate committee work, curriculum, Trac Dat, and work on the new music festival.

### **Plans for the Next Academic Year**

Complete Piano Quartet for the Ames Quartet; complete Viola Concerto for solo and electronics; continue work on a Piano Concerto and a Cello Concerto. Securing a consortium and performances of the Trumpet Concerto. Continue reworking of the curriculum for the entire Composition Area. Work on the Festival of New Music this Spring and prepare for the 2016 Festival. Promote my works in a way that brings more national and international recognition.

### **Teaching**

Create new coursework as we complete the reworking of the Composition Curriculum.

### **Scholarship and its Equivalents**

Goals for the near future—Complete, start, or continue work on the following:

Consortium for Trumpet Concerto led by Sarah McKoin

Piano Quartet for the Ames Quartet; three movements about 27 minutes—a significant work (begun years ago—they have asked me to complete) Projected completion this Spring (2015)

Viola Concerto (continue revisions and update the score, design original electronics to add)

Piano Concerto—for Gabriel Sanchez (possible consortium)

Sketches for a Cello Concerto—commission from Jeffrey Lastrapes

Complete choral work Peace

Sketches for a new work for voice and orchestra

Violin Sonata—commission from John Gilbert, 25'

Work on recordings from 2009-10 on Logic Pro/Mixdown myself

Continue promoting my works through my publishing company

### **Service**

Plans for 2015-16 Festival.

Committee work.

Continued reworking of the Composition Curriculum for all levels, including BM, MM, DMA, and PhD. This includes creating new courses and redefining the course requirements.

This is in collaboration with Dr. Mei-Fang Lin. Have successfully added three new courses for graduate students and three new courses for undergraduate students. They are Music After 1945 (final approval pending), Computer Music I, and Computer Music II.

Complete Qualifying Exam and Preparation Guide for Music Composition for Doctoral students

**Annual Faculty Report  
College of Visual and Performing Arts  
Chair/Director's Assessment**

Period covered by this report: **January 1, 2014 - December 31, 2014**

**Dr. Peter Fischer**  
**Music**

I have reviewed the materials submitted by Dr. Peter Fischer. In addition, I have studied the student assessments and documentation from previous faculty reviews. The numerical rankings associated with the 2014 Research/Creative Scholarship entries are deemed appropriate. Coupled with my direct interaction during the calendar year 2014, these materials provide the basis for the following review. Dr. Fischer is a tenured Associate Professor with teaching responsibilities in music theory and music composition.

**Teaching**

Dr. Fischer has a very full teaching load, and continues to serve his students in every positive way. Student evaluations continue to be excellent. It is worthy of special notice that Dr. Fischer continues to introduce new software to his instructional arsenal of teaching materials. Excellent teaching and mentorship.

**FAR EXCEEDS EXPECTATIONS**

**Research & Creative Scholarship**

Dr. Fischer continues to be a prolific composer. His new compositions are large in scope, complex and thoughtfully prepared, musical, and very well received by performers and audiences. Remarkable success in 2014.  
Sincere congratulations for a terrific year of creative scholarship!

**FAR EXCEEDS EXPECTATIONS**

**Service**

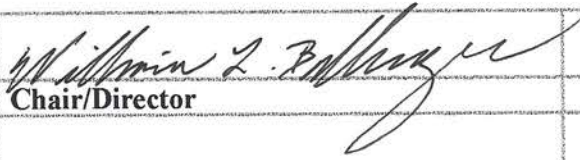
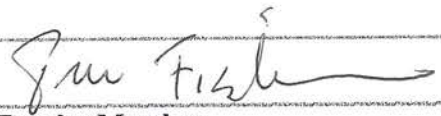
Dr. Fischer continued to serve the music unit through program coordination, as well as service on various committees. His work as coordinator of the New Music Festival (along with Dr. Lin) continued to be an essential component of creative and artistic production for our entire School of Music.  
Thanks to Dr. Fischer for the fine, detailed service he provides.

**FAR EXCEEDS EXPECTATIONS**

**Overall Evaluation**

**FAR EXCEEDS EXPECTATIONS**

I approve of the many fine and ambitious goals stated here, and I look forward to assisting in the realization of them.

	
<b>Chair/Director</b>	<b>Faculty Member</b>
	The above signature acknowledges that I have read the director's evaluation and nothing more.

**Annual Faculty Report**  
**College of Visual and Performing Arts**  
Period covered by this report: **January 1, 2013 - December 31, 2013**

**Dr. Peter Fischer**

**Academic Title:** Associate Professor

**Administrative Title:** Associate Professor

**Department/School:** Music

## **Teaching**

### **Teaching Self-Appraisal**

My teaching is at the highest levels as demonstrated by my 19th straight year of extraordinary evaluations. I continue to use and teach using state of the art software and teach all my students both basic and advanced techniques. I successfully chaired as major professor one DMA student and one Master's student through final projects/recitals/theses/dissertations. I am always open to new teaching strategies and will always meet with my students at times outside the scheduled ones if they need anything, as evidenced by my summer meetings for lessons and proposal writing and winter break lessons. I attend most faculty recitals both because I enjoy the music and want to support their creative efforts, but also because in order for my studio to be successful I need my colleagues' support to realize the performances of new music.

Taught a theory graduate course in the summer with a new counterpoint component in order to certify graduate students to teach AP Theory. Taught the same class with new criteria and more detailed analysis in the fall semester.

I continue to learn and teach two software instrument design software applications (FM8 and Absynth) and continue working with the Logic Pro sequencing and audio recording software in order to supplement my teaching and research.

We had two student concerts in the fall and one in the spring. I organized one of the fall ones, including: arrange for many of the performers, set the program, organize, edit, and print program notes, make posters, and work as stage crew. The other fall one was a student SCI concert which I supervised, and the spring concert was organized and supervised by Dr. Lin as I was on leave.

### **Assigned Courses**

#### **Summer I TTU 2013**

<b>Course Prefix</b>	<b>Course Number</b>	<b>Title</b>	<b>Section</b>	<b>Credit Hours</b>	<b>Enrollment</b>
MUSI	8000	Doctor's Dissertation	008	1	1
MUTH	5300	Studies in Harmony and Voice Leading	001	3	9

#### **Fall TTU 2013**

Course Prefix	Course Number	Title	Section	Credit Hours	Enrollment
MUCP	5308	Composition	001	3	5
MUSI	8000	Doctor's Dissertation	007	1	3
MUCP	1201	Introduction to Contemporary Music	003	2	5
MUCP	6000	Masters Thesis	001	1	1
MUCP	2201	Music Composition	001	2	2
MUCP	3201	Music Composition	001	2	1
MUCP	4201	Music Composition	001	2	1
MUSI	7000	Research	020	1	2
MUTH	5300	Studies in Harmony and Voice Leading	001	3	15

## Individual Student Instruction or Supervision

### Graduate Theses and Dissertations: Committee Chair or Co-Chair

#### Dissertation Committee Chair

DeVet, Robert, "untitled; Saxophone and live interactive electronics.," In-Process. (ABD. Proposal being developed. Expected completion of the doctorate in 2014.)

DeVet, Katherine, "Sanctuary, a chamber opera, with analysis.," In-Process. (ABD. Proposal in process; composition in process. Expected completion and graduation in 2014.)

Houser, Justin, "Reflections, for live motion electronics, instrument, and dancer," Completed May 2014. (Dissertation completed and defended—spring 2014)

Nicholas, Mark, "Remapping the Musical Controller for Maximum Flexibility With the Keyboard as a Model," Completed December 2013. (Document is an electronic/computer music paper, but final project also included a major original composition--a Piano Concerto, for piano and full orchestra.)

#### Dissertation Committee Co-Chair

MacLachlen, Jen, "Flute Concerto with Analysis," Completed May 2014. (Dissertation completed and defended—spring 2014)

#### Master's Thesis Committee Chair

Rogers, Byron, "Cantata on the Gospel of Luke 15," Completed May 2014. (Thesis completed and defended—spring 2014. Major performance of the 30 minute piece completed on March 13, 2014 at Lubbock Christian University.)

Hughes, Tyler, "The Thoreau Teasdale Cycle," Completed December 2013. (Master's completed; Doctoral work started at TTU.)

## Activities Relating to Teaching

### Individual Course Development

Computer Music I and II, Music After 1945, Music Composition Seminar (all in collaboration with Dr. Mei-Fang Lin)

### **Department Curriculum Development**

Complete overview and restructuring in progress, Composition program at all levels—BM, MM, DMA, and PhD. New courses being developed.

### **Development of Facility (lecture/lab)**

New software purchased.

Routine maintenance, upgrade, and troubleshooting of lab hardware and software.

### **Student Achievements (undergraduate and graduate majors)**

Lee, Il Joo, Teaching Appointments, Teaching at Gachon University as an Adjunct Professor.

## **Research and Creative Scholarship**

### **Research and Creative Self-Appraisal**

#### Performances

January. Performance of Echo, for SSA Choir and Piano, performed at the New Mexico ACDA All State Choral Festival. 80 women performed the work at the University of New Mexico in Albuquerque.

February. Performance of Colbalt Blue for Alto Saxophone and Piano by Patrick Meighan, Professor of Saxophone and FSU, at the SCI Conference held at Florida State University.

February. Performance of Gryphons and Unicorns, Two Dances for Wind Ensemble, at the Tutti International Music Festival at Denison University. Performance by the Denison University Wind Ensemble.

March. Premiere performance of I Would Live in Your Love for SATB Choir and Piano, University of Pittsburg-Greensburg Chorale. Greensburg, PA. Preconcert 30 minute talk.

March. Three performances of I Would Live in Your Love for SATB Choir and Piano, University of Pittsburg-Greensburg Chorale, for their PA/NJ tour.

April. Performance of I Would Live in Your Love for SATB Choir and Piano, University of Pittsburg-Greensburg Chorale. Greensburg, PA. Joint concert with the Heinz Choral Singers.

September. Performance of Cobalt Blue by Patrick Meighan and Liz Ames at the Northern Arizona University Single Reed Symposium.

September. Performance of Cobalt Blue by Patrick Meighan and Deloise Ohlsson at Florida State University for his faculty recital.

#### Composition

January ca. 150 hours

Sketches for Piano Concerto (manuscript paper and ink: at the piano)

Trumpet Concerto—further work on orchestration for I, II, and III

Trumpet Concerto—finalizing piano reduction

Cello Concerto—preliminary sketches

February ca. 100 hours (three travels for performances interrupted)  
Sketches for Piano Concerto (manuscript paper and ink: at the piano)  
Trumpet Concerto—further work on orchestration for I, II, and III  
Trumpet Concerto—piano reduction complete  
Cello Concerto—preliminary sketches

March ca. 250 hours  
Sketches for Piano Concerto (manuscript paper and ink: at the piano)  
Trumpet Concerto—Orchestration complete for I, II, and III  
Trumpet Concerto—Orchestral Score finalized and printed; 17 minutes  
Violin Concerto—revision work on I, II, and III, all in piano reduction score

April ca. 250 hours  
Sketches for Piano Concerto (manuscript paper and ink: at the piano)  
Violin Concerto—revision work on I, II, and III, all in piano reduction score

May ca. 250 hours  
Sketches for Piano Concerto (manuscript paper and ink: at the piano)  
Violin Concerto—revision work on I, II, and III, all in piano reduction score

June ca. 150 hours (taught summer school)  
Sketches for Piano Concerto (manuscript paper and ink: at the piano)  
Violin Concerto—revision work on I, II, and III COMPLETED!  
String Quartet completed—arranged and recomposed from a previous work.  
May and June, work and completion of choral work Peace, begun two summers ago and halted because of illness.  
May and June, revision and completion of Leave It Better, for SATB Choir (divisi)

July ca. 200 hours (took a week off)  
Began orchestrating the Violin Concerto, all three movements—12-14 hours per day

August ca. 150 hours (major surgery, but was able to do computer orchestration within one day of getting out of the hospital, but only 5-6 hours per day for a week, then back to 12 hours/day)  
Violin Concerto--orchestration of I, II, and III

September ca. 200 hours (on top of teaching responsibilities--deadlines)  
Violin Concerto--orchestration of I, II, and III

October ca. 200 hours (on top of teaching responsibilities--nearing completion)  
Violin Concerto--orchestration of I, II, and III  
COMPLETED around mid-month

November ca. 50 hours (school catching up responsibilities; other obligations)  
Violin Concerto parts begun  
Piano Concerto sketches

December (break and into beginning of January) ca. 250 hours  
Violin Concerto parts (I & II) completed and printed; new scores printed



## Creative Activity

Fischer, P., Music Composition - Major Work, Performance, Prof Ensemble, "Piano Quartet (5)," Amara Quartet (formerly Ames Quartet), Amara Quartet, Des Moines, IA, USA, Academic, International, by Commission. A major virtuosic work for a world renowned professional ensemble. Three movements plus Finale—for violin, viola, cello, and piano, about 30 minutes. Dual premieres are scheduled in Lubbock (2.3.16) and Des Moines (2.6.16). (October 2003 - July 2015).

Fischer, P., Music Composition - Major Work, Performance, "Cobalt Blue," Patrick Meighan, Florida State Faculty Recital, FSU, Tallahassee, FL, Academic, National. Dr. Meighan thought the work deserved more performances and included on his faculty recital. Major solo work for saxophone and piano. (September 20, 2013).

Fischer, P., Music Composition - Major Work, Performance, "Cobalt Blue," Patrick Meighan, Northern Arizona University Single Reed Symposium, NAU, Flagstaff, AZ, Academic, National. Dr. Meighan thought the work deserved more performances. Major solo work for saxophone and piano. (September 7, 2013).

Fischer, P., SATB Choral and Piano Work, "I Would Live In Your Love," University of Pittsburgh—Greensburg Chorale, Chris Bartley, Greensburg, PA, Academic, National, by Invitation. Choral work for SATB (minimal divisi) and Piano. Performance with Heinz Chapel Choir (April 13, 2013).

Fischer, P., SATB Choral and Piano Work, "I Would Live In Your Love," University of Pittsburgh—Greensburg Chorale, Chris Bartley, Newtown, PA Presbyterian Church, Academic, National, by Invitation. Choral work for SATB (minimal divisi) and Piano. World Premiere performance and tour. (March 10, 2013).

Fischer, P., SATB Choral and Piano Work, "I Would Live In Your Love," University of Pittsburgh—Greensburg Chorale, Chris Bartley, Sparta, NJ First Presbyterian Church of Sparta, Academic, National, by Invitation. Choral work for SATB (minimal divisi) and Piano. World Premiere performance and tour. (March 9, 2013).

Fischer, P., SATB Choral and Piano Work, "I Would Live In Your Love," University of Pittsburgh—Greensburg Chamber Singers, Chris Bartley, Greensburg, PA, Academic, National, by Invitation. Choral work for SATB (minimal divisi) and Piano. World Premiere performance. (March 2, 2013).

Fischer, P., Music Composition - Major Work, Performance, "Cobalt Blue," Patrick Meighan, SCI Regional Conference, Florida State University, Tallahassee, FL, Academic, International, by Call for Scores. Major solo work for saxophone and piano. Society of Composers, Inc. Conference. (February 2013).

Fischer, P., Music Composition - Major Work, Performance, "Gryphons and Unicorns, Two Dances for Wind Ensemble," Denison University Wind Ensemble, Tutti Festival--Ching-chu Hu, Director, Granville, OH (Denison University), Academic, International, by Call for Scores. Two works for large wind ensemble, performed at the internationally acclaimed Tutti Festival. (February 23, 2013).

Fischer, P., Choral work, "Echo, for SSA choir," New Mexico ACDA All State Choir, UNM,

Albuquerque, NM, Non-Academic, Regional, by Invitation. Major performance of a choral work. Setting of a Rossetti poem for treble choir. (January 14, 2013).

## **Service**

### **Service Self-Appraisal**

Continued reworking of the Composition Curriculum for all levels, including BM, MM, DMA, and PhD. This includes creating new courses and redefining the course requirements. This is in collaboration with Dr. Mei-Fang Lin. Have successfully added three new courses for graduate students and three new courses for undergraduate students in the last several years.

The major service I contribute is to the Mary Jeanne van Appledorn Festival of Music, which I founded and as director enjoyed its eighth year in the spring of 2013. The amount of hours of preparation for the festival is significant, and involves hundreds of hours of consultation, preparation, and collaboration. I designed the publicity posters and arranged for professional printing.

PUEC Chair for Dr. Mei-Fang Lin

PUEC member for Dr. Cimarusti (complete now)

Faculty mentor for Drs. Ankrum and Forrest

I worked on Trac Dat for the University, Music Composition Area in the Spring and Fall.

### **University Committees**

Trac Dat, SOM Composition Area coordinator, approximately 25 hours One Time, appointed, Pro Bono. (August 2013 - November 2013).

### **Department Committees**

Degree Program Coordinator, approximately 2 hours Monthly, appointed, Pro Bono. NASM review complete, new applicants accepted, curriculum revision ongoing (August 20, 2009 - Present).

Degree Program Coordinator, approximately 10 hours Monthly, appointed, Pro Bono. NASM review complete, new applicants accepted, curriculum revision ongoing (August 20, 2009 - Present).

Degree Program Coordinator, approximately 2 hours Monthly, appointed, Pro Bono. NASM review complete, new applicants accepted, curriculum revision ongoing (August 20, 2009 - Present).

Dr. David Forrest, Faculty Mentor, approximately 3 hours Yearly, appointed. (January 2012 - December 2014).

Dr. Quinn Ankrum, Faculty Mentor, approximately 6 hours Yearly, appointed. (January 2010 - December 2014).

Mary Jeanne van Appledorn Festival of New Music, Event Organizer, approximately 100

hours Yearly, Pro Bono. Annual event of National scope (January 2013 - December 2013).

### **Mentor Activities**

Mentor/Faculty, Career, New Faculty, Promotion and Tenure, Research, Teaching.  
Assigned to two colleagues in the SOM.

### **General Self Appraisal**

Teaching, Creative Activity, and Service continue to be performed at the highest levels. My research is in the creative field of music composition. I continue to be serious and absolutely dedicated to teaching, composing, and giving back to the school and community what I can. 2013 was a very successful year with performances at four different festivals/conferences, and two world premieres. I composed prolifically during a spring faculty development leave and continued through the summer and fall. Major works were completed and new works started. I taught summer school and a large load in the fall, including working with five doctoral students on their proposals and dissertations as chair and two master's students on their thesis projects as chair. One doctoral student graduated and one master's student graduated. The others are all expected to graduate in 2014. We have six new freshmen in music composition—the most new students in the eleven years I have been here at TTU. In addition, three new doctoral students (two with Mei-Fang), and one new master's student have joined us. During 2013, the composition area had ten doctoral students and three master's students. Undergraduates stand at ten. I consider us to have a very full area with coursework teaching expected in addition to the lessons and grad committee work.

### **Plans for the Next Academic Year**

Finalizing my Violin Concerto, and sketching, scoring, and orchestration of a Piano Concerto are short term goals. Performance of the Violin Concerto with orchestra scheduled. Securing a consortium and performances of the Trumpet Concerto. Continue reworking of the curriculum for the entire Composition Area. Work on the Festival of New Music this Spring and prepare for the 2015 Festival. Promote my works in a way that brings more national and international recognition.

### **Teaching**

Create new coursework as we complete the reworking of the Composition Curriculum.

### **Scholarship and its Equivalents**

Complete, start, or continue work on the following:

Piano Quartet for the Ames Quartet (begun years ago--they have asked me to complete)

Viola Concerto (revise and update the score and original electronics)

Piano Concerto

Sketches for a Cello Concerto

New Choral work

Sketches for a new work for voice and orchestra

Work on recordings from 2009-10 on Logic Pro/Mixdown myself

Continue promoting my works through my publishing company

**Service**

Festival for 2014. Plans for 2015 Festival.

Committee work. Work on continuing Composition Curriculum and course approval for all new courses.

Complete rubrics

Complete Qualifying Exam and Preparation Guide for Music Composition for Doctoral students

**Annual Faculty Report**  
**College of Visual and Performing Arts**  
**Chair/Director's Assessment**

Period covered by this report: **January 1, 2013 - December 31, 2013**

**Dr. Peter Fischer**  
**Music**

I have reviewed the materials submitted by Dr. Peter Fischer. In addition, I have studied the student assessments and documentation from previous faculty reviews. Coupled with my direct interaction during the calendar year 2013, these materials provide the basis for the following review. Dr. Fischer is a tenured Associate Professor with teaching responsibilities in music theory and music composition. Dr. Fischer was on Development Leave in the spring semester 2013.

**Teaching**

Dr. Fischer has a very full teaching load, and continues to serve his students in every positive way. Student evaluations continue to be excellent.

Dr. Fischer continues to provide students with excellent opportunities through the New Music Festival and various performance events.

A fine year of teaching and mentorship!

**FAR EXCEEDS EXPECTATIONS**

**Research & Creative Scholarship**

2013 proved to be a banner year for Dr. Fischer. It is important to celebrate the two world premiere performances, and the four conference/festival presentations that took place. It appears that Dr. Fischer maximized the time afforded by his Development Leave.

The list of accomplishments is again most impressive.  
Congratulations on a fine, productive year.

**FAR EXCEEDS EXPECTATIONS**

**Service**

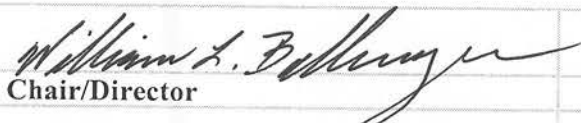
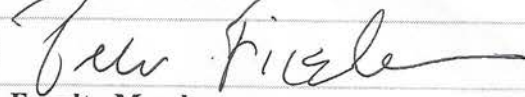
Dr. Fischer continues to serve the music unit through careful program coordination, as well as service on various committees. His work as coordinator of the New Music Festival continues to be an essential component of creative and artistic production for our entire School of Music. Thanks to Dr. Fischer for the fine, detailed service he provides.

**FAR EXCEEDS EXPECTATIONS**

**Overall Evaluation**

**FAR EXCEEDS EXPECTATIONS**

I approve of the stated goals and look forward to assisting in the realization of them.

 Chair/Director	 Faculty Member
	The above signature acknowledges that I have read the director's evaluation and nothing more.

**Annual Faculty Report**  
**College of Visual and Performing Arts**  
Period covered by this report: **January 1, 2012 - December 31, 2012**

**Dr. Peter Fischer**

**Academic Title:** Associate Professor

**Administrative Title:** Associate Professor

**Department/School:** Music

## **Teaching**

### **Teaching Self-Appraisal**

My teaching is at the highest levels as demonstrated by my 18th straight year of extraordinary evaluations. I continue to use and teach using state of the art software and teach all my students both basic and advanced techniques. I successfully chaired as major professor 1 DMA student through final projects/recitals/theses/dissertations. I am always open to new teaching strategies and will always meet with my students at times outside the scheduled ones if they need anything. I attend most faculty recitals both because I enjoy the music and want to support their creative efforts, but also because in order for my studio to be successful I need my colleagues' support to realize the performances of new music.

I taught a new graduate course, Music After 1945 in the fall of 2012. The course is a survey of composers and genres, and took a tremendous amount of preparation. It was a new course for me and I learned a great deal from the course as well. Students commented toward the end that they wished this could be a two-semester course, as they wanted me to cover more than could be done in one semester.

Taught a theory graduate course in the summer with a new counterpoint component in order to certify graduate students to teach AP Theory.

I continue to learn and teach two software instrument design software applications (FM8 and Absynth) and continue working with the Logic Pro sequencing and audio recording software in order to supplement my teaching and research.

We had two student concerts each semester which I organize, arrange many of the performers, set the program with Liza Muse, organize and edit program notes, make posters, and often work as stage crew.

### **Assigned Courses**

#### **Spring TTU 2012**

<b>Course Prefix</b>	<b>Course Number</b>	<b>Title</b>	<b>Section</b>	<b>Credit Hours</b>	<b>Enrollment</b>
MUCP	5308	Composition	001	3	2
MUCP	5309	Composition	001	3	3
MUSI	8000	Doctor's Dissertation	001	1	1
MUSI	8302	Doctoral Performance Project II	001	3	1

MUSI	8303	Doctoral Performance Project III	030	3	1
MUSI	2000	Independent Studies in Music	007	1	1
MUCP	1201	Introduction to Contemporary Music	001	2	1
MUCP	1202	Introduction to Contemporary Music	001	2	1
MUCP	2202	Music Composition	001	2	2

#### Summer I TTU 2012

Course Prefix	Course Number	Title	Section	Credit Hours	Enrollment
MUTH	5300	Studies in Harmony and Voice Leading	001	3	8

#### Fall TTU 2012

Course Prefix	Course Number	Title	Section	Credit Hours	Enrollment
MUCP	5308	Composition	001	3	5
MUSI	8000	Doctor's Dissertation	001	1	1
MUSI	8000	Doctor's Dissertation	D03	1	1
MUSI	8303	Doctoral Performance Project III	001	3	1
MUSI	8304	Doctoral Performance Project IV	D29	3	1
MUSI	8304	Doctoral Performance Project IV	X29	3	1
MUCP	1201	Introduction to Contemporary Music	001	2	1
MUCP	1202	Introduction to Contemporary Music	001	2	1
MUCP	6000	Masters Thesis	001	1	1
MUSI	7000	Music after 1945	007	1	4
MUCP	2201	Music Composition	001	2	1
MUCP	3201	Music Composition	001	2	2

### Individual Student Instruction or Supervision

#### Graduate Theses and Dissertations: Committee Chair or Co-Chair

##### Dissertation Committee Chair

DeVet, Robert, "untitled; Saxophone and live interactive electronics.," In-Process. (ABD. Proposal being developed. Expected completion of the doctorate in 2014.)

DeVet, Katherine, "Sanctuary, a chamber opera, with analysis.," In-Process. (ABD. Proposal in process; composition in process. Expected completion and graduation in 2014.)

Nicholas, Mark, "Remapping the Musical Controller for Maximum Flexibility With the Keyboard as a Model," Completed December 2013. (Document is an electronic/computer music paper, but final project also included a major original composition--a Piano Concerto, for piano and full orchestra.)

##### Dissertation Defense Committee Chair

Baaklini, Roula, "Lebanese Variations for Orchestra, with Analysis," Completed December 2012. (Fall, 2012, now a tenure track professor at Université Saint-Esprit de Kaslik (USEK) in Beirut, Lebanon)

##### Master's Thesis Committee Chair

Hughes, Tyler, "The Thoreau Teasdale Cycle," Completed December 2013. (Master's completed; Doctoral work started at TTU.)

## **Activities Relating to Teaching**

### **Individual Course Development**

Computer Music I and II, Music After 1945, Music Composition Seminar (all in collaboration with Dr. Mei-Fang Lin)

### **Department Curriculum Development**

Complete overview and restructuring in progress, Composition program at all levels—BM, MM, DMA, and PhD. New courses being developed.

### **Development of Facility (lecture/lab)**

New equipment and software purchased. Complete overhaul of Computer Music Lab, M107. Routine maintenance, upgrade, and troubleshooting of lab hardware and software.

## **Student Achievements (undergraduate and graduate majors)**

Baaklini, Roula, Teaching Appointments, My doctoral student and chair of her committee, now a tenure track Professor at Université Saint-Esprit de Kaslik (USEK) in Beirut, Lebanon.

## **Research and Creative Scholarship**

### **Research and Creative Self-Appraisal**

January, preview performance, O D'Amarti O Morire, chamber opera with Lubbock Winter Dinner Theater, directed by Justin Duncan

February, TMEA, performance and preconcert talk, Viola Septet, I. Upon this Moment of Night, TTU Viola Choir, with Renee Skerik, viola solo, Andrew George, conductor.

February, Residency at University of Delaware, United States premiere of O D'Amarti O Morire, three lectures to students and faculty, master composition class as part of a live performance of student works.

March, began and completed commissioned work for University Choir. Text was selected by students, and Linda Bjella. Work was a dedication to Len Bjella, Rick Bjella's father, who passed away the previous year. The work was rehearsed in secret and premiered at the choir banquet in May.

May and June, work and completion of choral work Peace, begun the previous summer and halted because of illness. Work on Trumpet Concerto, composing a new first movement and orchestrating movements II and III.

July/August recovering from surgery

September through December, completion of short score for Trumpet Concerto I, piano draft score of all three movements, orchestration of I, II, and III near completion.



November, preview performance of *I Would Live In Your Love*, for SATB choir and piano, one of six finalists (out of ca. 250) for the Ithaca College Robert Campbell Choral Composition Prize.

November and December, revisions of Violin Concerto

Sketches written during much of the year for a Piano Concerto and a Cello Concerto., the former will be one of the main focuses of the Faculty Developmental Leave for the Spring of 2013.

### **Papers Presented (include organization, place, date)**

Fischer, P., University of Delaware New Music Festival, University of Delaware New Music Festival, Newark, DE, "Aspects of My Musical Language," National, Invited. (February 2012).

Fischer, P., University of Delaware New Music Festival, University of Delaware New Music Festival, Newark, DE, "Master Composition Class with Live Performances in Recital," National, Invited. (February 2012).

Fischer, P., University of Delaware New Music Festival, University of Delaware New Music Festival, Newark, DE, "Vocal Writing in the Works of Peter Fischer," National, Invited. (February 2012).

### **Creative Activity**

Fischer, P., Music Composition - Major Work, Performance, Prof Ensemble, "Piano Quartet (5)," Amara Quartet (formerly Ames Quartet), Amara Quartet, Des Moines, IA, USA, Academic, International, by Commission. A major virtuosic work for a world renowned professional ensemble. Three movements plus Finale—for violin, viola, cello, and piano, about 30 minutes. Dual premieres are scheduled in Lubbock (2.3.16) and Des Moines (2.6.16). (October 2003 - July 2015).

Fischer, P., SATB Choral and Piano Work, "I Would Live In Your Love," East Lyme HS Concert Choir, Ithaca College Choral Festival Competition, Ithaca, NY, Academic, National, by Competition. Choral work for SATB (minimal divisi) and Piano, finalist for the competition and given a preview performance at the Festival. (November 10, 2012).

Fischer, P., Choral SATB divisi, unaccompanied, "Leave It Better," Texas Tech University Choir, Lubbock, Texas, Academic, Local, by Commission. Commissioned by the University Choir as a gift to the memory of Richard Bjella's (Director of the UC) father. (May 7, 2012).

Fischer, P., Trumpet Ensemble Chamber Work, "Fanfare for Benjamin," Texas Tech University Trumpet Choir, Max Mathews, Lubbock, TX, Academic, Local, by Invitation. Fanfare for Trumpet Ensemble (6) dedicated to my nephew who served tours in Iraq and Afghanistan. (April 20, 2012).

Fischer, P., Chamber Viola Ensemble movement, "Viola Septet, I. Upon this Moment of

Night," TTU Viola Ensemble, Renee Skerik, TMEA, San Antonio, TX, Academic, National, by Invitation. Arrangement of an aria from the opera O D'Amarti O Morire, for viola solo and viola ensemble (February 2012).

Fischer, P., Music Composition - Major Work, Performance, "O D'Amarti O Morire, Chamber Opera," University of Delaware, Faculty performers, University of Delaware, Department of Music, Newark, DE, Academic, National, by Invitation. Chamber opera in one act (three scenes) based on the story of Carlo Gesualdo, a renaissance composer who murdered his wife and her lover. 4 Singers and the piano reduction. (February 26, 2012).

Fischer, P., Music Composition - Major Work, Performance, "O D'Amarti O Morire, Chamber Opera," Lubbock Dinner Theater, student performers, TTU and Lubbock Moonlight Musicals, lubbock, TX, Academic, Local, by Invitation. Chamber opera in one act (three scenes) based on the story of Carlo Gesualdo, a renaissance composer who murdered his wife and her lover. 4 Singers and the piano reduction. (January 2012).

### **Research and Creative Scholarship Awards**

Ithaca College Choral Contest, Ithaca College, National. \$250.00 (November 11, 2012).

Musica Domani Competition 2012, Third Prize, A, Arioso Artists Management, NY, International. (October 2012).

### **Service**

#### **Service Self-Appraisal**

Continued reworking of the Composition Curriculum for all levels, including BM, MM, DMA, and PhD. This includes creating new courses and redefining the course requirements. This is in collaboration with Dr. Mei-Fang Lin. Have successfully added three new courses for graduate students and three new courses for undergraduate students. They are Music After 1945, Computer Music I, and Computer Music II.

The major service I contribute is to the Mary Jeanne van Appledorn Festival of Music, which I founded and as director enjoyed its sixth year in the spring of 2012. The amount of hours of preparation for the festival is significant, and involves hundreds of hours of consultation, preparation, and collaboration. I designed and the publicity posters and arranged for professional printing; I collaborated with Liza Muse and the publicity office for programs; I was the sound engineer and mixing engineer for the computer music part of the festival concert.

Sound engineer and mixing engineer for Violin recital of Maria Demus—two concerts and seven rehearsals.

Search committee member for the successful theory tenure track hire.

PUEC Chair for Dr. Mei-Fang Lin

PUEC member for Dr. Cimarusti

PUEC member for Professor Mariani (complete now)

Faculty mentor for Drs. Ankrum and Forrest

I worked on Trac Dat for the University, Music Composition Area in the Spring and Fall.

### **University Committees**

Trac Dat, SOM Composition Area coordinator, approximately 25 hours One Time, appointed, Pro Bono. (March 2012 - November 2012).

### **Department Committees**

Degree Program Coordinator, approximately 2 hours Monthly, appointed, Pro Bono. NASM review complete, new applicants accepted, curriculum revision ongoing (August 20, 2009 - Present).

Degree Program Coordinator, approximately 10 hours Monthly, appointed, Pro Bono. NASM review complete, new applicants accepted, curriculum revision ongoing (August 20, 2009 - Present).

Degree Program Coordinator, approximately 2 hours Monthly, appointed, Pro Bono. NASM review complete, new applicants accepted, curriculum revision ongoing (August 20, 2009 - Present).

Dr. David Forrest, Faculty Mentor, approximately 3 hours Yearly, appointed. (January 2012 - December 2014).

Dr. Quinn Ankrum, Faculty Mentor, approximately 6 hours Yearly, appointed. (January 2010 - December 2014).

Dr. David Forrest, Faculty Mentor, approximately 3 hours Yearly, appointed. (August 2012 - December 2012).

Dr. Quinn Ankrum, Faculty Mentor, approximately 6 hours Yearly, appointed. (January 2012 - December 2012).

Mary Jeanne van Appledorn Festival of New Music, Event Organizer, approximately 100 hours Yearly, Pro Bono. Annual event of National scope (January 2012 - December 2012).

Trac Dat administration assignment for music composition, approximately 25 hours One Time, appointed, Pro Bono. (March 2012 - November 2012).

Music Theory National Search, Committee Member, approximately 50 hours Yearly, appointed, Pro Bono. Successful tenure track hire (September 2011 - February 2012).

PUEC, Dr. Mei-Fang Lin, Committee Chair, approximately 5 hours One Time, appointed, Pro Bono. Successful 3rd year review (January 2012).

PUEC, Thomas Cimerusti, Committee Member, approximately 2 hours One Time, appointed, Pro Bono. (January 2012).

### **Mentor Activities**

Mentor/Faculty, Career, New Faculty, Promotion and Tenure, Research, Teaching.

Assigned to two colleagues in the SOM.

## **General Self Appraisal**

Teaching, Creative Activity, and Service continue to be performed at a very high level. My research is in the creative field of music composition. I became seriously ill in the fall of 2011, and the illness continued for the entire year of 2012. In spite of this, I did not miss any days of work in 2012 and met my teaching and university obligations; I also continued to compose, completing several new choral compositions, and nearing completion of a three-movement, 17-minute work for trumpet and wind ensemble. I take what I do here at TTU as a serious opportunity to achieve great things through teaching, composing, and giving back to the school and community what I can. This year I still composed prolifically, taught at an exemplary level, and provided service for the SOM, the University, and the Community. Summer saw several more medical procedures and operations, along with time for recovery, yet I was still able to work on several major compositions and I consider my accomplishments to be considerable. Several premieres and significant performances occurred in 2012, as noted below.

## **Plans for the Next Academic Year**

On faculty development leave for the spring semester. Completion of the Trumpet Concerto, revision and re-orchestration of my Violin Concerto, and sketching, scoring, and orchestration (at least partial by September) of a Piano Concerto. Continue reworking of the curriculum for the entire Composition Area. Work on the Festival of New Music this Spring and prepare for the 2014 Festival. Promote my works in a way that brings more national and international recognition.

### **Teaching**

Create new coursework as we complete the reworking of the Composition Curriculum.

### **Scholarship and its Equivalents**

Complete or continue work on the following:  
Piano Concerto, developmental leave project  
Complete a Trumpet Concerto (wind ensemble)  
Complete the revisions to the Violin Concerto, orchestra reduction  
Re-orchestrate the Violin Concerto  
Sketches for a Cello Concerto  
Finish the Choral Work "Peace" for SSSAAATTTBBB and piano  
Work on recordings from 2009-10 on Logic Pro/Mixdown myself  
Continue promoting my works through my publishing company

### **Service**

Festival for 2013. Plans for 2014 Festival.  
Committee work. Complete new Composition Curriculum and coarse approval for all new courses.

**Annual Faculty Report**  
**College of Visual and Performing Arts**  
**Chair/Director's Assessment**

Period covered by this report: **January 1, 2012 - December 31, 2012**

**Dr. Peter Fischer**  
**Music**

I have reviewed the materials submitted by Dr. Peter Fischer. In addition, I have studied the student assessments and documentation from previous faculty reviews. Coupled with my direct interaction during the calendar year 2012, these materials provide the basis for the following review. Dr. Fischer is a tenured Associate Professor with teaching responsibilities in music theory and music composition.

**Teaching**

Dr. Fischer continues to serve his students as a fine teacher and mentor. His student course evaluations are fine. Dr. Fischer continues to provide special performance and educational outreach opportunities through the New Music Festival. Dr. Fischer taught a new graduate course in 2012, and the student response was excellent. His tireless dedication to teaching and composition work is noted and very much appreciated.

FAR EXCEEDS EXPECTATIONS

**Research & Creative Scholarship**

Dr. Fischer continues to produce much new music, despite another significant health set-back in 2012. It is gratifying to note the significant list of performances of Dr. Fischer's music. I look forward to seeing and hearing the results of what promises to be a remarkable and productive 2013, with health issues seemingly in the past, and a spring semester development leave. Carry on!

FAR EXCEEDS EXPECTATIONS

**Service**

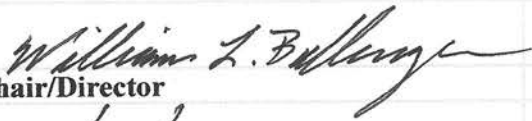
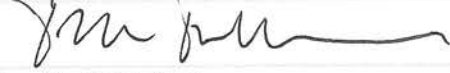
Dr. Fischer served on an appropriate number of unit committees. His work as Coordinator of the New Music Festival is a critical element of School of Music service. Dr. Fischer was directly involved in program coordination related to Trac-Dat and our NASM Self-Study. He also serves on several PUEC Committees in the music unit. Thank you for this service.

FAR EXCEEDS EXPECTATIONS

**Overall Evaluation**

FAR EXCEEDS EXPECTATIONS

I approve of the stated goals and look forward to assisting in the realization of them.

 <b>Chair/Director</b> 1/30/13	 <b>Faculty Member</b> The above signature acknowledges that I have read the director's evaluation and nothing more.
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**Annual Faculty Report**  
**College of Visual and Performing Arts**  
Period covered by this report: **January 1, 2011 - December 31, 2011**

**Dr. Peter Fischer**

**Academic Title:** Associate Professor

**Administrative Title:** Associate Professor

**Department/School:** Music

## **Teaching**

### **Teaching Self-Appraisal**

My teaching is at the highest levels as demonstrated by my 16th straight year of extraordinary evaluations (though because of illness my fall evaluations are missing). I continue to use and teach using state of the art software and teach all my students both basic and advanced techniques. I successfully chaired as major professor 1 DMA student, 1 MM, and 3 Undergraduate students through final projects/recitals/theses/dissertations. I am always open to new teaching strategies and will always meet with my students at times outside the scheduled ones if they need anything. I attend most faculty recitals both because I enjoy the music and want to support their creative efforts, but also because in order for my studio to be successful I need my colleagues' support to realize the performances of new music.

I taught computer music to my two seniors for their senior recitals. I had not taught this course since I came to TTU 8 years ago and the software has all changed (or new programs are now available). I learned two new software instrument design software applications (FM8 and Absynth) and relearned the Logic Pro sequencing and audio recording software in order to teach these students.

We had two student concerts each semester which I organize, arrange many of the performers, set the program with Liza Muse, organize and edit program notes, make posters, and often work as stage crew. In addition, I had two senior recitals with the related organizational work.

### **Assigned Courses**

#### **Spring TTU 2011**

<b>Course Prefix</b>	<b>Course Number</b>	<b>Title</b>	<b>Section</b>	<b>Credit Hours</b>	<b>Enrollment</b>
MUAP	4002	Applied Music	205	0	2
MUCP	5308	Composition	001	3	2
MUCP	5309	Composition	001	3	2
MUSI	8000	Doctor's Dissertation	001	1	1
MUSI	8304	Doctoral Performance Project IV	084	3	1
MUCP	1201	Introduction to Contemporary Music	001	2	2
MUCP	1202	Introduction to Contemporary Music	001	2	2
MUCP	6000	Masters Thesis	001	1	1
MUCP	3201	Music Composition	001	2	1

MUCP	4102	Music Composition	001	1	2
MUSI	7000	Research	027	1	1
MUAP	4190	Senior Recital	203	1	1
MUAP	4190	Senior Recital	249	1	1

#### Fall TTU 2011

Course Prefix	Course Number	Title	Section	Credit Hours	Enrollment
MUCP	5308	Composition	001	3	4
MUSI	8000	Doctor's Dissertation	001	1	1
MUSI	8301	Doctoral Performance Project I	007	3	2
MUSI	8302	Doctoral Performance Project II	001	3	1
MUCP	4207	Instrumentation	001	2	13
MUSI	4000	Instrumentation	001	1	1
MUCP	1201	Introduction to Contemporary Music	001	2	1
MUCP	1202	Introduction to Contemporary Music	001	2	1
MUCP	2201	Music Composition	001	2	2
MUCP	3202	Music Composition	001	2	1
MUCP	4102	Music Composition	001	1	1

### Individual Student Instruction or Supervision

#### Graduate Theses and Dissertations: Committee Chair or Co-Chair

##### Dissertation Committee Chair

Nicholas, Mark, "Remapping the Musical Controller for Maximum Flexibility With the Keyboard as a Model," Completed December 2013. (Document is an electronic/computer music paper, but final project also included a major original composition--a Piano Concerto, for piano and full orchestra.)

Logee, Nathaniel, "Symphony No. 1," Completed August 2011.

##### Dissertation Defense Committee Chair

Baaklini, Roula, "Lebanese Variations for Orchestra, with Analysis," Completed December 2012. (Fall, 2012, now a tenure track professor at Université Saint-Esprit de Kaslik (USEK) in Beirut, Lebanon)

##### Master's Thesis Committee Chair

Hughes, Tyler, "The Thoreau Teasdale Cycle," Completed December 2013. (Master's completed; Doctoral work started at TTU.)

Allen, Joshua, "Untitled," Completed May 2011. (composition for saxophone, piano, and clarinet with analysis)

### Activities Relating to Teaching

#### Individual Course Development

Computer Music I and II, Music After 1945, Music Composition Seminar (all in collaboration with Dr. Mei-Fang Lin)



### **Department Curriculum Development**

Complete overview and restructuring in progress, Composition program at all levels—BM, MM, DMA, and PhD. New courses being developed.

### **Development of Facility (lecture/lab)**

Complete overhaul of Computer Music Lab, M107.

Routine maintenance, upgrade, and troubleshooting of lab hardware and software.

### **Student Achievements (undergraduate and graduate majors)**

Hackett, Benjamin, Acceptance to Graduate School, Working on a Master's degree in Theory/Composition at Montclair State University, New Jersey.

Havrilla, Sean, Acceptance to Graduate School, Studying in the Graduate Musical Theater Writing Program at the Tisch School of Arts, New York University.

### **Research and Creative Scholarship**

#### **Research and Creative Self-Appraisal**

Finished Primordial for orchestra, a ten minute fast overture-like movement for Andrew George and the TTU Symphony. The work was begun with some sketches during the summer of 2009 and the main compositional work completed during September through November of 2009. Parts and final revisions completed during January of 2011. Score—53 pages, 11 x 17, 358 measures. Complex multiple divisions of the string sections—3/3/2/2/2, plus a few solos. Woodwinds: 3/2/2/2; Brass: 4/3/3/1; Timpani and 4 percussionists. Premiere on February 7, 2011 at the TTU Symphony Orchestra concert.

Worked on revisions of Firedance over the 2010-11 winter break—about 200 hours of work.

4 weeks from mid-January until mid-February—work dedicated to the Mary Jeanne van Appledorn Festival of New Music.

February and March—started and completed a 6 minute work for choir. This was a commission from the Lubbock Chorale and is an unaccompanied work set to O Magnum Mysterium. The work was premiered at 6 venues in Germany during the Chorale's summer tour. It received its American premiere at the Lubbock Symphony Orchestra Holiday Pops Concert on December 2, 2011.

I also started and completed a 3 minute Fanfare for Trumpet Sextet, titled Fanfare for Benjamin, and dedicated to my nephew, Benjamin Knodell, who served tours in Iraq and Afghanistan. It was previewed at three schools in the Dallas area by the Tarleton State University Trumpet Choir under the direction of Cara Pollard; it was then premiered at the International Trumpet Guild Conference in Minneapolis, Minnesota in May of 2011.

In April I travelled to the University of Arizona for the world premiere of Strange Voices Sing Among the Planets for Choir (SSATB) and Piano, under the direction of Elizabeth Schauer and performed by the University of Arizona Symphonic Choir. It received two performances.

In May I worked on revisions of my Violin Concerto, then started work on a Trumpet Concerto that Cara Pollard and I had discussed. I also began work on two new choral works.

June and July saw the completion of three movements in piano score of the Trumpet Concerto; I later decided to scrap the first movement and have not returned to that as of this writing. Two movements remain completed and orchestration is planned for the Spring of 2012, along with the composition of a new first movement and its orchestration.

June and July also saw the decision on poetry and the completion of a new choral work for one of my former students, Anna Trawick, who is the choir director at Earl Warren High School in San Antonio. I also started another major choral work, also with piano that remained unfinished through this time (it has since been completed during the mid-January period of 2012).

In August I completed remainder of revisions for Firedance, along with completion of score and parts—300 hours of work.

Premiere of Firedance on September 27, 2011 by the TTU Symphonic Wind Ensemble under the direction of Sarah McKoin, to whom the work is dedicated.

Started sketching music for planned major works: 1) Piano Concerto, 2) Cello Concerto, 3) Two Piano, Eight Hands Work

Wrote Developmental Leave proposal to complete the Piano Concerto; soloist and conductor lined up, with a performance in Mexico. The sabbatical request was approved for the Spring of 2013.

## **Creative Activity**

Fischer, P., Music Composition - Major Work, Performance, Prof Ensemble, "Piano Quartet (5)," Amara Quartet (formerly Ames Quartet), Amara Quartet, Des Moines, IA, USA, Academic, International, by Commission. A major virtuosic work for a world renowned professional ensemble. Three movements plus Finale—for violin, viola, cello, and piano, about 30 minutes. Dual premieres are scheduled in Lubbock (2.3.16) and Des Moines (2.6.16). (October 2003 - July 2015).

Fischer, P., A Cappella Choral Work, "O Magnum Mysterium," LSO/Lubbock Chorale Holiday Pops Concert, John Hollins, Broadway Church of Christ, Lubbock, TX, Non-Academic, Local, by Commission. A Cappella setting of O Magnum Mysterium, approximately 6' 30" USA Premiere (December 2, 2011).

Fischer, P., Music Composition - Major Work, Performance, "Firedance for Wind Ensemble," TTU Symphonic Wind Ensemble, Sarah McKoin, Lubbock, Texas, Academic, Local. Level 6 (highest level of difficulty) work in 5 parts. Approx. 10 minutes World Premiere (September 27, 2011).

Fischer, P., A Cappella Choral Work, "O Magnum Mysterium," Lubbock Chorale German Tour, John Hollins, Wachau, Germany, Non-Academic, International, by Commission. A Cappella setting of O Magnum Mysterium, approximately 6' 30" (June 29, 2011).

Fischer, P., A Cappella Choral Work, "O Magnum Mysterium," Lubbock Chorale German

Tour, John Hollins, Frauenkirche Alter Snippet, Dresden, Germany, Non-Academic, International, by Commission. A Cappella setting of O Magnum Mysterium, approximately 6' 30" (June 28, 2011).

Fischer, P., A Cappella Choral Work, "O Magnum Mysterium," Lubbock Chorale German Tour, John Hollins, Bach's Grave, Leipzig, Germany, Non-Academic, International, by Commission. A Cappella setting of O Magnum Mysterium, approximately 6' 30" Performance at Bach's Grave in Leipzig (June 27, 2011).

Fischer, P., A Cappella Choral Work, "O Magnum Mysterium," Lubbock Chorale German Tour, John Hollins, Halberstadt, Germany, Non-Academic, International, by Commission. A Cappella setting of O Magnum Mysterium, approximately 6' 30" (June 25, 2011).

Fischer, P., A Cappella Choral Work, "O Magnum Mysterium," Lubbock Chorale German Tour, John Hollins, Stiftskirche, Quedlinburg, Germany, Non-Academic, International, by Commission. A Cappella setting of O Magnum Mysterium, approximately 6' 30" (June 24, 2011).

Fischer, P., A Cappella Choral Work, "O Magnum Mysterium," Lubbock Chorale German Tour, John Hollins, Kaiser-Wilhelm Gedächtniskirche, Breitscheidplatz, Berlin 10789, Non-Academic, International, by Commission. A Cappella setting of O Magnum Mysterium, approximately 6' 30" World Premiere (June 20, 2011).

Fischer, P., Trumpet Ensemble Chamber Work, "Fanfare for Benjamin," Tarleton State University Trumpet Choir, Cara Pollard, Clifton, TX, Academic, International, by Invitation. Fanfare for Trumpet Ensemble (6) dedicated to my nephew who served tours in Iraq and Afghanistan. World Premiere Performance. (May 27, 2011).

Fischer, P., Trumpet Ensemble Chamber Work, "Fanfare for Benjamin," Tarleton State University Trumpet Choir, Cara Pollard, Cleburne, TX, Academic, State, by Invitation. Fanfare for Trumpet Ensemble (6) dedicated to my nephew who served tours in Iraq and Afghanistan. Preview Performance. (May 19, 2011).

Fischer, P., Trumpet Ensemble Chamber Work, "Fanfare for Benjamin," Tarleton State University Trumpet Choir, Cara Pollard, Clifton, TX, Academic, State, by Invitation. Fanfare for Trumpet Ensemble (6) dedicated to my nephew who served tours in Iraq and Afghanistan. Preview Performance. (May 19, 2011).

Fischer, P., Trumpet Ensemble Chamber Work, "Fanfare for Benjamin," Tarleton State University Trumpet Choir, Cara Pollard, Joshua, TX, Academic, State, by Invitation. Fanfare for Trumpet Ensemble (6) dedicated to my nephew who served tours in Iraq and Afghanistan. Preview Performance. (May 19, 2011).

Fischer, P., Choral and Piano Work, "Strange Voices Sing Among the Planets," University of Arizona Symphonic Choir, Elizabeth Schauer, Tucson, AZ, Academic, National, by Invitation. Work for Choir (SSATB) and Piano set to the poem by Sara Teasdale. World Premiere 4 pm Performance (April 17, 2011).

Fischer, P., Choral and Piano Work, "Strange Voices Sing Among the Planets," University of Arizona Symphonic Choir, Elizabeth Schauer, Tucson, AZ, Academic, National, by

Invitation. Work for Choir (SSATB) and Piano set to the poem by Sara Teasdale. World Premiere 7 pm Performance (April 17, 2011).

Fischer, P., Chamber Music, "Sonata for Contrabass and Piano in 3 Movements," Paul Sharpe, Shenendoah Conservatory of Music, Winchester, VA, Academic, National. Sonata for Contrabass and Piano is a 17 minute major work for the instrument. It was awarded the Grand Prize in the 2008 International Society of Bassists Competition. (April 13, 2011).

Fischer, P., Music Composition - Major Work, Performance, "Primordial for Orchestra," TTU Symphony Orchestra, Andrew George, Lubbock, Texas, Academic, Local, by Commission. Major overture-like work, fast tempi, and very dramatic; approximately 10' World Premiere (February 7, 2011).

## **Service**

### **Service Self-Appraisal**

Complete reworking of the Composition Curriculum for all levels, including BM, MM, DMA, and PhD. This includes creating new courses and redefining the course requirements. This is in collaboration with Dr. Mei-Fang Lin. Have successfully added two new courses for graduate students and two new courses for undergraduate students. They are Computer Music I, and Computer Music II. They are in the final stages of approval through the University. I collaborated with Dr. Michael Stoune and Dr. Robert Henry in working on language and the approval form as the courses went through the approval process.

I worked on Trac Dat for the Composition Area in the Spring and Summer. This included working on language, attending meetings both within the SOM and through the University, collaborating with Robert Henry and Alan Shinn in finalizing language. My colleagues graciously helped complete the Trac Dat requirements during the fall when I was ill.

The major service I contribute is to the Mary Jeanne van Appledorn Festival of Music, which I founded and as director enjoyed its fifth weeklong-plus series of concerts and events in January and February 2011. This year featured many concerts including a major performance of Stravinsky's Les Noces, for Choir, 4 Vocal Soloists, 7 Percussionists, and 4 Pianists. We needed 4 Grand Pianos in Hemmle and I arranged through Kevin Fortenberry to move two of the pianos from other parts of the building. My students and I worked as stage crew for all rehearsals. The festival also included a guest pianist, Ariane Liao, who performed the George Crumb masterpiece Makrokosmos, Book II. The orchestra, wind ensemble, percussion studio, and choral/vocal area also participated in major ways to the success of the festival. The amount of hours of preparation for the week-long festival 30 for each of the two weeks before the festival, and 60 for the week of the festival. I designed and had two publicity posters printed; I collaborated with liza Muse and the publicity office for programs; and I arranged for a television interview with one of the local stations for the Les Noces.

PUEC Chair for Dr. Mei-Fang Lin  
PUEC member for Dr. Cimarusti for third-year review committee  
PUEC member for Professor Mariani for tenure committee

### **Department Committees**

Degree Program Coordinator, approximately 2 hours Monthly, appointed, Pro Bono. NASM review complete, new applicants accepted, curriculum revision ongoing (August 20, 2009 - Present).

Degree Program Coordinator, approximately 10 hours Monthly, appointed, Pro Bono. NASM review complete, new applicants accepted, curriculum revision ongoing (August 20, 2009 - Present).

Degree Program Coordinator, approximately 2 hours Monthly, appointed, Pro Bono. NASM review complete, new applicants accepted, curriculum revision ongoing (August 20, 2009 - Present).

Dr. Quinn Ankrum, Faculty Mentor, approximately 6 hours Yearly, appointed. (January 2010 - December 2014).

Music Theory National Search, Committee Member, approximately 50 hours Yearly, appointed, Pro Bono. Successful tenure track hire (September 2011 - February 2012).

Mary Jeanne van Appledorn Festival of New Music, Event Organizer, approximately 3 hours Weekly, Pro Bono. (March 1, 2011 - August 31, 2011).

PUEC, Dr. Mei-Fang Lin, Committee Chair, approximately 5 hours Weekly, appointed. (January 2011).

PUEC, Thomas Cimerusti, Committee Member, approximately 5 hours Weekly, appointed. (January 2011).

### **Mentor Activities**

Mentor/Faculty, Career, New Faculty, Promotion and Tenure, Research, Teaching.  
Assigned to two colleagues in the SOM.

### **General Self Appraisal**

Teaching, Creative Activity, and Service continue to be performed at a very high level. Considering that my research is in the creative field of music composition, I worked almost every day for 8 months, including all holidays. However, I became seriously ill in the fall of 2011. I came back to work two weeks before the doctors thought I should have, but felt up to the task. I maintained my teaching schedule until Thanksgiving when I had to be hospitalized again for 2 weeks. My composition students finished all projects on schedule and I missed my last three classes for Instrumentation. My colleague, Mei-Fang Lin, stepped in and completed the coursework. Richard Meek also stepped in earlier in the semester to help with the class as well. My sincere thanks to colleagues who were willing to help out. I completed grading of homework, projects, and final grading during finals week.

I take what I do here at TTU as a serious opportunity to achieve great things by being a great teacher, a tireless composer, and then to give back to the school and community what I can. This year I still composed prolifically, taught at an exemplary level, did service for

the SOM, the University, and the Community, though for the fall I needed to take some time off. Considering that I still worked 10-14 hours per day during the summer and other breaks, I consider my accomplishments to be considerable, though I did miss out on my research/composing during the fall semester and winter break. Please note below that my composing and performance premieres and works in progress for the year are still exemplary.

## **Plans for the Next Academic Year**

I would like some additional committee work for the College or University. Complete the reworking of the curriculum for the entire Composition Area. Work on the Festival of New Music this Spring and prepare for the 2013 Festival. Promote my works in a way that brings more national and international recognition. Begin and continue composing, sketches, and orchestrations for many works in progress at the current time.

### **Teaching**

Create new coursework as we complete the reworking of the Composition Curriculum. Teach a new course in the fall--Music after 1945 (new for me—it is part of the new curriculum and was taught by Dr. Lin last year). Teach a theory graduate course in the summer with a new counterpoint component in order to certify graduate students to teach AP Theory.

### **Scholarship and its Equivalent**

Complete or continue work on the following:  
Complete a Trumpet Concerto (wind ensemble)  
Complete the revisions to the Violin Concerto, orchestra reduction  
Re-orchestrate the Violin Concerto  
Sketches for a Cello Concerto  
Sketches for a Piano Concerto  
Sonata for Violin and Piano  
Sonata for Viola and Piano  
Finish the Choral Work "Peace" for SSSAAATTTBBB and piano  
Work on recordings from 2009-10 on Logic Pro/Mixdown myself  
Continue promoting my works through my publishing company

### **Service**

Festival for 2012. Plans for 2013 Festival.  
Committee work. Complete new Composition Curriculum and coarse approval for all new courses.

**Annual Faculty Report  
College of Visual and Performing Arts  
Chair/Director's Assessment**

Period covered by this report: **January 1, 2011 - December 31, 2011**

**Dr. Peter Fischer**  
**Music**

I have reviewed the materials submitted by Dr. Peter Fischer. In addition, I have studied the student assessments and documentation from previous faculty reviews. Coupled with my direct interaction during the calendar year 2011, these materials provide the basis for the following review. Dr. Fischer is a tenured Associate Professor with teaching responsibilities in music theory and music composition.

**Teaching**

Dr. Fischer continues to serve his students as a fine teacher and mentor. His student course evaluations are fine. Dr. Fischer continues to provide special performance and educational outreach opportunities through the New Music Festival. His tireless dedication to teaching and composition work is noted and very much appreciated.  
FAR EXCEEDS EXPECTATIONS

**Research & Creative Scholarship**

Despite a difficult fall semester due to a serious illness, Dr. Fischer managed to produce a remarkable amount of fine compositions. His works continue to be performed in many important venues, and they are very well received. Dr. Fischer is to be congratulated for receiving a Development Leave for spring 2013. We all look forward to the compositional result that will follow the leave.  
FAR EXCEEDS EXPECTATIONS

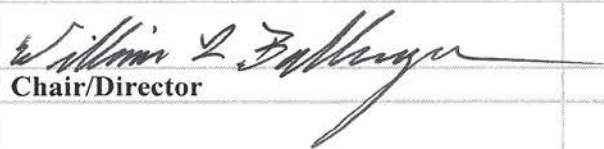
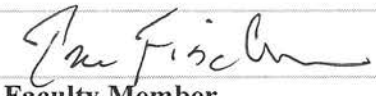
**Service**

Dr. Fischer served on an appropriate number of unit committees. His work as Coordinator of the New Music Festival is a critical element of School of Music service.  
I agree with Dr. Fischer's assessment that service on a College or University committee would be good for the future. It would be advantageous for Dr. Fischer to search out national or international professional organizations in composition in order to consider active contributions on Boards of this nature.  
FAR EXCEEDS EXPECTATIONS

**Overall Evaluation**

FAR EXCEEDS EXPECTATIONS

I approve of the stated goals and look forward to assisting in the realization of them.

	
Chair/Director	Faculty Member
	The above signature acknowledges that I have read the director's evaluation and nothing more.

**Annual Faculty Report**  
**College of Visual and Performing Arts**  
Period covered by this report: **January 1, 2010 - December 31, 2010**

**Dr. Peter Fischer**

**Academic Title:** Associate Professor

**Administrative Title:** Associate Professor

**Department/School:** Music

## **Teaching**

### **Teaching Self-Appraisal**

My teaching is at the highest levels as demonstrated by my 15th straight year of extraordinary evaluations. I continue to use and teach using state of the art software and teach all my students both basic and advanced techniques. I successfully chaired as major professor 3 PhD students, 2 Master's students, and 2 Undergraduate students through final projects/recitals/theses/dissertations. All graduated. I received travel money from the graduate school for working over the summer to graduate two of the PhD students. I am always open to new teaching strategies and will always meet with my students at times outside the scheduled ones if they need anything.

We had two student concerts each semester which I organize, arrange many of the performers, set the program with Liza Muse, organize and edit program notes, make posters, and often work as stage crew. In addition, I had two senior recitals with the related organizational work.

### **Assigned Courses**

#### **Spring TTU 2010**

<b>Course Prefix</b>	<b>Course Number</b>	<b>Title</b>	<b>Section</b>	<b>Credit Hours</b>	<b>Enrollment</b>
MUCP	5309	Composition	001	3	4
MUSI	8000	Doctor's Dissertation	015	1	3
MUCP	4207	Instrumentation	001	2	10
MUCP	6000	Masters Thesis	001	1	2
MUCP	2201	Music Composition	001	2	1
MUCP	2202	Music Composition	001	2	1
MUCP	3202	Music Composition	001	2	1
MUCP	4102	Music Composition	001	1	2
MUAP	4190	Senior Recital	203	1	2

#### **Fall TTU 2010**

<b>Course Prefix</b>	<b>Course Number</b>	<b>Title</b>	<b>Section</b>	<b>Credit Hours</b>	<b>Enrollment</b>
MUCP	5308	Composition	001	3	3
MUSI	8301	Doctoral Performance Project I	026	3	1
MUSI	8304	Doctoral Performance Project IV	001	3	1



MUCP	1201	Introduction to Contemporary Music	001	2	3
MUCP	6000	Masters Thesis	001	1	2
MUCP	2202	Music Composition	001	2	1
MUCP	4201	Music Composition	001	2	2
MUTH	5300	Studies in Harmony and Voice Leading	001	3	11

## Individual Student Instruction or Supervision

### Graduate Theses and Dissertations: Committee Chair or Co-Chair

#### Dissertation Committee Chair

Logee, Nathaniel, "Symphony No. 1," Completed August 2011.

Berg, Jason, "The Dragon King's Daughter, Sinfonietta for Jazz Nonet, Strings, and Soprano," Completed August 2010. (Original composition with detailed analysis. Document submitted to graduate school—summer 2010, expected graduation in August (2010).  
Graduated)

Britt, Joshua, "Slow Dawn and Sunset Finale: An Original Composition for Band with Analysis," Completed August 2010. (Final document to grad school—expected graduation in August 2010.  
Graduated)

Cadra, Stefan, "Fleeting Asterisms: Original Composition with Analysis," Completed May 2010.

#### Dissertation Defense Committee Chair

Baaklini, Roula, "Lebanese Variations for Orchestra, with Analysis," Completed December 2012. (Fall, 2012, now a tenure track professor at Université Saint-Esprit de Kaslik (USEK) in Beirut, Lebanon)

Berg, Jason, "The Dragon King's Daughter, Sinfonietta for Jazz Nonet, Strings, and Soprano," Completed May 2010. (Successfully passed on first attempt.)

Britt, Joshua, "Slow Dawn and Sunset Finale: An Original Composition for Band with Analysis," Completed April 2010. (Successfully passed dissertation defense on first attempt.)

Cadra, Stefan, "Fleeting Asterisms: Original Composition with Analysis," Completed March 2010. (Successfully passed the defense on first attempt.)

#### Master's Thesis Committee Chair

Allen, Joshua, "Untitled," Completed May 2011. (composition for saxophone, piano, and clarinet with analysis)

DeVette, Robert, "Strides Forward, for Brass Quintet with Analysis," Completed December 2010. (composition for brass quintet with analysis)

Houser, Justin, "for Piano, Violin, Cello, and Trumpet, with Analysis," Completed May 2010.

(Graduated, May 2010)

### **Graduate Theses and Dissertations: Committee Member**

#### **Dissertation Committee Member**

Pobanz, Andrea, "Conductor's Guide to Poulenc's Stabat Mater," Completed May 2010.

(Graduated in May of 2010)

### **Activities Relating to Teaching**

#### **Department Curriculum Development**

Complete overview and restructuring in progress, Composition program at all levels—BM, MM, DMA, and PhD. New courses being developed.

#### **Development of Facility (lecture/lab)**

Complete overhaul of Computer Music Lab, M107.

Routine maintenance, upgrade, and troubleshooting of lab hardware and software.

### **Student Achievements (undergraduate and graduate majors)**

Puckett, James, Acceptance to Graduate School, Working on a Doctorate in Music Composition at Kent State University.

### **Research and Creative Scholarship**

#### **Research and Creative Self-Appraisal**

##### **Research and Creative Activity**

I was very active during the 2010 year. The following is a summary of the main achievements and work produced during the year.

January and February, 2010: finished Primordial for orchestra, a ten minute fast overture-like movement for Andrew George and the TTU Symphony. The work was begun with some sketches during the summer of 2009 and the main compositional work completed during September through November of 2009. Score—53 pages, 11 x 17, 358 measures. Complex multiple divisi of the string sections—3/3/2/2/2, plus a few solos. Woodwinds: 3/2/2/2; Brass: 4/3/3/1; Timpani and 4 percussionists. Full set of parts completed. The work was postponed until February of 2011 because of the orchestra tour and the snow days that caused rehearsal cancellations. Premiere to take place February 7, 2011 at the TTU Symphony Orchestra concert.

Also completed work on a first draft of Firedance for Symphonic Wind Ensemble (September of 2009 through the beginning of February, 2010). The work was not ready for performance, but the director asked if she could keep it on the concert. At the time, the score was 63 pages, 11 x 17, 266 measures, in five parts, fast/slow/fast/slow/fast, lasting about 10 minutes. I withdrew the work after the concert until I had time to complete and re-examine each section. Evan Chambers, our guest composer liked it enough that he requested I send him a copy to give to the conductor at the University of Michigan once I settled on revisions. More on the rework later in the narrative.

March saw the premiere of Echo, for SSAA women's choir and piano. The performance took place at the Legacy Event Center with the TTU Women's Chorale under the direction of

Carolyn Cruse, to whom the work was dedicated. It was a wonderful performance and was very well received.

March and April were mostly spent with TTU obligations—teaching and chairing 3 doctoral students and 2 master's students all nearing completion (see teaching). However, I did complete the revision of two arias from my chamber opera *O D'Amarti O Morrire*. The opera was premiered in Toronto in 2009 and I needed to rework some of the orchestral material—the voice parts were not changed. I undertook this revision because graduate students wanted to perform them—see September.

In May I revised my three-movement 48 minute Violin Concerto, paring and rewriting the piano reduction to 31 minutes, a more reasonable timing for a contemporary work of this nature. There is some work still to be done, but it is nearly ready to be finalized and then to tackle the re-orchestration (from a Mahler-sized orchestra to something more practical). I also made arrangements of two of my women's choir works. The first, *Strange Voices Sing Among the Planets*, originally for SSAA and piano, is now for SSA and SSATB, both with piano. The full choir version will be premiered in April 2011. The second, *Echo*, also originally for SSAA and piano, is now for SSA and SSATB, both with piano. The SSA version retains the same measures as the original, the SSATB version, however, was expanded to create a more dramatic final section. All the choir works were professionally worked into octavo or larger computer engraved editions.

June, July, and August saw most of my time spent incorporating a publishing company to sell my music online. The company is Crystalline Sky Music, LLC. 25 works are now published and available for purchase online via credit card. This makes my music much more accessible and visible to the professional performing and compositional community. Sent 60 copies of 5 chorale works to directors around the country.

I also worked on sketches for a Toccata and Fugue for Sigurd Øgaard, continued work on a Piano Quartet for the Ames Quartet, and finished an art song for Kathy McNeil (4 pages, about 3 minutes).

Started sketching music for planned major works: 1) Piano Concerto, 2) Cello Concerto, 3) Trumpet Concerto with wind ensemble. All have performers and I only require the necessary time to complete.

September—the two reworked arias from April, *The Darker Light* and *Upon this Moment of Night* were performed on Shannon Talley's doctoral recital, along with Jonahan Fruge, about 10 minutes.

Wrote Developmental Leave proposal to complete the Piano Concerto; soloist and conductor lined up, with a performance in Mexico. The sabbatical request was denied.

October—finished the reworking of the piano reduction to the chamber opera *O D'Amarti O Morrire* (10 minutes completed in April, the remaining 13 minutes now completed, 23 minutes total). Given to Jerry Dolter at his request after hearing the arias done in September. More sketches for Piano Concerto, Cello Concerto, and Trumpet Concerto.

November—My choral work, *Twilight*, was performed at the International Society of Composers Conference in Columbia, SC and opened the first concert to great acclaim. I had made an arrangement of my two arias, *The Darker Light* and *Upon this Moment of Night*, for

viola septet (with viola solo). Because of the revisions I made to the arias I wanted to rework the septet. That is now complete and Dr. Skerik is planning on performing the work with her studio this spring (2011). More sketches for Piano Concerto, Cello Concerto, and Trumpet Concerto.

December—after end of the semester, spent 10 hours per day for 20 days reworking the draft of *Firedance* for wind ensemble. Nearing completion, expected by the end of January 2011. Parts will need to be redone, but will wait until premiere performance is arranged. Text chosen and preliminary sketches begun for John Hollins and Lubbock Chorale commission for their European tour in the summer of 2011. Due by April 2011.

## **Creative Activity**

Fischer, P., Music Composition - Major Work, Performance, Prof Ensemble, "Piano Quartet (5)," Amara Quartet (formerly Ames Quartet), Amara Quartet, Des Moines, IA, USA, Academic, International, by Commission. A major virtuosic work for a world renowned professional ensemble. Three movements plus Finale—for violin, viola, cello, and piano, about 30 minutes. Dual premieres are scheduled in Lubbock (2.3.16) and Des Moines (2.6.16). (October 2003 - July 2015).

Fischer, P., "Twilight," University of South Carolina Chorus, Columbia, SC, Academic, International, by Invitation. Society of Composers International Conference 7 minutes; complex work for SSAATTBB choir a cappella. (November 11, 2010).

Fischer, P., Shannon, T., Jonathan, F., Regina, S., "Two Arias from O D'amarti O Morrire," HRH, Lubbock, TX, Academic, Local, by Invitation. 10 minutes; Maria's and Fabrizio's arias from my chamber opera O D'amarti O Morrire, revised in April 2010 and performed using the piano reduction. (September 10, 2010).

Fischer, P., "Echo, for SSA Women's Choir and Piano," Academic. 5 minute work on text by Christine Rossetti; arrangement of SSAA work by the composer. (May 2010).

Fischer, P., "Echo, for SSATB Mixed Choir and Piano." 5 minute work on text by Christine Rossetti; arrangement of SSAA work by the composer. (May 2010).

Fischer, P., "Strange Voices Sing Among the Planets, for SSA and Piano." Work for women's choir on a text by Christina Rossetti. About 5 minutes. Arrangement of the SSAA work by the composer. (May 2010).

Fischer, P., "Strange Voices Sing Among the Planets, for SSATB and Piano." Work for women's choir on a text by Christina Rossetti. About 5 minutes. Arrangement of the SSAA work by the composer. (May 2010).

Morton, M., Fischer, P., Gabriel, S., Recording, "Recording: Peter Fischer: Sonata for Contrabass and Piano," Peter Fischer, Lubbock, TX, Non-Academic, National, by Invitation. (April 5, 2010).

Fischer, P., Cruse, C., "Echo, for SSAA Women's Choir and Piano," TTU Women's Chorale, Legacy, Lubbock, TX, Academic, Local. 5 minute work on text by Christine Rossetti; Dr. Carolyn Cruse conducted and premiered the work written for her and the TTU Women's Chorale. (March 7, 2010).

Cruse, C., Macmullen, K., Oegaard, S., Fischer, P., Shinn, A., "TTU Women's Chorale Spring Concert 2010," TTU Women's Chorale, The Legacy, Lubbock, TX, Academic, Local. Spring Choral Concert. Dr. Sigurd Oegaard, accompanist; Ms. Kristina MacMullen, assistant conductor. Included performance of Dr. Peter Fischer's composition, "Echo." Dr. Alan Shinn accompanied another selection on percussion. (March 7, 2010).

Fischer, P., Music Composition - Major Work, Performance, "Firedance," TTU Symphonic Wind Ensemble, HRH, Lubbock, TX, Academic, Local, by Invitation. 10 minute work for wind ensemble. 80 page 11 x 17 score; full set of parts for all instruments by the composer. (September 1, 2009 - February 9, 2010).

### **Workshops/Seminars Presented**

Workshop, TTU Summer Choral Camp, 16 participants. (June 28, 2010 - July 1, 2010).

Guest Lecture, Kodaly summer institute, 20 participants. (June 15, 2010).

### **Professional Service**

#### **Other**

Interview, Lubbock, TX. (October 22, 2010).

### **Service**

#### **Service Self-Appraisal**

Observing member of the College Tenure and Promotion Committee.

Taught 90 minute class at the request of Renee Skerik with an introduction of my own works and a brief history of contemporary composition and how my works fit into that continuum; was interviewed for a thesis project by John Spaeth, a student at Oklahoma State University. The major service I contribute is to the Mary Jeanne van Appledorn Festival of Music, which I founded and as director will enjoy its fifth weeklong-plus series of concerts and events this January and February 2011. Last year we had invited guest composer Evan Chambers. I was responsible for advanced planning, some of the concerts (Andrew George did much of this also, obviously his orchestra concert, but also the chamber concert). I worked with TLTC to produce a wonderful poster using an artwork that our graduate student and colleague Jason Berg had collaborated to produce for his dissertation project. We secured a sound system and produced a fantastic student and faculty concert with multi-media projection, dance, computer music, orchestra, and chamber music at the Legacy Event Center. The amount of hours of preparation for the week-long festival was 30 over the previous year, 20 for each of the two weeks before the festival, and 60 for the week of the festival. I literally shepherded Dr. Chambers to events, master lessons, lectures, all lunches and dinners, after concert stuff, etc. I cancel all lessons for that week and then make them up on weekends after the festival.

PUEC Chair for Dr. Mei-Fang Lin  
PUEC member for Dr. Cimarusti

PUEC member for Professor Mariani

### **University Committees**

Attendee, Graduation. (December 2010).

Trac Dat, SOM Composition Area coordinator, approximately 25 hours Weekly, appointed, Pro Bono. (April 2010 - November 2010).

Attendee, Graduation. (August 2010).

Attendee, Graduation. (May 2010).

### **College Committees**

Promotion and Tenure Committee, Committee Member, approximately 4 hours Weekly, appointed, Pro Bono. (October 18, 2010).

### **Department Committees**

Degree Program Coordinator, approximately 2 hours Monthly, appointed, Pro Bono. NASM review complete, new applicants accepted, curriculum revision ongoing (August 20, 2009 - Present).

Degree Program Coordinator, approximately 10 hours Monthly, appointed, Pro Bono. NASM review complete, new applicants accepted, curriculum revision ongoing (August 20, 2009 - Present).

Degree Program Coordinator, approximately 2 hours Monthly, appointed, Pro Bono. NASM review complete, new applicants accepted, curriculum revision ongoing (August 20, 2009 - Present).

Dr. Quinn Ankrum, Faculty Mentor, approximately 6 hours Yearly, appointed. (January 2010 - December 2014).

Mary Jeanne van Appledorn Festival of New Music, Event Organizer, approximately 5 hours Weekly, Pro Bono. (September 1, 2010 - December 31, 2010).

Lab maintenance, approximately 2 hours Weekly, Pro Bono. (August 2009 - May 2010).

Mary Jeanne van Appledorn Festival of New Music, Event Organizer, approximately 30 hours Weekly, Pro Bono. Oversee all planning, scheduling, publicity, and budgeting for the new music festival. Actual hours are 20/20/60 for the three weeks listed. 30 hours of pre-festival work in the preceding year. Directed the 4th Mary Jeanne van Appledorn Festival of New Music. Worked closely with Professors Sarah McKoin, and Andrew George to bring guest composer Evan Chambers from the university of Michigan to the campus. I arranged for Master class lessons with the guest; arranged for the keynote lecture by Dr. Chambers; organized the student concert on Sunday, Feb. 7 and the Friday Faculty Chamber Music Concert featuring works by Chambers, a wonderfully successful concert with masterful performances. Gathered bios, program notes, and program information. Submitted all to Liza Muse and then worked with her in developing a

program and program notes. Developed the publicity posters (designed by myself using an artwork by Christian Conrad, TTU graduate artist) and arranged for distribution. Arranged the transportation and meals for the guest over the 6 day festival. The concerts: Friday, February 5, Faculty Chamber Concert Sunday, February 7, TTU Composers Concert at Legacy Event Center Monday, February 8, TTU Symphony Orchestra Tuesday, February 9, TTU Symphonic Wind Ensemble Other events Saturday, February 6, Chambers lecture on his Compositions. (January 19, 2010 - February 9, 2010).

PUEC, Dr. Mei-Fang Lin, Committee Chair, approximately 5 hours Weekly, appointed. (January 2010).

PUEC, Thomas Cimerusti, Committee Member, approximately 5 hours Weekly, appointed. (January 2010).

**Professionally-related Community Activities (public school activities; active membership on local boards)**

Composers' Forum Seminar, Program Coordinator, Lubbock, TX (October 23, 2010 - October 24, 2010).

**Mentor Activities**

Mentor/Faculty, Career, New Faculty, Promotion and Tenure, Research, Teaching. Assigned to two colleagues in the SOM.

**General Self Appraisal**

Teaching, Creative Activity, and Service continue to be performed at a very high level. Considering that my research is in the creative field of music composition, I worked almost every day for 12 months, including all holidays. I take what I do here at TTU as a serious opportunity to achieve great things by being a great teacher, a tireless composer, and then to give back to the school and community what I can.

**Plans for the Next Academic Year**

I need some new committee work for the College or University. Learn the programs Sibelius (better), FM8, and Logic Pro to enhance my teaching; and promote my works in a way that brings more national and international recognition.

**Teaching**

I am teaching computer music to my two seniors for their senior recitals. I have not taught this course since I came to TTU 8 years ago and the software has all changed (or new programs are now available). I am learning the programs FM8 (frequency modulation synthesis) to teach sound design and Logic Pro (professional audio and sequencing software) to multi-track the designed sounds and create a piece that can be performed in public concerts.

**Scholarship and its Equivalents**

Complete or continue work on the following:  
Toccata and Fugue for Sigurd Øgaard

Another art song for Kathy McNeil  
Complete Firedance for Wind Ensemble  
Parts for Firedance  
Complete 10 minute work for choir and violin, commission from the Lubbock Chorale  
Complete a Trumpet Concerto (wind ensemble)  
Complete a Piano Quartet for the Ames Quartet  
Complete the revisions to the Violin Concerto, orchestra reduction  
Reorchestrate the Violin Concerto  
Orchestrate Gesualdo opera for full orchestra

Continue promoting my works through my publishing company

**Service**

Festival for 2011, in many ways the largest so far. Plans for 2012 Festival.  
Committee work.



**Annual Faculty Report  
College of Visual and Performing Arts  
Chair/Director's Assessment**

Period covered by this report: **January 1, 2010 - December 31, 2010**

**Dr. Peter F. Fischer**  
**Music**

I have reviewed the materials submitted by Dr. Peter Fischer. In addition, I have studied the student assessments and documentation from previous faculty reviews. Coupled with my direct interaction during the calendar year 2010, these materials provide the basis for the following review. Dr. Fischer is a tenured Associate Professor with teaching responsibilities in music theory and music composition.

**Teaching**

Dr. Fischer continues to be a fine teacher and mentor for composition students. As has been the case for years, Dr. Fischer is also a fine classroom instructor. Dr. Fischer is also actively involved on various graduate student committees. It is worthy of note that Dr. Fischer brought to campus composer Evan Chambers as guest artist.

FAR EXCEEDS EXPECTATIONS

**Research & Creative Scholarship**

Dr. Fischer had another fine year marked with completion of several compositions. Several were performed with high acclaim. Of particular note is the recording of Dr. Fischer's Sonata for Contrabass and Piano, April 2010. Dr. Fischer is encouraged to forward opportunities for his works to be performed whenever possible. Congratulations on a very productive year.

FAR EXCEEDS EXPECTATIONS

**Service**

Dr. Fischer's work for the School of Music is most helpful. He served on two PUEC committees, led the way with program coordination (composition degrees), and served on the Tenure/Promotion Committee (CVPA). His work with the New Music Festival has been excellent, leading to fine results each year. Congratulations.


FAR EXCEEDS EXPECTATIONS

**Overall Evaluation**

FAR EXCEEDS EXPECTATIONS

I approve of the stated goals and look forward to assisting in the realization of them.

  
**Chair/Director**  
William L. Ballenger, Director  
School of Music

  
**Faculty Member**  
The above signature acknowledges that I have read the director's evaluation and nothing more.

**Annual Faculty Report**  
**College of Visual and Performing Arts**  
Period covered by this report: **January 1, 2009 - December 31, 2009**

**Dr. Peter Fischer**

**Academic Title:** Associate Professor      **Administrative Title:** Associate Professor

**Department/School:** Music

## **Teaching**

### **Individual Student Instruction or Supervision**

#### **Graduate Theses and Dissertations: Committee Chair or Co-Chair**

##### **Dissertation Committee Chair**

Logee, Nathaniel, "Symphony No. 1," Completed August 2011.

Berg, Jason, "The Dragon King's Daughter, Sinfonietta for Jazz Nonet, Strings, and Soprano," Completed August 2010. (Original composition with detailed analysis. Document submitted to graduate school—summer 2010, expected graduation in August (2010).  
Graduated)

Britt, Joshua, "Slow Dawn and Sunset Finale: An Original Composition for Band with Analysis," Completed August 2010. (Final document to grad school—expected graduation in August 2010.  
Graduated)

Cadra, Stefan, "Fleeting Asterisms: Original Composition with Analysis," Completed May 2010.

##### **Dissertation Defense Committee Chair**

Baaklini, Roula, "Lebanese Variations for Orchestra, with Analysis," Completed December 2012. (Fall, 2012, now a tenure track professor at Université Saint-Esprit de Kaslik (USEK) in Beirut, Lebanon)

Berg, Jason, "The Dragon King's Daughter, Sinfonietta for Jazz Nonet, Strings, and Soprano," Completed May 2010. (Successfully passed on first attempt.)

Britt, Joshua, "Slow Dawn and Sunset Finale: An Original Composition for Band with Analysis," Completed April 2010. (Successfully passed dissertation defense on first attempt.)

Cadra, Stefan, "Fleeting Asterisms: Original Composition with Analysis," Completed March 2010. (Successfully passed the defense on first attempt.)

##### **Master's Thesis Committee Chair**

Allen, Joshua, "Untitled," Completed May 2011. (composition for saxophone, piano, and

clarinet with analysis)

DeVette, Robert, "Strides Forward, for Brass Quintet with Analysis," Completed December 2010. (composition for brass quintet with analysis)

Houser, Justin, "for Piano, Violin, Cello, and Trumpet, with Analysis," Completed May 2010. (Graduated, May 2010)

Puckett, James L., "Countdown," Completed December 2009. (Original musical work for seven instruments with detailed analysis.)

Bruehlhart, Benjamin, "MISSA BREVIS for Mixed Chorus, Piano, Organ, and Timpani," Completed May 2009. (Original musical composition with detailed analysis.)

### **Graduate Theses and Dissertations: Committee Member**

#### **Dissertation Committee Member**

Pobanz, Andrea, "Conductor's Guide to Poulenc's Stabat Mater," Completed May 2010. (Graduated in May of 2010)

#### **Qualifying Exam Member**

Kramer, Deanna, Completed October 2009. (I was the theory designee for the oral exam.)

## **Research and Creative Scholarship**

### **Papers Presented (include organization, place, date)**

Fischer, P. (Presenter & Author), University of Arizona Composers' Forum, University of Arizona Composers' Forum, Tucson, AZ, "Seminar: Analysis of Twilight," National, Invited. (October 2009).

Fischer, P. (Presenter & Author), Composition Seminar, North Carolina School of the Arts, Winston-Salem, NC, "Seminar: Compositional Style and Analysis of the Sonata for Contrabass and Piano," National, Invited. (February 2009).

### **Creative Activity**

Fischer, P., Music Composition - Major Work, Performance, Prof Ensemble, "Piano Quartet (5)," Amara Quartet (formerly Ames Quartet), Amara Quartet, Des Moines, IA, USA, Academic, International, by Commission. A major virtuosic work for a world renowned professional ensemble. Three movements plus Finale—for violin, viola, cello, and piano, about 30 minutes. Dual premieres are scheduled in Lubbock (2.3.16) and Des Moines (2.6.16). (October 2003 - July 2015).

Fischer, P., Music Composition - Major Work, Performance, "Firedance," TTU Symphonic Wind Ensemble, HRH, Lubbock, TX, Academic, Local, by Invitation. 10 minute work for wind ensemble. 80 page 11 x 17 score; full set of parts for all instruments by the composer. (September 1, 2009 - February 9, 2010).

Fischer, P., "Twilight," University of Arizona Symphonic Choir, Elizabeth Schauer, cond.,

Tucson, AZ, Academic, National. Complex work for SSAATTBB a cappella. (October 2009).

Fischer, P., "Sonata for Contrabass and Piano," Paul Sharpe, contrabass, and Allison Gagnon, piano, International Society of Bassists Conference, College Station, PN (Penn State University), Academic, International, by Commission. Three movement sonata; Grand Prize Winner of the Solo Division of the International Society of Bassists Composition Competition. World Premiere performance at an International Conference. (June 2009).

Fischer, P., "Strange Voices Sing Among the Planets, for SSAA and Piano," University of Missouri Women's Chorale, UM School of Music, Columbia, MO, Academic, National, by Commission. Work for women's choir on a text by Christina Rossetti. About 5 minutes. (May 2, 2009).

Fischer, P., Hollins, J., "Twilight," TTU University Choir, John Hollins, cond., TTU School of Music Scholarship Concert, Hemmle, Lubbock, TX, Academic, Local. Complex work for SSAATTBB a cappella performed by the School of Music's top choir; world premiere performance. (April 25, 2009).

Fischer, P., Hollins, J., "Twilight," TTU University Choir, John Hollins, cond., TTU School of Music Scholarship Concert, Hemmle, Lubbock, TX, Academic, Local. Complex work for SSAATTBB a cappella performed by the School of Music's top choir; world premiere performance. (April 24, 2009).

Fischer, P., Skerik, P., Wass, S., "Due Canzoni, for Viola and Piano, II. The Darker Light," Renee Skerik and Susan Wass, Hemmle, Lubbock, TX, Academic, Local, by Invitation. Concert arrangement for viola and piano of an aria from my opera O D'amarti O Morire. World premiere performance. (March 2009).

Fischer, P., "Notturmo 1," Gabriel Sanchez, Fischer faculty recital, Hemmle, Lubbock, TX, Academic, Local. Ten minute virtuosic concert nocturne. World premiere performance. (March 29, 2009).

Fischer, P., "Notturmo 2," Gabriel Sanchez, Fischer faculty recital, Hemmle, Lubbock, TX, Academic, Local, by Invitation. Ten minute virtuosic concert nocturne. World premiere performance. Composed for the performer for this concert. (March 29, 2009).

Fischer, P., "Rings of Crystalline Sky (for piano solo)," Gabriel Sanchez, piano, Fischer faculty recital, Hemmle, Lubbock, TX, Academic, Local. 16 minute virtuosic concert piece. (March 29, 2009).

Fischer, P., Shea, D., Shea, R., "Sonata for Clarinet and Piano," David Shea and Regina Shea, Fischer faculty recital, Hemmle, Lubbock, TX, Academic, Local, by Commission. Three movement sonata commissioned by David Shea. Texas premiere. (March 29, 2009).

Fischer, P., Morton, M., "Sonata for Contrabass and Piano," Mark Morton, contrabass, and Gabriel Sanchez, piano, Fischer faculty recital, Hemmle, Lubbock, TX, Academic, Local. Three movement sonata; Grand Prize Winner of the Solo Division of the International Society of Bassists Composition Competition. (March 29, 2009).

Fischer, P., "Sonata for Contrabass and Piano," Paul Sharpe, contrabass, and Allison Gagnon,

piano, Sharpe debut recital, NC School of the Arts, Winston-Salem, NC, Academic, National. Three movement sonata; Grand Prize Winner of the Solo Division of the International Society of Bassists Composition Competition. First preview performance. (February 2009).

Fischer, P., Stoune, M. C., Meek, C. Richard, Wilson, J., "Trio Concertante," Devienne Trio, Hemmle, Lubbock, TX, Academic, Local, by Commission. Trio for flute, bassoon, and piano in three movements. World premiere performance on a Composers' Forum Concert. (February 2009).

## **Workshops/Seminars Presented**

Workshop, TTU Summer Choral Camp, 20 participants. (June 28, 2009 - July 1, 2009).

## **Service**

### **University Committees**

Attendee, Graduation. (May 2009).

### **College Committees**

Tenure and Promotion, Committee Member, approximately 0 hours Weekly, appointed, Pro Bono. (October 2009).

### **Department Committees**

Degree Program Coordinator, approximately 2 hours Monthly, appointed, Pro Bono. NASM review complete, new applicants accepted, curriculum revision ongoing (August 20, 2009 - Present).

Degree Program Coordinator, approximately 10 hours Monthly, appointed, Pro Bono. NASM review complete, new applicants accepted, curriculum revision ongoing (August 20, 2009 - Present).

Degree Program Coordinator, approximately 2 hours Monthly, appointed, Pro Bono. NASM review complete, new applicants accepted, curriculum revision ongoing (August 20, 2009 - Present).

Lab maintenance, approximately 2 hours Weekly, Pro Bono. (August 2009 - May 2010).

Lab maintenance, approximately 10 hours Weekly, Pro Bono. (December 17, 2009 - December 19, 2009).

Lab maintenance, approximately 40 hours Weekly, Pro Bono. (August 8, 2009 - August 17, 2009).

Lab maintenance, approximately 2 hours Weekly, Pro Bono. (August 2008 - May 2009).

Composition Search Committee, Committee Chair, approximately 20 hours Weekly,

appointed, Pro Bono. Hired Dr. Mei-Fang Lin (January 2009 - February 2009).

PUEC, Angela Mariani, Committee Member, approximately 5 hours Weekly, appointed, Pro Bono. (January 2009).

PUEC, Thomas Cimerusti, Committee Member, approximately 5 hours Weekly, appointed, Pro Bono. (January 2009).

### **Mentor Activities**

Mentor/Faculty, Career, New Faculty, Promotion and Tenure, Research, Teaching.  
Assigned to two colleagues in the SOM.

### **General Self Appraisal**

I have completed many new compositions, and I received new commissions that are currently in progress or planned (detailed below).

I now have 2 concerts each semester—at the beginning and end of the spring and fall semesters featuring works by students in my studio—the Composers Forum Concert, and now including students in Dr. Mei-Fang Lin's studio as well. Dr. Lin and I collaborated to bring about the first studio computer music concert featuring graduate and undergraduate students from her new class. I was the technician for the concert and helped with the programs and publicity.

I plan on another New Music Festival in 2010/11 academic year.

I presented a concert of my chamber music in March of 2009.

Scheduled Festival of New Music—February 5-9

Computer Music course started with new hire—Dr. Lin

I began work on a new work for piano for Gabriel Sanchez to perform on a concert of my music. (October 08 to January 09)—completed and premiered in March 2009.

To continue working on commissioned works as follows.

Twilight for SSAATTBB, for John Hollins and the University Choir. (December 08 to January

09)—completed and premiered in April 2009.

An SSAA work for Carolyn Cruise—completed in September and scheduled for a March performance.

A Toccata, Interlude and Fugue in C-minor for organ, for Sigurd Øgaard—in progress.

A set of art songs for Katherine McNeil—in progress

A Violin Sonata for John Gilbert—not started yet.

An Overture for Orchestra, for Andrew George (to be premiered in November 2009).

Completed this week and scheduled for February Festival premiere.

Two Concert Arias for Viola and Piano, (arrangements from my opera with revised solo part) for

Renee Skerik, to be premiered in April 2009. Completed, II. premiered.

Others as time permits—new 10 minute work for Sarah McKoin, being completed now.

### **Plans for the Next Academic Year**

Complete the symphonic work for Andrew George  
Complete the WE work for Sarah McKoin (to be performed at the conference in April).  
Finish the Toccata and Fugue and the Song Cycle  
Work on a series of works for faculty:  
Violin Sonata (Gilbert)  
Cello Sonata (Lastrapes)  
Piano Trio (Yon)  
Finish the Piano Quartet for the Ames Quartet  
Possible Trumpet Concerto commission  
Apply for a sabbatical to compose a Piano Concerto for Gabriel Sanchez

## ANNUAL FACULTY REVIEW – 2009 DIRECTOR'S ASSESSMENT

### School of Music

I have reviewed the materials submitted by Dr. Peter Fischer. In addition, I have studied the student assessments, course syllabi, and documentation from previous faculty reviews. Coupled with my direct interaction during the calendar year 2009, these materials provide the basis for the following review. Dr. Fischer is a tenured Associate Professor with teaching responsibilities in music theory and music composition.

#### Teaching

Dr. Fischer continues to be a fine teacher in the theory classroom. Student evaluations continue to be extremely high, and written comments are uniformly glowing.

Dr. Fischer served as Chair of eleven Graduate Student Committees, and is a member of two other graduate student committees. He also assisted in the development of a new series of courses in Computer Music, as well as a plan for a new music ensemble (assisting colleague Dr. Lin). Dr. Fischer also taught a new graduate course *Harmony and Voice Leading*.

#### Far Exceeds Expectations

#### Research/Creative Activities

Dr. Fischer had a fine composition year in 2009 with several new works created in a variety of genres. In addition, he enjoyed several performances of works locally and nationally, including performances in North Carolina, Pennsylvania, Missouri, Arizona, and Texas. In addition, Dr. Fischer presented several seminars on his music.

I am pleased to note five new compositions that are in progress in 2010. I look forward to hearing these new works.

#### Far Exceeds Expectations

#### Service

Dr. Fischer served as Chair of the Search Committee for the successful Theory/Composition hire. He served on two PUEC committees, and he began work on a Composition area website. On the College level, Dr. Fischer served on the College Tenure and Promotion Committee.

#### Exceeds Expectations

Finally, I approve of your stated goals for the 2010 calendar year. I encourage continued efforts to publish, and continue looking for additional committee opportunities. I look forward to assisting you in realizing your goals.

#### OVERALL EVALUATION: FAR EXCEEDS EXPECTATIONS

 2/28/10  
Director, School of Music date

 3.1.2010  
Faculty member signature date



**Annual Faculty Report**  
**College of Visual and Performing Arts**  
Period covered by this report: **January 1, 2008 - December 31, 2008**

**Dr. Peter Fischer**

**Academic Title:**

**Administrative Title:**

**Department/School:**

## **Teaching**

### **Individual Student Instruction or Supervision**

#### **Graduate Theses and Dissertations: Committee Chair or Co-Chair**

##### **Dissertation Committee Chair**

Lee, Il-Joo, "Arirang Fantasy and Analysis," Completed August 2008. (Original composition for orchestra with analysis.)

Brooks, Benjamin (BJ), "Windrider," Completed May 2008. (Original musical composition for large band with detailed analysis.)

##### **Master's Thesis Committee Chair**

DeVette, Robert, "Strides Forward, for Brass Quintet with Analysis," Completed December 2010. (composition for brass quintet with analysis)

Houser, Justin, "for Piano, Violin, Cello, and Trumpet, with Analysis," Completed May 2010. (Graduated, May 2010)

Bruehlhart, Benjamin, "MISSA BREVIS for Mixed Chorus, Piano, Organ, and Timpani," Completed May 2009. (Original musical composition with detailed analysis.)

### **Student Achievements (undergraduate and graduate majors)**

Ball, Brooks, Acceptance to Graduate School, Accepted and completed graduate degree in Film Scoring at the University of Southern California; is now scoring films in Los Angeles.

Brooks, BJ, Teaching Appointments, Assistant Professor of Music Composition and Theory, West Texas State University.

## **Research and Creative Scholarship**

### **Creative Activity**

Fischer, P., Music Composition - Major Work, Performance, Prof Ensemble, "Piano Quartet (5)," Amara Quartet (formerly Ames Quartet), Amara Quartet, Des Moines, IA, USA, Academic, International, by Commission. A major virtuosic work for a world renowned

professional ensemble. Three movements plus Finale—for violin, viola, cello, and piano, about 30 minutes. Dual premieres are scheduled in Lubbock (2.3.16) and Des Moines (2.6.16). (October 2003 - July 2015).

Fischer, P., Shea, D., Shea, R., "Sonata for Clarinet and Piano," David Shea and Regina Shea, International Clarinet Association, Kansas City, MO, Academic, International, by Commission. Three movement sonata commissioned by David Shea. This was a world premiere performance at an international conference. (July 4, 2008).

Fischer, P., Music Composition - Major Work, Performance, "Ballet of Magical Beings, Suite of 5 Dances for Symphonic Wind Ensemble," Banda Sinfônica do Conservatório de Tatuí, Dario Sotelo, musical director, Tatuí, Brazil, Academic, International, by Invitation. (June 2008).

Fischer, P., Music Composition - Major Work, Performance, Prof Ensemble, "O D'Amarti O Morire, Chamber Opera," Toronto Chamber Opera, Brian Wismath, director, Toronto Chamber Opera, Toronto, Canada, Non-Academic, International, by Commission. Chamber opera in one act (three scenes) based on the story of Carlo Gesualdo, a renaissance composer who murdered his wife and her lover. 4 Singers and a 13 piece orchestra. (May 31, 2008).

Fischer, P., Music Composition - Major Work, Performance, Prof Ensemble, "O D'Amarti O Morire, Chamber Opera," Toronto Chamber Opera, Brian Wismath, director, Toronto Chamber Opera, Toronto, Canada, Non-Academic, International, by Commission. Chamber opera in one act (three scenes) based on the story of Carlo Gesualdo, a renaissance composer who murdered his wife and her lover. 4 Singers and a 13 piece orchestra. (May 30, 2008).

Fischer, P., Anderson, A., Rogers, L., "Echoes and Reverberations (I)," Amy Anderson and Lisa Rogers, Hemmle, Lubbock, TX, Academic, Local. Work for vibraphone and oboe. Preview performance. (February 2008).

Fischer, P., Anderson, A., Rogers, L., "Echoes and Reverberations (I)," Amy Anderson and Lisa Rogers, TMEA, San Antonio, TX, Academic, State, by Invitation. Work for vibraphone and oboe. World premiere performance. (February 2008).

Fischer, P., Skerik, P., Martinez, E., "Two Concert Arias for Viola Solo and Viola Sextet, I. The Darker Light," TTU Viola Ensemble, TMEA, San Antonio, TX, Academic, State, by Invitation. Transcription of an aria from my opera O D'amarti O Morire for viola solo (Dr. Skerik) and viola ensemble. Conducted by Everaldo Martinez. (February 2008).

## **Research and Creative Scholarship Awards**

Grand Prize Winner, Solo Division; ISB/David Walter Composition Competition, International Society of Bassists, International. \$1,000.00 (September 2008).

## **Service**

### **University Committees**

Attendee, Graduation. (May 2008).

### **College Committees**

Tenure and Promotion, Committee Member, approximately 10 hours Weekly, appointed, Pro Bono. (October 2008).

### **Department Committees**

Lab maintenance, approximately 2 hours Weekly, Pro Bono. (August 2008 - May 2009).

Lab maintenance, approximately 2 hours Weekly, Pro Bono. (August 2007 - May 2008).

PUEC, Thomas Cimerusti, Committee Member, approximately 5 hours Weekly, appointed, Pro Bono. (January 2008).

### **Mentor Activities**

Mentor/Faculty, Career, New Faculty, Promotion and Tenure, Research, Teaching.  
Assigned to two colleagues in the SOM.

## **General Self Appraisal**

I was awarded the Grand Prize in the Solo Division of the International Society of Bassists for my Sonata for Contrabass and Piano in September 2008.

I have completed several new compositions, and I received new commissions that are currently in progress (all detailed below).

I continued concerts at the end of the spring and fall semesters featuring works by students in my studio—the Composers Forum Concert. It featured a variety of works, including electronic music.

Native Instruments Komplete 5, Sibelius 5, FM8, Absynth4, and Logic Studio were purchased and installed in the M107 lab. I also installed and rewired the MIDI and audio in part of the studio.

I revised some parts of the two works for TMEA in January—Echoes and Reverberations, and the Concert Arias for Viola Septet.

I completed the orchestration and revisions for my opera OD'Amarti O Morire from February through April. The opera was premiered with a 14 piece orchestra in Toronto, Canada in June.

I worked on the Sonata for Clarinet and Piano from March until May 15. It was premiered at the

I revised some parts of the two works for TMEA in January—Echoes and Reverberations, and the

Concert Arias for Viola Septet.

I completed the orchestration and revisions for my opera O D'Amarti O Morire from February

through  
April. The opera was premiered with a 14 piece orchestra in Toronto, Canada in June.  
I worked on the Sonata for Clarinet and Piano from March until May 15. It was premiered at  
the  
International Clarinet Association Conference in July.  
During the summer I composed and completed a new commission—the Caprock Fanfare,  
commissioned by Bruce Wood and the Lubbock Youth Symphony. It was premiered at the  
Lubbock Civic Center in October.  
I completed the Trio Concertante for the Devienne Trio, composing and completing the three  
movements  
in August and September from in-progress material.  
I completed Strange Voices Sing Among the Planets for SSAA and piano, commissioned by  
Tristan  
Frampton, and scheduled to be premiered by the Women’s Chorale at the University of  
Missouri in  
May, 2009. (November through December)

### **Plans for the Next Academic Year**

I plan to present a concert of my chamber music in March of 2009.  
I plan to have a new music festival in November 2009.  
Design and implement a computer music course.  
I began work on a new work for piano for Gabriel Sanchez to perform on a concert of my  
music. It is in  
progress. (October 08 to January 09)  
To continue working on commissioned works as follows.  
1. Twilight for SSAATTBB, for John Hollins and the University Choir. (December 08 to  
January 09)  
2. A new piano work for Gabriel Sanchez, to be premiered in March 2009.  
3. An SSAA work for Carolyn Cruise.  
4. A Toccata, Interlude and Fugue in C-minor for organ, for Sigurd Øgaard.  
5. A set of art songs for Katherine McNeil, to be premiered in fall 2009.  
6. A Violin Sonata for John Gilbert.  
7. An Overture for Orchestra, for Andrew George (to be premiered in November 2009.  
8. Two Concert Arias for Viola and Piano, (arrangements from my opera with revised solo  
part) for  
Renee Skerik, to be premiered in April 2009.  
9. Others as time permits.

# ANNUAL FACULTY REVIEW – 2008

## DIRECTOR'S ASSESSMENT

### School of Music

I have reviewed the materials submitted by Dr. Peter Fischer. In addition, I have studied the student assessments, course syllabi, and documentation from previous faculty reviews. Coupled with my direct interaction during the calendar year 2008, these materials provide the basis for the following review. Dr. Fischer is a tenured Associate Professor with teaching responsibilities in music theory and music composition. Congratulations to Dr. Fischer for having achieved tenure and the rank of Associate Professor in 2008!

#### Teaching

Dr. Fischer continues to be a fine teacher in the theory classroom. Student evaluations continue to be extremely high, and written comments are uniformly glowing.

Dr. Fischer served as Chair of ten Graduate Student Committees. Two undergraduate and two graduate students graduated during 2008.

No evaluations are listed from composition students in 2008. Dr. Fischer will need to provide input opportunity for these students every semester.

Excellent work in 2008.

#### **Far Exceeds Expectations**

#### Research/Creative Activities

Dr. Fischer had a fine composition year in 2008. He was awarded the Grand Prize in the Solo Division of the International Society of Bassists for his *Sonata for Contrabass and Piano*. Congratulations!

Dr. Fischer's compositions continue to be performed in impressive venues, including TMEA conference performances, the International Clarinet Association Conference, and international performances in Canada and Brazil.

Impressive work in 2008.

#### **Far Exceeds Expectations**

#### Service

*I talked to Bill —*

Dr. Fischer lists no service activity. However, he has been actively involved in the continued development of the computer music lab M107. In addition, Dr. Fischer chaired the Theory/Composition search committee beginning in fall 2008.

Dr. Fischer is encouraged to seek opportunities to serve on committees in the College or University as time and opportunities become available.

#### **Meets Expectations**

Finally, I approve of your stated goals for the 2009 calendar year. I encourage continued efforts to publish, and continue looking for additional committee opportunities. I look forward to assisting you in realizing your goals.

#### **OVERALL EVALUATION: FAR EXCEEDS EXPECTATIONS**

*William L. Ballenger* *3/15/09*  
Director, School of Music date

*John Fisher*  
Faculty member signature date

**ELEVEN:**

**APPENDIX**

**BALLOT COMMENTS**

**TWELVE:**  
**APPENDIX**  
**SCHOLARSHIP SENT**  
**FOR REVIEW**

## Research Materials Sent to Outside Reviewers

### Five Original Music Compositions

- 1)  
*The Universe Cantos* (2021) for large symphony orchestra  
Canto I Coriolis Storm of Stars  
Canto II A Rose of Galaxies  
Canto III The Three Pillars of Creation  
Canto IV Star-rise on the Galactic Cathedral  
Canto V Coriolis Arises
- 2)  
Piano Quartet (2016)  
I. Vivace  
II. Allegretto giocoso  
III. Lento e mesto; Finale: Presto
- 3)  
*Firedance* (2019 revision of 2011 work) for wind ensemble
- 4)  
*Primordial* (for large orchestra)
- 5)  
Piano Concerto, for piano and orchestra  
I ... *I am the pool of blue...*  
II ... *peace flows into me...*  
III ... *give me your stars to hold...*

All works: scores, audio, and program notes are available here:

<http://www.peterfischermusic.com/scores-and-audio-for-reviewers.html>

Additional scores and audio from the post tenure period are also included on this website.

<http://www.peterfischermusic.com>



# **THIRTEEN: APPENDIX**

## **UNIT PROCEDURES**

**AND**

## **GUIDELINES**

## **Criteria and procedures for reappointment, promotion, and tenure**

### **University-wide criteria and procedures for personnel actions**

General criteria and procedures for appointment, reappointment, promotion, and tenure are set forth in the Texas Tech University Faculty Handbook. Additional criteria for the School of Music are outlined in this Handbook. There are also criteria and procedures for the College of Visual & Performing Arts, which are available online, or in the School of Music or Dean's offices. See Appendix D for specific web addresses related to Promotion & Tenure Standards and Procedures.

#### **School of Music criteria for reappointment and promotion**

##### **Assistant Professor** [reappointment]

1. Evidence of excellence in teaching. Documented evidence will be required, including evaluation by peers and students.
2. Evidence that there is potential for achieving a position of leadership in the profession as a scholar, performer, composer, or pedagogue.
3. Evidence of service to school, college, university, or profession.

##### **Associate Professor** [promotion/comprehensive performance evaluation]

1. Continuing evidence of excellence in teaching.
2. Clear indication that the candidate has achieved some degree of national recognition and stature through publication of significant scholarly works or instructional materials, or through significant performances or compositions.
3. Evidence of service to school, college, university, or profession.
4. Evidence of significant contributions to the university's graduate programs through such activities as teaching graduate courses, service on thesis or dissertation committees, or supervising graduate students.
5. Promise for future growth.

##### **Professor** [promotion/comprehensive performance evaluation]

1. Continuing evidence of excellence in teaching.
2. Documented evidence that the candidate has achieved a position of distinction in the profession as scholar, through major publications; as an artist-teacher, through performances having national or international significance and the ability to attract outstanding students to the studio; as a composer or theorist, through compositions of major significance or scholarly works in analysis; or as a pedagogue, through the development of nationally used teaching material and national prominence as a lecturer, consultant, or workshop director.
3. Evidence of a clear and continuing record of significant involvement in the University's graduate programs through such activities as teaching of graduate courses, service on thesis or dissertation committees, or supervising graduate students.
4. Evidence of service to school, college, university, or profession.

#### **School of Music criteria for tenure**

1. Evidence of excellence in teaching. Documented evidence will be required, including evaluation by peers and students.
2. Clear indication that the candidate has achieved some degree of national recognition and stature through publication of significant scholarly works or instructional materials, or through significant performances or compositions.
3. Evidence of service to school, college, university, or profession.

4. Evidence of significant contributions to the university's graduate programs through such activities as teaching graduate courses, service on thesis or dissertation committees, or supervising graduate students. Promise for future growth.

At every level, evidence of excellence in teaching is required; however, teaching ability unsupported by professional growth as demonstrated by significant publications, performance, or compositions will not be adequate to justify promotion.

Professional service is a valued component in the overall assessment of a candidate's activities. Service alone, however, would rarely, if ever justify tenure or promotion to a higher rank.

At no level will length of appointment alone be considered adequate justification for promotion.

Faculty members applying for both tenure and promotion must receive a separate vote on each issue; one vote for tenure and a separate vote for promotion.

### **Instrument for evaluation**

Candidates for reappointment, promotion, and tenure are evaluated on the standards outlined in the previous section of this document (i.e., "School of Music Criteria for Reappointment and Promotion," or "School of Music Criteria for Tenure." Within the School of Music, candidates first will be evaluated by a peer review committee (Formal Evaluation Committee [FEC]), then by the full eligible faculty, then by the Director. Specific activities will be evaluated as follows:

**Teaching:** Peer review committee members should visit the class, lessons, or rehearsals at least two times. When making an evaluation of teaching of courses, the following items should be considered: 1) organization of the presentation, 2) communication skills (including written and oral), 3) knowledge of subject matter, 4) appropriateness of method, 5) teacher responsiveness to students, and 6) enthusiasm and energy. When reviewing other activities classified as teaching, the committee member should rely upon documentation presented by the candidate and student interviews.

**Research and creative activity:** Evaluation of professional activity must take into consideration the amount of work and the quality of the work. Evaluators should look for an established record of creative output over the course of time. Quality of written activity might be established by considering the publishing house used, the reputation of a journal, whether or not the journal is juried in its article selection, and the value of the work to the field. Quality of work in the performance area might be determined by documented reviews, recordings, established performance record over time, and quality and reputation of performance venues. Peer review committee members should consult appropriate citations in this document for other indicators of performance in the area of professional activity. Peer evaluation committee members should read the publications of a candidate. Performance faculty should provide a recording of recent performances for peer committee and other faculty review.

**Professional service:** Evaluation of service activities might vary with each faculty member under consideration. Each job demands different types and levels of commitment to service. The committee member should consider the types of service appropriate for each position and evaluate the impact of this service upon the department and the University.

**FOURTEEN:**  
**APPENDIX**  
**SUPPORTING MATERIALS**

# **Expanded Evaluation Summary 2008-2015**

# Quantitative Ratings from Student Evaluations Total Summary (All Courses), Fall 2008-Spring 2011

Source: Texas Tech University Institutional Research

Rating Scale: 5=Strongly Agree, 4=Agree, 3=Neutral, 2=Disagree, 1=Strongly Disagree

	<b>FALL 2008</b>	<b>SPRING 2009</b>	<b>FALL 2009</b>	<b>SPRING 2010</b>	<b>FALL 2010</b>	<b>SPRING 2011</b>
1. Overall this instructor was effective	5.00	4.96	4.88	5.00	4.93	5.00
2. The instructor was available for consultation during office hours or by appointment	4.70	4.89	4.94	5.00	4.47	5.00
3. The instructor stimulated student learning	4.87	4.96	4.89	5.00	4.87	5.00
4. The instructor treated all students fairly	4.96	4.96	5.00	5.00	5.00	5.00
5. The instructor treated all students with respect	4.96	4.96	5.00	5.00	5.00	5.00
6. The instructor welcomed and encouraged questions and comments	4.91	4.96	4.94	5.00	4.73	5.00
7. The instructor presented the information clearly	4.91	4.96	4.89	5.00	4.87	4.75
8. The instructor emphasized the major points and concepts	4.87	4.96	4.89	5.00	4.87	5.00
9. The instructor went beyond presenting the information in the text	5.00	4.93	4.83	5.00	4.80	4.75
10. The instructor demonstrated knowledge of the subject	5.00	4.96	5.00	5.00	5.00	5.00
11. Overall this course was a valuable learning experience	4.96	4.96	4.89	4.83	5.00	5.00
12. The assignments were relevant and useful	4.96	4.96	4.88	4.83	4.93	5.00
13. Course materials were relevant and useful	4.96	4.96	4.78	4.92	4.87	5.00
14. Expectations were clearly stated either verbally or in the syllabus	4.96	4.96	4.94	5.00	4.80	5.00
15. The testing and evaluation procedures were fair	4.96	4.96	4.94	5.00	4.93	5.00
16. The workload was appropriate for the hours of credit	4.96	4.96	4.94	5.00	4.80	5.00

# Quantitative Ratings from Student Evaluations Total Summary (All Courses), Fall 2011-Spring 2014

Source: Texas Tech University Institutional Research

Rating Scale: 5=Strongly Agree, 4=Agree, 3=Neutral, 2=Disagree, 1=Strongly Disagree

	FALL 2011	SPRING 2012	FALL 2012	SPRING 2013	FALL 2013	SPRING 2014 *
1. Overall this instructor was effective	5.00	5.00	5.00	Dev Leave	4.69	4.57
2. The instructor was available for consultation during office hours or by appointment	5.00	5.00	4.83	Dev Leave	4.56	4.86
3. The instructor stimulated student learning	5.00	5.00	5.00	Dev Leave	4.69	4.57
4. The instructor treated all students fairly	5.00	5.00	4.83	Dev Leave	4.88	4.57
5. The instructor treated all students with respect	5.00	5.00	5.00	Dev Leave	4.88	4.71
6. The instructor welcomed and encouraged questions and comments	5.00	5.00	5.00	Dev Leave	4.81	4.71
7. The instructor presented the information clearly	5.00	5.00	4.83	Dev Leave	4.73	4.57
8. The instructor emphasized the major points and concepts	5.00	5.00	5.00	Dev Leave	4.75	4.71
9. The instructor went beyond presenting the information in the text	5.00	5.00	4.83	Dev Leave	4.69	4.57
10. The instructor demonstrated knowledge of the subject	5.00	5.00	5.00	Dev Leave	4.94	4.53
11. Overall this course was a valuable learning experience	5.00	5.00	5.00	Dev Leave	4.75	5.00
12. The assignments were relevant and useful	5.00	5.00	4.83	Dev Leave	4.63	5.00
13. Course materials were relevant and useful	5.00	5.00	5.00	Dev Leave	4.56	5.00
14. Expectations were clearly stated either verbally or in the syllabus	5.00	5.00	4.83	Dev Leave	4.75	5.00
15. The testing and evaluation procedures were fair	5.00	5.00	4.83	Dev Leave	4.81	5.00
16. The workload was appropriate for the hours of credit	5.00	5.00	5.00	Dev Leave	4.75	5.00

## Quantitative Ratings from Student Evaluations

### Total Summary (All Courses), Fall 2011-Spring 2014

Source: Texas Tech University Institutional Research

Rating Scale: 5=Strongly Agree, 4=Agree, 3=Neutral, 2=Disagree, 1=Strongly Disagree

	Fall 2014	Spring 2015	Fall 2015	Spring 2016
1. The course objectives were specified and followed by the instructor.	4.80	n/a	5.00	will enter when avail.
2. Overall, the instructor was an effective teacher.	4.80	n/a	5.00	will enter when avail.
3. Overall, this course was a valuable learning experience.	4.80	n/a	5.00	will enter when avail.

Note: Spring 2016 numerical data was unavailable as of June 5. Data will be entered when available on the institutional web site.



# **Representative Student Evaluation Qualitative Comments**

## **Fall 2015**

### **MUTH 5300 (Graduate Theory Review)**

I enjoyed this review course. The instructor covered all information thoroughly and always made time to answer questions and help anyone who needed extra attention.

My undergraduate work included NO music theory. Dr. Fischer has been great at conveying material that most music students learn in 3 or 4 semesters in a clear and concise way so that it can be learned in one semester.

He is a really good teacher and as an international student I can say he is really patient professor.

Instructor was willing to help if needed during office hours. He followed the syllabus.

I understand this is a catch up/review course but I would highly recommend switching the format. One day a week feels more rushed than it should be. Even two days would allow for more homework and comprehension and slightly less Wagnerian lectures. Dr. Fischer was wonderful and incredible coherent in his marathon lectures and I hope he gets a bonus but I think we might all benefit from a change in structure.

Excellent review of theory.

### **MUCP 3201 Composition: (all courses/all sections)**

Really enjoyed this class and I'm excited to continue studying with Dr. Fischer.

Dr. Fischer is a truly outstanding instructor. His vast knowlekg of music composition has been so helpful throughout my time at Texas Tech. In my 400+ hours of college – he is truly one of the top 5 professors I have had in my college classes. Dr. Fischer is a huge asset to Texas Tech University.

Dr. Fischer was great at allowing me the freedom to pursue diverse areas of composition while still providing guidance at every turn. He fostered a positive and safe space for creativity. Really valuable class!

Wonderful teacher. He's very helpful and encouraging when working with students and very knowledgeable about composing, arranging, and orchestration. He individualizes his teaching style and goes above and beyond in preparing his students as composers.

Dr. Fischer is really good at giving direction for my work without outright telling me what to do with it. Essentially helps identify what my options are when composing but leaves enough room to still have creative freedom.

Very Good and informative towards my music.

Peter Fischer is a fantastic teacher & mentor.

**Spring 2015****Music Composition (all courses/all sections)**

Course was overall productive and enjoyable.

Dr. Fischer allows his composers to explore their own creative psyche which, at least for me, is a wonderful way to have this class structured.

The objectives and goals are not spelled out nearly as clearly as the work expectations are. It would be useful to be able to see where my work is supposed to be taking me.

Dr. Fischer challenges the student to grow and achieve goals throughout the semester. He is an outstanding professor and tailors the course to the individual needs of the student. Dr. Fischer allows the student to explore new horizons while giving positive and constructive criticism. His support allows the student to push the limits of composition and not feel restrained by normal compositional standards. Dr. Fischer is truly an asset to both the Dept of Music and to Texas Tech University. Outstanding in all areas; he has exceeded all my expectations of the class.

**Fall 2014****MUTH 5300 (Graduate Theory Review)**

I wish I had him for undergrad theory!

Fischer is a great theory teacher, and should definitely teach more theory classes.

Dr. Fischer is an amazing effective teacher.

Highly effective instructor! Very agreeable and understanding.

Class is too long

**Music Composition (all courses/all sections)**

I really enjoyed my semester with Dr. Fischer. He was patient with my progress and took time to teach and guide me through basic compositional techniques, offer suggestions for improving my own work, and provided me with opportunities to actually have a work performed! Very happy I took the class.

Dr. Fischer takes the time & interest to make sure that the student feels that he is the priority. His knowledge & skill in composition motivates the student to achieve at a high level. I never feel like he does not give me 100% of his attention and he truly cares that I succeed in all areas of instruction. Dr. Fischer is a real asset to the university and I am truly grateful for his knowledge & dedication to my studies.

Everything I learned I will use for years to come.

**Spring 2014****Music Composition (all courses/all sections)**

Best professor ever! Very friendly and helpful.

Wonderful experience and learned a lot about orchestration and Finale programming. He was such a great mentor and help in performing my first composition

Dr. Fischer is very knowledgeable of compositional styles and techniques, but even more importantly, he is a strong advocate for his students.

### **Fall 2013**

#### **Music Composition (all courses/all sections)**

It is very obvious that Dr. Fischer cares about his students. He is a great motivator and educator who inspires productivity, exploration, and growth. I have been more productive studying under him than at any other point in my academic career.

#### **MUTH 5300 (Graduate Theory Review)**

The class time was not always used as efficiently as it could have been

Homework seemed harder than the material in class

The timing of the class was very difficult for many school of music events

Great Course! Great Professor!

Teacher was very helpful and gave clear explanations. There was a lot of material to cover! He did a wonderful job!

Very positive instructor. Willing to answer any questions& was excited about the content.

Learned a lot, thank you. Very clear and effective teaching.

Only Dr. Fischer could make a 3-hour theory class bearable. Best professor ever!

Thank you Dr. Fischer! You were an extraordinary teacher with a clear passion for your subject.

Although isn't a three hour class, because the professor is very good and nice, so the time goes very fast. I like this professor.

The class's scheduled time was HORRIBLE! Two days a week, please. However, Dr. Fischer was possibly the only person who made it fun.

### **Spring 2013**

Faculty development leave.

### **Fall 2012**

No comments this semester

### **Spring 2012**

#### **MUCP 5308 (Composition)**

Dr F has been a great mentor and a great encouragement to me as I begin my graduate music studies.

### **Fall 2011**

No comments this semester

**Spring 2011**

MUAP/ MUCP

Great teacher. Had a fantastic four years in his studio.

Great Instructor. Taught me a lot. Knows what he's talking about. Would definitely take another course taught by him.

Dr. Fischer is an asset to Texas Tech University. He is kind-hearted, consistent, experienced, effective, and a wonderful teacher!

It would be cool if the lessons involved more than just score analysis, such as listening and researching composers of the same nature. It could be anything.

Dr. Fischer is an excellent teacher in every respect! So glad and lucky to be his student!

**Fall 2010**

MUCP 1201 001

Be more on the suggestive side of teaching instead of (????) instigating your own opinion.

MUCP 2202 001

No comments

MUCP 5308 001

No comments

MUSI 8301 026

So lucky to be studying with Dr. Fischer. Lots of qualities; expertise and talent, conscience and kindness. THX.

MUTH 5300 001

Amazing, effective, fun teacher.

**Spring 2010**

MUCP 2201 001

Great and very productive semester. I've learned so much!

I (heart) music!

Instructor was consistently fair and in a positive mood throughout the year even with the stresses or deadlines and festivals. Learning was very accessible and fostered easily in this positive environment. More instructors should view and treat their studies in such a manner.

MUCP 4207 001

Fun class! Great teacher! Learned a lot.

Great professor, knowledgeable and patient. Good communicator!

This is by far, one of my favorite classes I've taken at Tech. Dr. Fischer is a wonderful teacher, and I've learned and taken away so much from this class. I would take this class again if I got the chance!

I very much enjoyed working with Dr. Fischer. Great teacher. Fun environment!

Dr. Fischer is AWESOME! Great Teacher! I love you!!!!!!!!!!!!!!

Dr. Fischer is AMAZING!!!!!!

I really enjoyed this class & learned a lot from Dr. Fischer.

**Fall 2009**

MUTH 5300 001

Great teacher.

Terrific! Thank you so much – a lot of holes were filled in and I'm not quite so afraid of certain concepts. Loved your enthusiasm and the way you treated us all with dignity – it was a pleasure.

Mr. Fischer is a great teacher who helps all students and is really understanding. I have really enjoyed this class.

Outstanding theory instructor! Theory has never been so clear to me, thank you!

MUCP 5308 001

Dr. Fischer is a wonderful teacher in every respect. I am so lucky to be one of his students. Thanks.

MUCP 1202 001

Dr. Fischer is a great instructor and mentor. He has had a very positive influence on my growth as a student and as a composer.

I have learned the most about composition in general by the simple incidental things Dr. Fischer says in conversation, often times outside of lessons. Such "gems" of wisdom could only come from an expert both in his field of practice and teaching.

**Spring 2008**

MUTH 1304-004

Umm, theory hum hum.

Not a particularly fun topic, but instructor makes up for that.

Great instructor! Great opportunity to learn from a distinguished composer! Knew how to mix teaching with a light mood very effectively.

Dr. Fischer has a rare talent of making theory interesting.

Great teacher, extremely effective.

I love Dr. Fischer's class. He is one of the best teachers I have ever had. I get so much out of his class and I'm so glad I'm in it. I wish he taught more levels of music theory classes; he really knows his stuff.

Dr. Fischer is a fantastic and effective teacher. I loved being in his class!

Dr. Fischer did an amazing job of making sure each one of us knew the information. I learned so much from the class.

Dr. Fischer is a great instructor who takes the time to make sure everyone understands the material. He's always willing to make time. The way he delivers the material is awesome! It's easy to understand & to the point & is always backed w/several examples! ☺

Fischer is seriously one of the most bad-ass teachers ever.

The instructor will always take extra time after class to explain anything to individual students, very patient and helpful. Might help students to emphasize the process more than conclusions.

### **Fall 2008**

MUTH 1303 004

Dr. Fischer is always so positive and confident in all of his students. He also keeps class fun, and not boring. I'm glad I have him next semester too!

Dr. Fischer is a very funny, helpful, & knowledgeable professor – that's why I'm staying in his class for next semester!

Dr. Fischer is just awesome!

GREAT PROFESSOR!!

Dr. Fischer exudes a thorough knowledge of the subject as well as incorporates a comic aspect to course, Best theory teacher I've ever had!!

He is a great teacher! Very willing to help you when you don't understand.

**Expanded  
Research and  
Creative Activity Narrative**

## **Addendum: Research and Creative Activity Expanded Year-to-Year Narrative**

My research and scholarly activities are creative in nature and mostly take the form of original music compositions. I maintained a prolific pace of compositional activity in my years at TTU. I completed 30 new works since my application for tenure in 2007 (and premieres of two others composed before), this is in addition to the 18 new works from my initial appointment until tenure). Performances include local, regional, national, and international, and numerous international festivals here in the US.

### **Narrative of Activities—highlights organized by year since tenure**

Much of the year (2007-08) was spent sketching and composing two works—the Sonata for Clarinet and Piano, and the chamber opera, *O D'Amarti O Morire*. Completed in May of 2008, the Clarinet Sonata was premiered at the International Clarinet Association Conference that summer. The opera, with libretto by the composer, and based on the little knowledge we have about the sixteenth-century composer Gesualdo as the murderer of his wife and her lover. The work was staged and premiered with four singers and an ensemble of 13 instruments by the Toronto based opera company, Toronto Chamber Opera Productions. In September, my Sonata for Contrabass and Piano was awarded the coveted Grand Prize for the 2008 International Society of Bassists/David Walter Composition Competition.

**2009-10**—The choral work *Strange Voices Sing Among the Planets*, for SSAA and piano, was commissioned by Tristan Frampton at the University of Missouri (Columbia), and premiered there in the spring of 2009. Another choral work, *Twilight*, for SATB divisi, was commissioned by John Hollins and the TTU University Choir; it was premiered on the impressive Scholarship Concert in the spring of 2009. The spring of 2009 highlighted my second faculty recital featuring the virtuoso pianist Gabriel Sanchez performing three complex virtuosic solo piano works and collaborating on the aforementioned award-winning Sonata for Contrabass and Piano with Mark Morton; additionally, the recital included the Clarinet Sonata with David and Regina Shea. Of the piano works, Notturmo II and Notturmo III were world premieres, as was the Contrabass Sonata. *Twilight* was accepted and performed at the National/International Society of Composers Conference in South Carolina in 2010.

**2011**—The beginning was dedicated to preparing for the premiere of the orchestral work *Primordial*. The Lubbock Chorale commissioned a work for their German tour—an unaccompanied setting of *O Magnum Mysterium*, which was premiered during the Chorale's summer tour. April included the world premiere of the SATB and piano version of *Strange Voices Sing Among the Planets* at the University of Arizona. I completed *Firedance*, which premiered on September 27, 2011 by the TTU Symphonic Wind Ensemble under the direction of Sarah McKoin, to whom the work is dedicated. I listened to the work streaming from a hospital bed! Illness temporarily halted compositional work in the fall of 2011 through the winter of 2012.

**2012**—In February, a Texas Music Educators Association (TMEA) performance of the Viola Septet, *Upon this Moment of Night*, with the TTU Viola Choir, Renee Skerik, viola solo, and Andrew George, conductor. Also in February, I had a residency at the University of Delaware, for the United States premiere of *O D'Amarti O Morire*. In November, I received a performance of *I Would Live in Your Love*, for SATB choir and piano, as one of six finalists out of 250 for the Ithaca College Robert Campbell Choral Composition Prize.

**2013**—Of note are four conferences and a residency: 1) January—performance of *Echo*, for SSA Choir and Piano, performed at the New Mexico ACDA All State Choral Festival—80 women performed the work at the University of New Mexico in Albuquerque. 2) February—performance of *Cobalt Blue* for alto saxophone and piano by Patrick Meighan, Professor of Saxophone at FSU, at the SCI Conference held at Florida State University. 3) February—performance of *Gryphons and Unicorns, Two Dances for Wind Ensemble*, at the Tutti International Music Festival at Denison University by the Denison University Wind Ensemble. 4) March—residency for premiere performance of *I Would Live in Your Love* for SATB Choir and Piano by the University of Pittsburg-Greensburg Chorale. The work was then taken on tour by the ensemble for performances in Pennsylvania and New Jersey. *Cobalt Blue* (sax/piano) was performed at the Single Reed National Conference in Arizona and again at Florida State University in a faculty recital in September.

**2014**—The year saw premiere performances of two major large-ensemble works, and a new choral work. The first was two of the three movements of my Violin Concerto for violin solo and large orchestra.



The work was premiered on March 31 by the TTU Symphony Orchestra, under the direction of David Becker with John Gilbert as the soloist. As can be gleaned from my CV, the work, with innumerable revisions over 15 years, is a distant relative of my dissertation work. The second major work was the Trumpet Concerto, performed in November by the TTU Symphonic Wind Ensemble, under the direction of Sarah McKoin with Will Strieder as the soloist. The third work was *Shine*, a choral commission from the University of Pittsburgh-Greensburg and Christopher Bartley, director of the Chorale, and Elliot Sheedy, director of the film in which it appears. The work uses the fragments of melody from the Song of Seikolos as a foundation. Of note—I worked on two major on-going projects: 1) A Viola Concerto—Chromatic Timescapes—for viola solo and electronics. This was also quite an undertaking, as it is an older work using FM synthesis and obsolete software. I had to devise a way to migrate the technology from a 30-year-old hardware synthesizer to a contemporary software synthesizer and was eventually successful. 2) The Piano Quartet, begun ten years before and set aside, it now saw a re-emergence. The internationally renowned Ames Piano Quartet, with over a dozen CD releases to their credit, reviewed sketches of the score and agreed to commission the work. It is a major chamber work in scope and difficulty.

**2015-16**—After two major premieres of large ensemble works the previous year, some time was spent getting the next major works completed or continued or started. Research also played a significant role as I worked on several technology/computer applications for my own research and for teaching. The spring months were used to revise, compose new material, and edit notation for the Piano Quartet, a major 30-minute chamber work. The premiere by the Ames Piano Quartet was here at TTU, and a reciprocal premiere at Iowa State University followed.

**2017**—I was selected as a TTU Integrated Scholar for 2017 by the Provost—this is a major internal award at TTU and from the award website: *Integrated Scholars are faculty who dedicate themselves to a course of lifelong learning and advance Texas Tech's role in educating, serving and inspiring others to do the same. Integrated Scholars are not only outstanding in teaching, research, and service, but they are also able to generate synergy among the three functions. These faculty members consistently promote active learning and infuse the results of their research and scholarship in courses and other learning experiences.*

Much of the year was used for the process of completing a major work—the Piano Concerto. My two large wind ensemble works, the *Ballet of Magical Beings* (17') and the Trumpet Concerto (21') were performed and recorded—the Trumpet Concerto is particularly notable as it featured the world-famous Jens Lindemann on solo cornet, flugelhorn, and trumpet—the works will be included in a forthcoming CD.

**2018**—Again, the Piano Concerto was the focus for much of the year. This work was interrupted for a few other composition related efforts: 1) the completion of the revised large orchestra version of my overture, *Primordial*, 2) a faculty leave proposal in September of 2018 (which was successful), and 3) work begun in late fall on a new choral work. Also, work was begun by the composer on a piano reduction of the orchestration (a two-piano score). *Primordial*, for large orchestra was premiered and professionally recorded. The work is part of the reviewer materials.

**2019**—The Piano Concerto was completed in July 2019. It represents a significant and major new work. In three movements, it is scored for full orchestra and piano solo, and is approximately 34 minutes in duration. This is the culmination of three years of work and four years previous to that of sketches. The pianist will be Mei-Hsuan Huang, pianist for the world-famous Ames Piano Quartet and faculty member at Iowa State University. Also planned are two recording sessions and in anticipation of that and additionally to pay the artist fee, I secured a \$5000.00 grant through the Provost's 2020 Scholarship Catalyst Program. I also composed a large choral work for Alan Zabriskie and the University Choir. The work is titled *Take My Hand* on a text by Conrad Aiken. The work was premiered on the University Choir Concert in May 2019 to great fanfare. Two wind ensemble works (*Firedance* and the *Ballet*) were performed and professionally recorded in November.

I returned to work on a long-term project titled *Evolution of Gaia*, (see below) received continued work in sound design (FM synthesis for now), story development, and research in preparation for my Faculty Development Leave in the spring of 2020.

**2020**—Much of the year was dedicated to composing a major new orchestral work, *The Universe Cantos*, commissioned by the Lubbock Symphony Orchestra. Begun in January, it was essentially completed in December and scheduled for premiere in May of 2021—see below. *Strange Voices Sing Among the Planets* was published by Colla Voce Music, which is one of the premier publishers of choral music

throughout the United States. It is under the prestigious Tony Thornton Choral Series. A long-standing CD project of my collected wind ensemble works with an anticipated release through Toccata Records, London England is scheduled for the summer of 2021, it is about ca. 70 minutes and represents 15 years of wind ensemble writing. My Piano Concerto, a major orchestral work completed in 2019 was scheduled for an October 2020 premiere at the new Buddy Holly Center and a recording session the following day. Because of the pandemic it was postponed. It still represents a significant and major new work. Although disappointing, just getting the work scheduled for a premiere and a recording session was a significant achievement. We are planning on a Spring 2022 premiere when things are safer.

One of the other major accomplishments was the choral work *Peace I Leave with You*. Commissioned by Dr. Trent Brown and the Florida Gulf Coast University Chamber Choir for their Italian tour. Noteworthy is that it received a Vatican Premiere as part of the 5pm Mass in St. Peter's Basilica. Although recordings are not allowed, one of the chaperones filmed the performance. Also of note—their Italian tour was cut short the day after the Vatican performance, and they were ordered to return to Florida where they all had to quarantine for 14 days. One day earlier and it might not have happened.

*Evolution of Gaia*—a work for dance, music, and film—ongoing for the last two years with more intensive effort this year (2020) The project is based on my idea of an evening length dance/music/film creation on the subject of Gaia—the title is *Evolution of Gaia* and is an interdisciplinary collaborative effort with Fischer, music lead (acoustic, computer music, and sound design); Ali Duffy as dance lead (choreography, set design, costuming, staging); and Melissa Pihos (Valdosta State University) as film lead (also part of dance). I was asked to make an NEA grant proposal as a dance application, and so it is under my creative partner's application. Community collaboration is also achieved as the performance is planned through Flatlands Dance Theater and set for a premiere at the Louise Hopkins Underwood Center for the Arts, in November 2022. Grant drafts were developed and reworked by Fischer, Duffy, and Kelsie Jackson.

**2021**—Two major accomplishments through the spring semester of 2021—1) *Sounds!* Chamber Concert which premiered my work *Sing Softly in the Cathedral*, for solo contrabass and a 16-member ensemble, and 2) *The Universe Cantos*, for large orchestra, begun in earnest in January of 2020, it was completed and performed in the spring of 2021—a most compacted timeframe for a work this large and complex. It is 37 minutes, 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*. Score and video are part of the review materials.