

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 Tatui, Brazil at the Banda Sinfônica do Conservatório de Tatui; 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, *Dancing with the Wind*, is forthcoming in the summer 2021, it is the Fischer complete works for wind ensemble, 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.