

## 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 reinstated 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.