

BUCKTHORN MUSIC PRESS

Audience Program Notes

for music/texts by Lynn Job (b.1959) (ASCAP)

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Alphabetical by Music Title

12-tone Flute (solo flute & piano) (1.5 min.) (2nd ed. 2003)

This 12-tone (or *pantonal*, as Schönberg preferred) flute solo with piano strives to make a gentle, melancholy turn of the row. This is a rare treat in the composer’s catalog as Dr. Job is more known for using chromatic, modal and diatonic tonalities. The first sketch was done in 1978 in California and was premiered in April, 1988 by Julie Huggins (flute) & Lisa DeSpain (piano). The current 2nd edition (revised) was created for Buckthorn Music Press after Amy Zuback (flute) & Samuel Magrill (piano) presented it at the 2003 *Jubilantly Job! Music Festival* in Edmond, Oklahoma.

2-Part Invention in F-minor (pipe organ) (2 min.) (2000)

This intense and brief two-part invention with added pedal point is after the baroque manner of the 17-18th centuries. The organist chooses the color mixtures for a bright, full sound throughout - it makes an exciting prelude. It was first sketched in California in 1978 but not premiered until Carson Cooman used it in his New York summer recitals in 2002. It has since been played in Dublin, Ireland and the midwestern U.S. It is often programmed for church, synagogue or civic settings when and where light, jubilant, or celebratory works from J. S. Bach, D. Scarlotti, L. & F. Couperin, Buxtehude, etc. are additional program choices.

Adagio for Synclavier (SIMGO program/Winchester HD) (2 min.) (1983)

This is unpublished historic archive material from November, 1983. It is the first computer program for music synthesis this composer created while a graduate student with Phil Winsor (Prix de Rome, 1967) on site with the Center for Electronic Music and Intermedia (CEMI) in Denton, Texas. The original printout in SIMGO Music Language, along with the original 5.25 floppy diskette and analog live cassette recording from a performance, are housed at Buckthorn Music Press, while the original Synclavier instrument is no longer maintained at UNT. For this work, the 16-voice polyphonic Synclavier rendered a string quartet (each string requiring 4 voices, which had to trade off and cut out to allow voicing for the bell tone). The program was compiled and automatically executed in real-time by the instrument in partnership with a separate Winchester Hard Drive which could be activated remotely from any network computer on the campus. There was no analog tape created at the time. Half of this work is extant in a 2006 restored audio clip reissued for webcast demo by Buckthorn Records.

Anchored in Perath: an apocalypse (solo organ | graphic score) (6 min.) (2006)

Anchored in Perath: an apocalypse (2006) is a 6-minute piece for solo organ inspired by a 4-stanza apocalyptic poem: *Sacred Stream IV: Meditations by the River Euphrates* (1999). This poem is the last in a 4-poem set about the past, present and future of the 4 rivers of Eden - written by the composer while residing a short walk from the Cliffs of Moher, County Clare, Ireland (the Atlantic coast north of Liscannor Bay). *Per-ath*' is the Hebrew name for *Euphrates*, and the individuals who are "anchored" are the 4 angels bound there, loosed for great destruction only at the 6th Trumpet (Rev. 9: 13-21, violent war). Relating to this vision are also the visions of the 6th Bowl (Rev. 16: 12-16, where the Euphrates dries up), and, the 6th Seal (Rev. 6:12-17, a great earthquake). The numbers 6 and 4 become embedded in many levels throughout this layered work of blended poetry, music, and visual collage - hand-pastelled, glued, and torn by the composer. Stepping back from this complex canvas, the musical elements are oppositely calm and reflective, abstractly evocative, bold, at once clear and impressionistic - leaving space for the consideration of a past and prophetic drama so enormous, musical gestures fail to compete for foreground.

This unique art piece developed from Mr. Cooman's request (2005) for a graphic notation score (a rare, 20th-century illustrated print genre from which a musician must extrapolate sonic material). He wished for a subtext with something of an archaeological patina. The composer chose to make this a very personal work drawing on her Judean desert expedition experiences in Qumran, Israel (1989), her years of spiritual studies, and her penchant for symbolist design. The performer plays from a single, large color poster and is supplied with helps and keys to decipher various directions for cuneiform clefs, Sanskrit tempi, mixed alphabets, 1200 B.C. oil lamps, Qumran scroll jars, and more. A few sections of indeterminacy exist. Real cuneiform music was researched, real artifacts photographed - even down to a silver cartouche "Lynn" made at the Egyptian Pyramids, followed by "Job" faux-embossed onto a clay seal (brought out from the destruction layer of Jerusalem, the time of Baruch the Scribe) shown on the back cover credits. In the center of the top half is a reproduction of a mystic angel by George Frederick Watts "*The Dweller in the Innermost*" (1886) - completely unknown to the poet/composer until the last stage of this project and perfectly suited to the vision.

This was a project terrific to explore and design, and, deeply satisfying to complete. *Anchored in Perath: an apocalypse* is published by Buckthorn Music Press

(www.buckthornstudios.com) as a 4-fold color poster in a limited, numbered edition. This work is included in part in Theresa Sauer's *Notations 21: an anthology of innovative musical notation* (New York: Mark Batty Publisher, 2008) p:103.

Apostrophe to Zion (Grand Duet No. 3, Fragment 24, from *ELATIO: Praises and Prophecies*) (tenor & contralto soloists with mixed chamber ensemble) (15 min.) (1998) music by Lynn Job | the note is not yet available

Arcangelo Red (rhapsody for solo violin) (approx. 7 min) (2003)

“... *beyond the tent - gardens of immortal starlight* ...” A rhapsody in a free rondo form, *Arcangelo Red* was written in just 3 days after a request by international violinist Hubert Pralitz. The name is spun from no exact program, just a play on the great Baroque composer Arcangelo Corelli's first name (which means Archangel) (1653-1713) and the intense vividness the color red always imparts (in some dream interpretations portending wisdom and anointing). Finished at the start of the Feast of Tabernacles, the number 12 figures prominently within it connoting the 12 tribes of Israel, and the legacy of the Jewish composer Ernest Bloch (1880-1959) hangs in the midst of the most lyric phrases.

The poetic line below the title hints at a vision of death - a conflicted look beyond this life into a transcendental brilliance which one can only anticipate, not attain, while fixed to this earth. The quickly changing moods take the audience on a whirlwind tour through a mystical song of intense, intimate soulscapes. In this story the violinist (the character looking “beyond the tent”) is still “this side of paradise.” The chromatics and embellishments take second place to the beautiful arches of the main, stirring tonal motif. Two lighter themes peek through for relief while the middle section, with its quiet legato double, triple, and quadruple stops is a place where the listener may ease into soft introspection.

Arcangelo Red (rhapsody for solo flute) (approx. 7 min) (2004)

This is the composer's transcription of the original violin solo (2003) listed above (see description). While staying very true to the original piece, the composer created new linear embellishments idiomatic to the flute to replace double-stops and certain harmonics and pizzicato. She also altered registrations, phrasings and cadences to redramatize the emotional imagery for the flute's own emotive voice. The world premiere was May 6, 2005 at CSU Sacramento performed by Dr. Alice Lenaghan (of the Flint Symphony Orchestra).

Arcangelo Red (rhapsody for solo Bb clarinet) (approx. 7 min) (2004)

This is the composer's transcription of the original violin solo (2003) listed above (see description). While staying very true to the original piece, the composer created new linear embellishments idiomatic to the clarinet to replace double-stops and certain harmonics and pizzicato. She also altered registrations, phrasings and cadences to redramatize the emotional imagery for the clarinet's own emotive voice.

Arcangelo Red (rhapsody for solo bassoon) (approx. 7 min) (2005)

This is the composer's transcription of the original violin solo (2003) listed above (see description). While staying very true to the original piece, the composer created new linear embellishments idiomatic to the bassoon to replace double-stops and certain harmonics and pizzicato. She also altered registrations, phrasings and cadences to redramatize the emotional

imagery for the bassoon's own emotive voice. This transcription was made for the 4th International Colloquium for Bassoon, Gabriel Fauré Conservatoire of Angoulême, France.

Arcangelo Red (rhapsody for solo viola) (approx. 7 min) (2007)

This is the composer's transcription of the original violin solo (2003) listed above (see description). This transcription was requested by Dr. Aurélien Pétilot of VIOLA BY CHOICE, Austin, Texas.

Armiger's Gate (solo viola) (approx. 3 min) (2002)

Armiger's Gate - a meditation - was written by request in just two days for its immediate premiere by Jason Lim. "Armiger" means an armorbearer, a squire (in medieval times, often a novice knight/warrior in training). In this work, the medieval reference metaphorically implies a spiritual preparation toward inner transformation and within that axis of change (gateway) we hear this short song of expressionistic reflection espousing a tenuous new power and grace. It is as if the new warrior speaks with a voice never before tested, or with a passionate new vocabulary never before uttered.

The work is a trope of new and old inspirations spun from reflections of Job's *Kyrie eleison* (for 4-part a cappella mixed chorus, 2000). It oscillates between variations on the tonal moods of Job's *Kyrie*, to completely new statements of gentle modal and motivic pathos and reverie painting the mystical metaphor of a soul's transformance.

After the premiere, this piece was also played by Kathryn Steely (American Viola Society) for the College Music Society at Baylor University and by Yoel Greenberg in masterclass for virtuosa Rivka Golani at the Hebrew University, Jerusalem, among others.

As the Sun Sets (Evensong Canticle, *Fragment 22*, from *ELATIO: Praises and Prophecies*) (contralto soloist, women's chorus & mixed chamber trio) (8 min.) (1998) music by Lynn Job | the note is not yet available

Aviacon Columbia (sound track/industrial film) (3 short cues) (1985)

This is unpublished historic archive material from Summer, 1985, when the composer was studying film scoring with Paris Rutherford. The original cue scores (the first cues by this composer) are now kept at Buckthorn Music Press. This is a 1970s-style documentary industry film score for DX-7 and piano - all parts performed by the composer in a single session in a recording studio in Denton, Texas. The 3 cues vary in length. (All extant audio are minus the voice-overs and foley art.) The film surveys the cockpit technology, services and hardware for sale by Aviacon Columbia. A restored recording of *Cue 3* was issued by Buckthorn Records for webcast demo in 2006.

Azimuth Dance - Where is North? (8 percussionists) (approx. 3 min.) (Rev. 2002, 1982)

Azimuth Dance - Where is North? for eight percussionists is a revised edition for Buckthorn Music Press of the 1982 manuscript *Where is North?* This edition had its first reading under the direction of Christopher Deane, April 2002. The score features a quote from Horace's *Epistles* (Engl. trans. by the composer) ". . . [just the] sky, not [your] spirit changes when you cross the sea." ". . . *coelum non animum mutant qui trans mare current.*" The notation includes graphics and aleatoric events in the classic experimental percussive art style of the mid 20th century. (It is an all-acoustic work unless the celesta part is substituted by optional

electronic sampling.) The listener is kept adrift of firm footing through effective use of incongruous, crystalline cool colors and fragmented motives passing through the ensemble like a swirling, starry fog. When the final triangle note sounds, it is perhaps an appearance of the north star to settle the nerves, or, maybe portent of something more mysterious on the horizon?

Bally Brew (an Irish Whimsy) (solo alto saxophone with bodhran) (6 min.) (2007)

Bally Brew (an Irish Whimsy) (a professional 6-minute *rondo capriccio* for alto saxophone and bodhrán) was commissioned by Richard D. Smiley while he was pursuing doctoral studies at the University of North Texas College of Music. Mr. Smiley, originally from Cincinnati, traces his distant family roots to the emerald isle. He was drawn to this composer based upon her acclaimed solo writing, her own residency experience in Ireland, and her penchant for entwining original poetry and/or Judeo-Christian scriptures (or related ancient texts) into her scores. Smiley specified the unique instrumentation of this entertaining concert piece as well as the approximate duration.

Listen in *Bally Brew* for the quickly-changing affects and moods in this rondo of evocative, original folk-like jigs, airs, and impressionistic passage work - prepare to time travel without exact date-point. Hear a call to wars, to strife, to love and loss, and a bold, stirring belief in a future of happy security and pastorale blessings. Hear the water flowing all around you, and that poignant moment when a parody of *Air to County Derry* drifts past to stir your soul. Pass through the smokey peat fires and the bright breezes. This mystic tale is painted simply, with a brave directness, humor and innocence unique to its Celtic heart.

*“Clash! by cliffs of Aran-born,
splinting spray - wet Burren brew -
night-glowing bogs come ballys green.
Across the Clare, a cold coastal morn
blows ancient musics brightly brave.” – Lynn Job*

Barren, a dramatic reading (3 string basses, narrator, & designed lighting) (10.5 min.) (1981)
| the note is not yet available

**Benediction (Parody, Fragment 21 from *ELATIO: Praises and Prophecies*) (7 min.) (1998) music
by Lynn Job | the note is not yet available**

Black Bridge (SATB quartet or choir with solo violoncello) (5 min.) (2006)

Black Bridge's instrumentation - mixed choir (or quartet) with solo violoncello - was first inspired by a 2005 national call for modern winter “carols” from the American Composers Forum, VocalEssence, and Minnesota Public Radio. Knowing many new (but shorter) works would be created across America for that combination by her contemporaries was of interest to this composer in choosing her format.

The *Black Bridge* story is fictional. The text is original (*Song of Solomon* 8:7 makes a perfect epilogue). The structure and style evokes perhaps an 18th/19th century European Gothic treatment of this tragic winter tale - youths lost by night from a frozen remote bridge, perhaps in a wood. One could easily imagine Franz Schubert or Robert Schumann would have chosen such a text. Job's music paints this story with neo-romantic 4-part settings contrasting thinner chromatic moments in counterpoint to the romantic and bold solo cello line “singing” its own parallel narration of the tale. The sparse, soloistic nuances, the chromaticisms and

timbral shadings, and the balance and blend between the *chorus* and *solo cello* make this a challenging work—the results are a compelling and dramatic entertainment spiced with the ghostly *leitmotif*. The abrupt ending leaves a chill in the air with an eerie, heart wrenching echo.

Blue Graves Rising (solo piano) (1 min.) (2005)

Blue Graves Rising was inspired by the “Dry Bones” vision of the prophet Ezekiel and the main theme taken in part from the sketchbook of Job’s *Blue Messiah - Exile*. Considered an “apostrophe/interlude,” this piece falls into the currently popular genre of the 60-second miniature. This is a tonal/modal work with broad dramatic chordal gestures, decorative echoes, and subtle figural references to Hebraic ram’s horn (shofar) calls in the treble background. In measure 4, crossed hands allow a metaphor of choreography - after the signal of a C/Gb tritone the right hand reaches down to F, as if into the graves, and brings the theme back up, finally to the last trumpet call. The mood of the work is cast straight from the deeply mystic yearnings of all souls for resurrection unto paradise. A passing glimpse into unmanifested glory so brief one wants to hear it again and again. Repeated performances will endear this theme like a fine poem. Biblically-significant number schemes form a foundation within the construct: 6, 9, 12, 24, 48 and more.

Blue Sand (electronica) (1 min.) (2007)

Blue Sand paints a swirling palette of spiritual chaos and strife - pregnant destiny surging and wrestling as waves between boulders. A strike on the bell tree calls the vision into focus as parting a magic veil, and the prophetess reads impressions on the future warfare between Israel and a Far-east alliance. Water (judgment and revelation), serves both the mystical Leviathan antagonist and the invisible armies of the Shield of David. *Blue Sand* quotes from Job’s allegorical *Arcangelo Red* (Stéphane Tran Ngoc, violin), and *Shadow’s Pipe* (Jennifer Chen, flute - that piece itself a reworking of *Bamboo Skies* from *Systole: Book I*). Created specifically for the 60x60 “Women’s Mix” (Vox Novus, New York). Finished during Hanukkah, December 3, 2007. *Blue Sand* went on a U.S. tour with Vox Novus - 2008 60x60 *Midwest Minutes Project*, and, was seen with live choreography at Galapagos Art Space and at festivals as *60x60 Evolution Mix - II* celebrating 6 years of Vox Novus tours.

Breathless - Joel’s Fast (string quartet) (under 5 min.) (2003)

Breathless - Joel’s Fast consults the *Book of Joel* on the eve of terrors - the first sketches were penned as the United States of America delivered the final address to Iraq, March 17th, 2003. (All but final edits were completed by the early morning hours of March 20th following the first strikes on Baghdad.) The short work is characterized as “an episode between thoughts,” an anxious cesura before the downbeat of destiny. Quickly-varying emotional colorations and biting-edge intensity renders a montage of dramatic tableau. Near the end, a turn of phrase creates a place of pathos and reflection in C Major, a momentary release of the tension, full and poignant.

By the Road to Ephrath (amaro for solo organ) (5.5 min.) (2003)

By the Road to Ephrath - Rachel’s Transfiguration (amaro for solo organ) sacred reading *Genesis* 35: 18-19 (NIV) “As she breathed her last - for she was dying - she named her son Ben-Oni [Son of My Sorrow] . . . So Rachel died and was buried on the way to Ephrath

(that is, *Bethlehem*)." Far from a grievous dirge as the "amaro" [It. = grief, sadness] might imply, this sonata presents a lovely, life-affirming theme appropriate for a woman so well-loved by the man Israel. The life crisis event in this story which signals the turn toward her departing moves in the music from the low pedal through a short, dramatic figural effect bisecting the work. The return of her lovely theme is now tangled, embellished, conflicted with occasional pauses interrupting the life-flow and painting moments of asystole. At the end, she slips away from us past the long, low pedal C allowing the echoes of her presence to fade - delicate and poignant. This work was commissioned and premiered by Carson Cooman.

Carraige Baine (electronica) (1 min.) (2008)

Carraige Baine is Gaelic for **White Rock**. It is a sweet, virginal arrangement of the hauntingly beautiful Scottish-Irish folk song *Bruach na Carraige Baine* (at the edge of white rock). This miniature is crafted from elements of the larger unfinished "*Clare - Ancient Morning*" (acoustic flute/piccolo, harp and soundtrack with poem) by the same composer. "*I will pour water upon him who is thirsty*" (Isaiah 44:3, Holy Bible, NIV).

Chalice Hill: Ascent & Elegy (brass, winds, shofar & timpani) (5 min.) (2001)

In a mystically programmatic work such as *Chalice Hill: Ascent & Elegy*, the mix of Mid-east and Western modes offers a meditation on the spirit of our present times, as much as the Messianic eschatology of 2,000 years of Judeo-Christian philosophies. This work, commissioned by Hillcrest Church of Dallas to dedicate their new worship hall in September, 2001, presents an entertainingly-styled synthesis of common-use American music constructions with simple modal inflections effusing a type of Mid-east figural imagery identifiable to Western cultures.

This composer shares, with the late Leonard Bernstein and others, the vision of a contemporary use for the ancient Judean shofar within modern acoustic concert works. The indeterminate shofar blasts presented can recite patterns derived from rabbinical traditions, or, be completely contrived. The shofar, as a natural horn, served secular and sacred purposes throughout its long employment penetrating many divergent cultures in the northern hemisphere. In the way of the military drum and bugle calls used for warfare communications on the battlefields and in the camps of engaged forces, the shofar calls can relate additional meaning to the initiated, both sacred and secular.

The 5 sections are titled with programmatic imagery: the people are summoned; the people climb Zion; enter the cloud; stand in the sunshine of the crown; and go forth to glory. This piece has also been presented to the College Music Society at the Oklahoma Christian University.

Chariot (Sound cue, electronica) (2 min.) (2006)

Chariot (a 2-minute electronic miniature) is inspired by the vision of Elijah and his ascent by flaming chariot from the desert bank of the Jordan River (2Kings: chapter 2). It is a simple 2-part scene. At the call to mount the chariot one hears a solo trombone (a quote from Job's "Nehemiah's Dusk") and it is as if Elijah takes a backward glance to his time on earth, one foot on the chariot step. There he remembers birth, evoked by sacred women's chorus and water, then his troubles and a binding to the natural forces, then that sacred yearning for spiritual cleansing as at first (the trumpet choir from Job's "Toumai - Hope of Life") heard as with an upward rising of his mysterious destiny evoked by the eagles. While water and wind

are ever present with the story of God's prophets, at the second call of the trombone, he is away and loosed from this earth to glory.

Chariot (Q1) (Sound cue, electronica) (1 min.) (2006)

Chariot (Q1) (a 1-minute electronic miniature) is inspired by the vision of Elijah and his ascent by flaming chariot from the desert bank of the Jordan River (2Kings: chapter 2). It is a simple, understated scene. While water and wind are ever present with the story of God's prophets, at the call of the solo trombone (a quote from Job's "Nehemiah's Dusk"), Elijah is away and loosed from this earth to glory. The impending departure to his mysterious destiny is heard coming forth by the strengthening of the storm and the sweet but dramatic cadence of the trumpet choir (a quote from Job's "Toumai - Hope of Life"). *Chariot (Q1)* went on tour with Vox Novus - 2006 60x60 International Project.

Chariot (Q2) (Sound cue, electronica) (1 min.) (2006)

Chariot (Q2) (a 1-minute electronic miniature) is inspired by the vision of Elijah and his ascent by flaming chariot from the desert bank of the Jordan River (2Kings: chapter 2). It is a short, but complex scene. While water and wind are ever present with the story of God's prophets, at the call of the solo trombone (a quote from Job's "Nehemiah's Dusk"), Elijah is away and loosed from this earth to glory. It begins as if Elijah is here already one foot on the chariot, and he takes a backward glance to his time on earth. He remembers birth, evoked by sacred women's chorus and water. He remembers his troubles and a binding to the natural forces, then a sacred yearning for spiritual cleansing (the trumpet choir from Job's "Toumai - Hope of Life") stirs his breast and echoes his deliverance - heard as with an upward rising of his mysterious destiny in the heavens marked by the eagles. *Chariot (Q2)* went on a U.S. tour with Vox Novus - 2006 60x60 Midwest Minutes Project.

Duetto Maduro (fantasy for two violins) (approx. 7 min.) (2003)

Duetto Maduro (fantasy for two violins) contains the original poetic lines: ". . . vanilla wood, magenta starlight — skins that sing to mystery's madness." *Duetto* [It.] and *Maduro* [Sp.] (meaning "strong, dark, mature - as in a quality of cigar") combine with the poetry to imply a very sensual entwinement. This single-movement art piece is bold, passionate and romantic with a variety of affect contained within a rather conservative grammar. The duet does not assign character or story, but rather the two violins blend into a single voice that tells of a fantastical longing and an earthy lust. This tonal duet is balanced equally between the two acoustic violins who play in ensemble almost continuously, passing the recurring dreamy motif between them in short episodes when not blending to create strident strokes of tensely suspended chords. The technique is standard Western classical commissioned by international violinist Julia Bushkova.

ELATIO: Praises and Prophecies (texts from the Dead Sea Scrolls, 3 Latin carols, & the Holy Bible) (1998 version: 16 fragments of the larger 28-fragment scheme) (lyric contralto & tenor soloists, 2 choruses, & orchestra) (1 hr., 40 min.) (1995-1998) music by Lynn Job | **the note is not yet available**

Etude in 8 (solo flute) (2 min.) (2nd ed. 2003, 1978)

Etude in 8 (originally titled *For Cheap Nickel Silver*) is a serialized flute solo — a

subtle, humorous parody of Edgard Varèse's famous *Density 21.5* (1936, rev. 1946) which Varèse wrote by request for the inauguration of Georges Barrère's platinum flute. The first sketch was done in California (1979) and premiered by flutist Julie Huggins in 1988. This current 2nd edition was completed after Amy Zuback's performance at the 2003 *Jubilantly Job! Music Festival* in Edmond, Oklahoma.

Eulogy for St. John (12 B-flat trumpets) (over 5 min.) (rev. 2000, 1984)

Eulogy for St. John comes from a meditation on the *Book of Revelation*, and, a consideration of the fate of St. John, dying without realizing the glory of his visions in exile on the isle of Patmos. It opens with a striking 12-part canon. The use of the number 12 bows to ecclesiastical models. This type of ensemble writing, heavy on foreground and background events to stratify serial textures, produces variety from within the sameness of like instruments by also presenting stretto textures, exact canon, and layered dynamics.

At the start, the register dips into the pedal tones, and wallows in dark colors. Mutes raise the plaintive, solo melodies into foreground. Aleatoric hunting calls, like battle signals echoing between the walls of a deep valley, waft over the repetitive, wave-like layers that roll underneath them. There is a momentary clearing of the field for a brief glimpse of hopeful exultation, then back to the gradual decay of the earthen vessel as the return of the 12-part canon rounds the form. The ending evaporates into the air as the spirit wind blows clean the end of life heard as breathy, non-pitched air flow and fluttering valves.

This final edition (2001) was funded in part by the Copying Assistance Program of the American Music Center and was performed in a 360-degree staging directed by James L. Klages in Fayetteville, Arkansas. The manuscript version was premiered in 1983, the same year that György Ligeti composed *Three Fantasies, No. 2, Wenn aus der Ferne* (for voices) which shares similar canonic textures (over only 8 parts). However, Job did not know of Ligeti's piece until 1994, an eerie post-compositional discovery. (It is assumed that Ligeti does not know about *Eulogy* at all.)

Graceland (solo trumpet and organ) (approx. 3 min.) (2007)

"Each man should give what he has decided in his heart to give, not reluctantly or under compulsion, for God loves a cheerful giver." [NIV, [2 Corinthians 9:7](#)]

Graceland (solo trumpet and organ), by Lynn Job was commissioned by organist Carson Cooman, Cambridge, Massachusetts to add to the limited selections within the 3-minute church offertory music repertoire, and, to be of use in Mr. Cooman's trumpet and organ workshops with his brother, trumpeter Colby Cooman. **Graceland** is divided into 50 musical measures symbolizing the Biblical year of "Jubilees" when all debts are forgiven, freedoms are renewed, and mercy and charity becomes the focus of God's people. The bright nature of this piece reflects the hope and joy of those both giving and receiving of God's abundance in His Kingdom on earth.

High Word of God (*verbum supernum, prodiens*) (Trope, Fragment 4, from *ELATIO: Praises and Prophecies*) (men's chorus & mixed ensemble) (7 min.) (1998) music by Lynn Job | the note is not yet available

House of Jatamansi (a 3-part Fantasy for flute and organ) (9 + min.) (2008)

I. Twilight, II. Moonson, III. Reverie by American woman composer Lynn Job was

commissioned for *Due Solisti* and the premiere set for September 30, 2008 (*Rosh Hashanah*, “The Feast of Trumpets”) in Prague, Czech Republic (Church of St. Jakob’s Ladder). This piece tells a story found in *The Gospel of John* 12:1-8, The Holy Bible: The six days before Yeshua’s (Jesus’s) last Passover Festival and subsequent Passion, His friend Mary unseals a new alabaster vessel and pours 16 ounces of precious **spikenard fragrance oil** (a Himalayan herb – *Nardostachys Jatamansi*) on His feet at the special evening supper gathering held in His honor in her home (the home shared with her sister Martha and her brother Lazarus) in Bethany, Judea. Bethany – now called Lazariyeh – was Jesus’s last rest stop before arriving in Jerusalem. He accepts this gift (worth a year’s wages) as a prophetic funerary gesture, and the scent fills the house. From the imagination of the composer, the three short musical movements in **House of Jatamansi** express sequential impressions of this tender and sanctified Spring evening spent within the safe courtyard of this dear and trusted household. The composer presents new music along with thematic self-quotes from other works: *Kidrish Fields*, and, *Systole: Book I (3 songs)*: No. 3 “*Mosaic Flame (Crescent Moon) [Israel]*”

Iron Horse Nocturne: “of salt and grapes . . .” (solo pipe organ) (under 3 min.) (2002)

Written for Carson Cooman and premiered in New York, this romantic piece would be as much at home in the 19th century as the cultivated vineyard which inspired it — the Iron Horse Ranch & vineyard of Santa Rosa, California. It celebrates the nature God created and has been used with that spiritual focus for church services under the title simply “. . . *Of Salt and Grapes*,” two symbols of righteousness and provision. The poem was written especially for this piece.

*“Foggy cool and sappy green
the sugar gleams,
golden bubbles chill the dusk,
eagles gliding, sea waves tiding,
newborn dreams and cork dust.”* – Lynn Job

Jesu (solo middle voice, flute & piano) (5 min.) (rev. 2002, 1983)

Originally written to comfort mezzo soprano Carol Lomp in 1983 and premiered at Asbury Methodist Church, this slightly revised second edition (2002) was appropriately performed during the week of mourning for the Space Shuttle Columbia crew at the opening gala concert of the 2003 *Jubilantly Job! Music Festival*, Edmond, Oklahoma. *Jesu* combines many ancient and richly descriptive names for the one living God in German, Hebrew, Aramaic and Greek. The text paraphrase of Nehemiah 8:10 is in English, and is spoken by the singer at the end of the piece: “[do not be grieved,] the joy of the Lord will be your strength.”

Journey into Oppression (a 3-screen slide show with score) (12 min.) (1983)

Journey into Oppression featured Lynn Job’s original 1982 photos of the Dachau Concentration Camp, Berlin’s Check Point Charley, and idyllic Austrian landscapes reshot by her through hand-treated glass slides back in Texas the following year (with techniques introduced to her by multi-media artist Phil Winsor). The slides were then mounted into a 3-screen projection show for the Merrill Ellis Intermedia Theater. The score was crafted on 4-track reel-to-reel tape by manipulating acoustic low brass ensemble with samples of flying helicopters in real-time mix. There was no narration. This show was withdrawn after the successful premiere at the Center for Electronic Music and Intermedia (CEMI) due to eventual

degradation of the 4-track tape. Buckthorn Studios is interested in recreating this show for release on film or DVD and digital audio with a restored and rewritten score, perhaps as early as 2010. Project donations are being collected to reissue and save this historic work.

***Kidrish Fields*, UNT Thesis (7 flutes, vibraphone & cello) (18 min.) (rev. 1988, 1984-85) | the note is not yet available**

***Kyrie eleison* (Trope: Titus 2:11 & 1 Kings 8:28) (SATB a cappella) (2.5 min.) (rev. 2009, 2000)**

Kyrie eleison - a Trope (Titus 2:11 and 1 Kings 8:28) uses text from the ordinary of the Mass and the Titus quote in Greek, with the 1 Kings text in English translated from the original Hebrew adding “now, today, this day” by the composer. The overall mood of this *kyrie* is quiet with a great deal of expressiveness needed as only the medium of choral work can provide. The conductor will shape the pace of each phrase with free reign. The music is boldly eclectic and unprepared, crossing many centuries and cultures without warning while predominantly spiced with modern American idioms. The harmonic content changes with each text, often denying expectations of common practice grammar while unabashedly using major and minor sonorities. The manner of the 14th century medieval liturgy influenced this trope’s formal construction. The unpredictable, unsettling, and freely organic style shares the rebellious spirit of spontaneity found in the renaissance works of Carlo Gesualdo (1561-1613) whereas the application here is sacred rather than secular. The first edition (never performed) has been withdrawn on the occasion of the world premiere by the Choral Fellows of the Harvard University Choir, Harvard Memorial Church, September 25, 2009 (revised second edition), under the direction of Carson Cooman.

***Lake House Letter* (electronica miniature) (1:00 min.) (2006)**

1 Peter 4:8: “Above all, keep fervent in your love for one another, because love covers a multitude of sins” (NASB). *Lake House Letter* begins with the Latin chant *Puer natus in Bethlehem* (a boy is born in Bethlehem). Spiritual conflict and confusion immediately commence as the evil powers of this world, in all their many forms, pursue and persecute all who seek to follow this Messiah. It is a stormy life this side of paradise - as the Apostle Peter lived and wrote about, once a prosperous Jewish fishing merchant in Galilee’s lakeside Capernaum. Job spun this expressive tale from material in her “*Armiger’s Gate*” (viola), “*Jesu nostra redemptio*” (choir), “*Azimuth Dance*” (percussion), and more, including familiar sounds from nature and a cadential lute quoting English composer John Dowland (1563-1626). Custom crafted December 2, 2006, *Lake House Letter* was requested by Robert Voisey for his *Special Mix 60x60 Project* “Oppression/Totalitarianism” Munich, June 15, 2007. Released within the double CD (VN-002, New York, 2008) titled “2006/2007 60x60.”

***Lily* (electronica miniature) (1:00, or, 1:03 min.) (2004)**

Crafted on July 17, 2004, *Lily* was requested by composer Cindy McTee who functioned as the lead producer/arranger for a collection of new electronic miniatures to memorialize her late student, Colombian Composer Nicolas Useche (b. 1974 d. 2004). A non-commercial CD under the name *Bells for Nicolas* was created at the University of North Texas to raise money for his widow and young son. Job's *Lily* captures the spirit of Useche's bright, happy personality and evokes his homeland through the required programmatic element of the use of "bells" as the foreground instrumentation. Without using actual Colombian folk

instruments, Job succeeds in this sonic portrait by blending ocean waves, nightingale song, Indian percussion ensemble, and custom midi instruments. “Lily” went on a U.S. tour with Vox Novus - the 2005 60x60 Midwest Minutes Project, and released within the double CD (VN-001, New York, 2007) titled “2004/2005 60x60,” the 2nd place experimental album award: 2009 *Just Plain Folk Music Awards*, Nashville.

Malachi-Messenger (electronica miniature) (1:00 min.) (2008)

Malachi 4:2: “. . . the sun of righteousness will rise with healing in its wings; and you will go forth . . .” (NASV, The Holy Bible). **Malachi-Messenger** infers a deep mystery through the blended quotes of several ancient and new sacred works tossed together to revive the essential oracle’s cry from 430 B.C. Two bright Gregorian chants (“*Hosanna filio David*” [*Welcome Son of David*], and, “*Laetatus sum*” [*I was glad to hope to enter*] *Psalm 121*) and modern silvery brass vie for foreground amid a vibrant creation punctuated with pentatonic flute (“*Shadow’s Pipe*”) and percussion. Job’s “*Toumai: Hope of Life*,” “*Raphael-intercession*,” and “*Moon Largo*” lend brief comment in this cautious joy. Finished on New Year’s Eve, 2008-09. This piece went on tour with the acclaimed 2009 60x60 International Project, including 3 variations: live dance collaboration, audio concert, and video shorts. Due to release 2010 within the double CD (VN-003, New York, 2010) titled “2008/2009 60x60.”

Mandingo Weather Report (solo prepared piano) (1.5 min.) (rev. 1999, 1978)

Mandingo Weather Report for prepared piano is an introductory level pedagogical-use piece, perfect for classroom demonstration of this rare percussive genre. “Prepared piano” describes a modified acoustic instrument created when foreign materials are inserted between the strings (started by John Cage in his 1938 *Bacchanale*), or when these materials in other ways touch the strings (as done by several mid and late 20th-century composers since Cage). All prepared piano scores, as in this one, provide written instructions for applying the modifications (see John Cage’s *Sonatas and Interludes*, 1946-48). **Mandingo Weather Report** requires only 6 simple preparations for as many strings using common materials (U.S. coins and a hairbrush) in simple measurements to the quarter inch.

Matin (a trope), (men’s chorus TTBB a cappella) (8 min.) (rev. 1999, 1979)

The Matin is a part of the Divine Office Canonical Hours of the Western Catholic Church. The hours for the Matin begin at approximately midnight and move in mood from introspection then to praise around sunrise (at Lauds). As a non-denominational offering, this composition plays upon the penitent image of a pre-dawn vigil entwined with the idea of the triumph of righteousness: “The Lord comes and He brings with Him his reward” (Isaiah 62:11). In this work, the composer sets the anonymous Latin text with paraphrase English verse in her own poetic style complimenting the allegorical scheme. The music is entirely new though monastic forms are parodied with faux chant and organum along with common practice polyphony. This is an early work in her catalog, written in California, November, 1979 when she was 20 years of age and premiered in April, 1982, the composer conducting.

May the Lord Bless You! (Benediction, Fragment 20, from *ELATIO: Praises and Prophecies*) (women’s chorus & reduced orchestra) (5 min.) (1998) music by Lynn Job | the note is not yet available

Meso-mirth (electronica miniature) (1:00 min.) (2007)

James 5:13b: “. . . *Is anyone happy? Let him sing songs of praise.*” (NIV, The Holy Bible). *Meso-mirth* presents a brightly spinning mobile of oscillating, wind-tossed hemispheres colliding North against South, Man against Leviathan, solace against community, and celebrating the wild hope of Spring. This vibrant collage contrasts stock clips over some of Job’s, “*Azimuth Dance*” (8 percussionists), and more -- including familiar sounds from wind and sea. Finished on St. Patrick’s Day, March 17, 2007. *Meso-mirth* went on a U.S. tour with Vox Novus, both in audio concert and short film versions - 2007 60x60 Midwest Minutes.

Moon Largo (solo Bb/C trumpet) (3 min.) (2003)

Moon Largo, a single movement art piece, is marked “mysterioso/cantabile” and comes inscribed with the original line “*between the silver rivers, a mountain of midnight dreams . . .*” This dreamy, haunting piece provides the college/professional a wide range of emotive challenges, wide tessitura, fluidly-changing tempi and an optional use of mute. The undeveloped potential in these beautiful short themes leaves one yearning to return again and again to this midnight fantasy. Originally commissioned by Griffin Goodman.

Moon Largo (solo Bb clarinet - transcribed by the composer) (3 min.) (2004)

| See note above. Clarinet uses no mute or special colorations.

My Pretty Animals (middle voice & piano) (2.5 min.) (1980)

My Pretty Animals uses notational symbols made famous by the late Luciano Berio and text by Kenneth Patchen. There is a wide display of 20th-century vocal theatrics from sudden dynamic changes to bizarre character voice alterations, all interpreted within the composer’s suggested framework. Premiered in California by alto Carol Stickle with pianist Kevin Wiley, this is an audience-pleaser for all ages.

Naked in the Woods with Red Cross Shoes: Three Miniatures for Keyboards (electric piano & harpsichord) (approx. 3 min.) (1980)

This adventurous, aleatoric work is very “mid twentieth-century” in concept and contains 3 miniature vignettes as stunning to see drawn in the graphic score, as to experience live. Since the harpsichordist dances in part III, this piece must be seen in film or performance. It is possible that a dancer might stand in for the harpsichordist’s choreography, augmenting the 2-person minimal scoring to 3. Since technology continues to advance electric keyboard timbres, this piece will vary greatly based on the creative colorings and improvisatory powers of the electric piano’s (or synthesizer’s) keyboardist. In addition, there are no prohibitions to processing the harpsichord through filters or amplification as desired although the implied contrast of the old and new instrument types should not be lost within the theatrical presentation. The piece was written California when the composer was 21 years of age.

Nehemiah’s Dusk (solo tenor trombone) (4.5 min.) (2002)

Nehemiah’s Dusk contains some self-arranged themes from Job’s *Jesu* (soprano, flute & piano). At the end of the original song *Jesu*, the singer speaks paraphrased text from Nehemiah 8:10: “[Do not be grieved,] the joy of the Lord will be your strength.” (This quote is reprinted on the first page.) The world premiere was by Russell Sharp at the 2003 *Jubilantly Job! Music Festival* in Edmond, Oklahoma. This dramatic solo recital piece is endorsed by

members of the International Trombone Association, such as Tony Baker, Jan and Vern Kagarice, among others. This work has become quite popular within performer studios — the Texas premiere was a selected concert of the American Music Center.

O come, O come Emmanuel (Carol Variation, *Fragment 5*, from *ELATIO: Praises and Prophecies*) (Tenor soloist, SATB chorus & mixed ensemble) (4.5 min.) (1998) music by Lynn Job | the note is not yet available

Olympic Fanfare '86 (brass quintet) (2 min.) (rev. 2002, 1986)

Olympic Fanfare '86 is a fast 2-minute tonal athletic-style piece which draws on the best of ensemble playing. This brass quintet requires both a fanfare marcato and a smooth legato with subito dynamics and interpretive shadings. Requested by the 1986 USOF Cultural Committee of Houston Texas and premiered the same year, it answers the prerequisites that both Texas and the olympic spirit be represented in the music. The composer chose to briefly parody of few notes of the folk song *The Yellow Rose of Texas* at Letter C, the section marked “pride” and surround this with original fanfare and bold melodicism (note the tuba solo) with sectional markings including “announcement,” “anticipation,” “victory,” “pride,” and “glory.” The 2nd edition by Buckthorn Music Press was programmed to open the 2003 *Jubilantly Job! Music Festival* in Edmond, Oklahoma.

O vos omnes (Interlude I, from *WEEP, A Lover's Requiem*) (SATBB chorus & timpani) (2.5 min.) (2002) music by Lynn Job

O vos omnes (a Latin translation of Jeremiah's *Lamentations* 1:12) is a sacred text set by many composers over the centuries. In Job's version for 5-part mixed chorus, the text is sung in English: “All ye that pass by behold and see if there be any sorrow like unto my sorrow” (Authorized version of the English Bible), along with the well-known Latin. This setting serves as an interlude within a larger unfinished multi-sectional concert work for choruses, soloists and chamber orchestra called *WEEP, A Lover's Requiem*. The first draft was revised December, 1990 just before the Persian Gulf War and then completed for Buckthorn Music Press in August 2002 in time for the anniversary of the NYC attack of September 11, 2001 (indexed in the American Music Center's *September 11th Collection*). This choral work was finished within days of Job's *Iron Horse Nocturne: of salt & grapes* (for organ) and *Toumai - Hope of Life* (for 7 trumpets).

Peace be on You, Israel (A Morning Responory, *Fragment 13*, from *ELATIO: Praises and Prophecies*) (contralto soloist, women's chorus & mixed trio) (2.5 min.) (1998) music by Lynn Job | the note is not yet available

Petition (an a cappella meditation) (SSAATTBB mixed chorus with 8 solo parts) (approx. 5 min.) (2001)

Petition (an a cappella meditation) was first seen in sketch form by the late Dr. Martin Mailman, UNT Composer in Residence (1989) - a few months after Job returned from archaeological excavations hunting scrolls in Cave 37, Ein Feshka, Israel. *Petition* was then not completed until May, 2001, in Denton Texas just a week before the composer's first trip to Taiwan for Chinese ethno-musicological research as a guest of the Taiwan National College of Arts. The text of *Petition* comes from portions of the Dead Sea Scroll (IQS) called *The*

Community Rule and inspired by the Geza Vermes translations *The Dead Sea Scrolls in English* (1987). The drama of the work stems from the exquisite text and the presentation at the hand of the conductor's interpretive, energetic shadings. Soloists on each of the 8 parts may sing from within the chorus, or, be guest soloists. The music is eclectic with mid-east motifs, jazz chromaticisms and chorale-like cadences.

Prelude in E-minor (solo violoncello) (2.5 min.) (rev. 2000, 1978)

Prelude in E-minor - for solo violoncello in the Baroque style is a much-programmed solo recital piece which leaves the phrasing and interpretation to the performer with sparse directions or marks as in the tradition of the Baroque era wherein music parts were often assigned to any appropriate instrument at hand. In that tradition, this prelude could be easily transcribed or arranged for a variety of other baritone solo instruments. The first sketch was completed in California as *Prelude No. 1 (in F minor)* when the composer was 19 and then revised, retitled, and first premiered on cello in 2002 by Dr. Tess Remy-Schumacher in Austin, Texas with a Buckthorn Music Press first edition score. Among other performances around the U. S. and Europe, *Prelude in E-minor* was presented in the closing concert of the 2003 *Jubilantly Job! Music Festival* in Edmond, Oklahoma.

Psalms (A Lullaby, *Fragment 23*, from *ELATIO: Praises and Prophecies*) (contralto soloist, women's chorus & mixed trio) (3 min.) (1998) music by Lynn Job | the note is not yet available

Psalms and Samuel (Motet Concertato, *Fragment 3*, from *ELATIO: Praises and Prophecies*) (tenor soloist, men's chorus & mixed trio) (3.5 min.) (1998) music by Lynn Job | the note is not yet available

Raphael - intercession (3 min.) (solo Bb/C trumpet) (2002)

Raphael is the name of an archangel of the Lord. Literary references are scarce but do link Raphael to intercessory tasks for assisting prayers and healing. (Refer to the apocryphal *Book of Tobit*, among others.) This single-movement, unaccompanied art piece is for a professional level trumpeter and contains original music along with some theme variations from Job's *Psalms and Samuel* (a work originally for tenor soloist, men's chorus, bassoons, harp & cellos). Mood indications are within the score: what is the archangel speaking to us? The world premiere was performed by Dr. Susan Rider of "The President's Own" U. S. Marine Band who requested it for the 2003 *Jubilantly Job! Music Festival* in Edmond, Oklahoma attended by cornetist James Klages and trumpet designer David Monette.

River Ranch (a pastorale for winds & percussion with harpsichord/synthesizer - appropriate for concert and symphonic bands) (5 min.) (rev. 2005, 1982)

River Ranch by Lynn Job is a charming and bold 5-min. pastorale for wind symphony. It comes inscribed with "Pilamaya, Oahe!" Lakota Sioux for "Thank you, Oahe!". "Oahe" (pronounced "oh - WA' - hee") refers to the environs of the Oahe Dam on the Missouri river, Pierre (pronounced "peer"), South Dakota, which controls the flow of the river past the ranch in mind. The lyricism and grandeur of the work is typically Euro-American, evocative of many such traditional, cinematic soundscapes painting the open landscapes of America's plains. The composer swam across this dam (1.5 miles) in an Amateur Athletics Union (AAU) race event when she was 14. Her grandmother was in the Oahe Riding

Club very actively showing quarter horses. Many summers and holidays working King's Ranch left their mark on this composer's kinship with the prairie earth and with the Lakota Sioux's legacy as personally entwined with that of her own family. Preference for solo winds and some unusual colors, such as the harpsichord against saxophones, and brief dalliances with unexpected harmonies unraveling from or segueing into strong melodic material articulate the style of this composer quite profoundly which, even at 23 and her first work in this genre, would remain a continual manner in her art.

Runaway Bay: Hula Sunrise (4 min.) (cello quartet) (2002)

Runaway Bay: Hula Sunrise was commissioned by Dr. Tess Remy-Schumacher for her CD of cello quartet dance music, and premiered February 2003 during the *Jubilantly Job! Music Festival*, Edmond, Oklahoma. The composer's inspirations sprang from the conjured imagery of Hawaiian and French Polynesia environs at a post-luau dawn, and the victory of labors there well spent (whether they be labors of travel, spirit, or love). It is a romantic rondo, alternating the character of a hula dance and sea shanty melody. There are two short fantasia episodes which allow the first cello some special solo work. Recorded on the UNT Cello Ensemble Recital CD, University of North Texas, March 11, 2004, directed by Prof. Eugene Osadchy.

Scenes from Rembrandt --Four Miniatures for Chamber Orchestra I. Polish Rider II. The Abduction of Proserpina III. Scholar in a Lofty Room IV. Stormy Landscape (Total 22.5 min.) (rev. 2001, 1980) | the note is not yet available

September Jade: a wedding divertimento (alto sax., Bb trumpet & string quartet) (4 min) (2000)

September Jade: a wedding divertimento was commissioned for the Lora and Sean Egan wedding. The score includes a quote from Elizabeth Barrett Browning's *Sonnets from the Portuguese*, no. XXXV: "If I leave all for thee, wilt thou exchange and be all to me? . . . open thine heart wide, and fold within, the wet wings of thy dove." The style is romantic, jazzy and lush, with a parody of the 1920's swing number "The Charleston" in the middle section by request of the commission. This piece is becoming popular for use in home concert fundraisers by music faculty throughout the country.

Serengeti Supper (solo alto saxophone & sound track) (4.5 min.) (2002)

Serengeti Supper had its world premiere by Frank Heidlberger in Aub, Germany followed by presentations in Bayreuth and Texas. It is an optimistic, organic and naturalistic work, on the most visceral level, evoking the expanse and variety of the Serengeti plain and the environs of Lake Victoria. It also has a much larger spiritual, mystic impetus concerning all creation as modeled by the incongruous cultural sound references and represented in the obscure poetic concept.

*"Victoria, lake of hope and lake of answers,
lake of promise, lake of plenty,
rolling down my chin like spicy, living oil, fragrant with the taste of riches.
She was licking all my taste buds with the promise of God's grace restored.
Numbered vast as Nile perch, flowed my giggles . . ." – Lynn Job*

Shadow's Pipe (solo modern C flute, or, alto flute) (3 min.) (2002)

Shadow's Pipe contains self-arranged music from Job's *Bamboo Skies* (song No. 2 from the song cycle *Systole: Book I [3 songs]* for high voice and piano). Taiwan is the source of the inspiration — Dr. Job assisted exchange students at the National College of Arts and enjoyed some spectacular hikes among the bamboo and mountains. The music is pentatonic - the melody evoking the modern Chinese classical. Since its world premiere in 2002 by Jennifer Chen, it has entertained audiences in the Czech Republic and mid-west U. S. as well as in the opening concert of the 2003 *Jubilantly Job! Music Festival*, Edmond, Oklahoma. In the hands of a brilliant flutist, beware!: wind, new moon, and mystery lie within. Two lines from the original, mystic song lyric are printed in the music:

***“Where sleeps my daystar? Where sings my shadow?
Low bend my daydreams . . . dark falls the morn.”*** – Lynn Job

Shadow's Pipe (solo Bb clarinet) (3 min.) (2004)

Shadow's Pipe contains self-arranged music from Job's *Bamboo Skies* (song No. 2 from the song cycle *Systole: Book I [3 songs]* for high voice and piano). Taiwan is the source of the inspiration — Dr. Job assisted exchange students at the National College of Arts and enjoyed some spectacular hikes among the bamboo and mountains. The music is pentatonic - the melody evoking the modern Chinese classical. The original version was for solo flute & this composer's transcription has a few alterations beyond just registry which makes it very attractive to the clarinet. Since its world premiere in 2002 by flutist Jennifer Chen, it has entertained audiences in the Czech Republic and mid-west U. S. as well as in the opening concert of the 2003 *Jubilantly Job! Music Festival*, Edmond, Oklahoma. In the hands of a brilliant performer, beware!: wind, new moon, and mystery lie within. Two lines from the original, mystic song lyric are printed in the music:

***“Where sleeps my daystar? Where sings my shadow?
Low bend my daydreams . . . dark falls the morn.”*** – Lynn Job

Six Wings North (1 min.) (2009)

(Isaiah 6:6-7) *“Then one of the seraphs flew to me with a live coal from the altar; he touched my mouth with it.”* **Six Wings North** is a brief impressionistic sound scape hinting of wings, atmospheric marvels, beautiful cool fire, ritual cleansing and inter-dimensional transformation. Cleansing is frightful as birth, foreign as death, unscripted and unsteady. Isaiah finds that all is well on the other side of it. The composer mixes both live keyboard and clips for subtle, ethereal effects aligned with the imagery. Finished on December 30, 2009 for the *Vox Novus* 60x60 Project submissions to the 2010 International Computer Music Conference.

Sour Swig Jig, a comic duet (approx. 2 min.) (2 Bb clarinets) (2nd ed. 2006, rev. 2000, 1978)

This short, comic duet for Bb clarinets can hardly be performed with too exaggerated a presentation. However, a rather literal and straight reading will still render a lively entertainment. Due to suggested change of tempi and attitudes - all in the spirit of good fun - the piece will create the effect of a set of mini character variations, though completely through-composed without modulation. The first sketch was completed in California in 1978 and read that year. The world premiere of a revised first edition from Buckthorn Music Press was performed by clarinetists Marty Marks and Ron Howell at the 2003 *Jubilantly Job! Music Festival* in Edmond, Oklahoma.

Strange Fire (1 min.) (2009)

Directly inspired by Leviticus 10:1-7, **Strange Fire** is an abstract portrayal of a mysterious, horrific tale: the immediate death by fire of Aaron's 2 sons who brought incense and "strange fire" into the presence of the Cloud of God in front of all Israel. One hears a haunting interior echo of strange motivations and impure spirits. Using a pastiche of recorded artifacts and the drone of real fire crackling and sizzling, the subtle performed elements keep within microtonal colors producing the effect of alarming disembodied gestures and organic and geological stress (natural and unnatural). Finished on December 28, 2009 for the *Vox Novus* 60x60 Project submissions to the 2010 International Computer Music Conference.

Sunesis falls (1 min.) (2009)

(Psalm 86: 3-4) "*Have mercy/bring joy . . . for to you, O Lord, I lift up my soul.*" **Sunesis falls** applies Job's "*Kyrie eleison*" (Harvard Choral Fellows) within a brief meditation on baptism and relief set within evocations of refreshing springs and Davidic harps. The use of "fall" here is as the English verb, not a noun. The title then means "wisdom that networks, descending." The interior vision is of gracious mercies bathing the humble and wise penitent. Finished on December 31, 2009 for the *Vox Novus* 60x60 Project submissions to the 2010 International Computer Music Conference.

Systole: Book I (3 songs) (10-12 min.) (2001-2002)

Systole (Greek, pronounced "Sis! -tō-lee") refers to the compression beat of the heart. It is the root Greek word from which physicians derive the medical term "systolic." The texts for this ten to twelve-minute song cycle for solo soprano with piano were written by the composer (2001-2002). Each song is about a place in which the composer has taken brief residencies (Ireland, Taiwan & Israel) and each parodies a song style from folk traditions (No. 1- *ballad*, No. 2- *oriental air*, No. 3- *invitational dance*). Each song carries a sense of romantic loss or pining within an allegorical, spiritual story line, and each evokes the moon as either: a personified character/narrator (No. 1), a political reference (No. 2), or a visual and para-geographic reference (No. 3) (each a different moon phase). The vocal tessitura is lowest in the first song and highest in the last and the music flows with a real sense of motion toward an upward dramatic ebb and flow. The songs (in order) are: No. 1 *Ivory Eyes* (full moon) [Ireland]; No. 2 *Bamboo Skies* (new moon) [Taiwan]; and No. 3 *Mosaic Flame* (crescent moon) [Israel].

The Light in My Heart (Epiphany Madrigal, *Fragment 14*, from *ELATIO: Praises and Prophecies*) (women's chorus & reduced orchestra) (5.5 min.) (1998) music by Lynn Job | the note is not yet available

The Lord is Great and Holy (Antiphonal Hymn, *Fragment 12*, from *ELATIO: Praises and Prophecies*) (lyric contralto soloist with women's chorus & mixed chamber trio) (8 min.) (1998) music by Lynn Job | the note is not yet available

Theme & Variations (solo Bb clarinet) (4 min.) (rev. 2000, 1978)

Theme & Variations for solo Bb clarinet is a set of four short movements - an original theme in G (concert F) followed by three tonal character variations and a return to the theme. It was written in California in 1979 and played by the composer that same year. After being

recorded by Dr. Frank Heidlberger (of the Carl Maria Von Weber Society), the first edition from Buckthorn Music Press was premiered by Dr. Ron Howell (University of Central Oklahoma) at the 2003 *Jubilantly Job! Music Festival* in Edmond, Oklahoma.

The Mysteries of Sin (A Meditation, *Fragment 7*, from *ELATIO: Praises and Prophecies*) (7.5 min.) (men's chorus & mixed ensemble) (1998) music by Lynn Job | the note is not yet available

The Two Lights (A Lullaby, *Fragment 2*, from *ELATIO: Praises and Prophecies, Intermezzo 1 Dusk*), (tenor soloist, men's chorus & mixed trio) (over 2 min.) (1998) music by Lynn Job | the note is not yet available

The Sixth Night (solo classical guitar) (2.5 min.) (2009)

The Sixth Night, by Lynn Job, was commissioned by Aaron Larget-Caplan for *The New Lullaby Project* (Cambridge, Massachusetts) Spring, 2009 and it premiered at Harvard Memorial Church on September 25, 2009 with the composer in attendance. Mr. Larget-Caplan is editing an anthology, a commercial CD, and producing a live concert series featuring several new lullabies, a few at a time, by almost two dozen composers representing several countries. The composer completed **The Sixth Night** on her 50th birthday (May 27): it is constructed in 50 measures with an incomplete cadence at measure 27. Considering birth and creation, the title reflects her underlying contemplation of mankind's idyllic and peaceful first night's slumber in the Garden of Eden, with Psalm 4:8 as the over all thematic idea.

The Holy Bible (NIV) -- **Psalm 4:8**:

*"I will lie down and sleep in peace,
for you alone, O Lord, make me dwell in safety."*

Two Sacred Motets in the style of the 16th century: I. Sancta immaculata virginitas (2-parts); II. Jesu nostra redemptio (3-parts) (mixed chorus, a cappella) (2.5 min. total) (rev. 2000, 1978) music by Lynn Job |

Written in California as a mixed choir 16th-century counterpoint exercise (the composer was 19 years old). It wasn't until Dr. Lon Dehnert conducted the University of Central Oklahoma Choir in the world premiere of both of the *Two Sacred Motets* at the opening concert of the 2003 *Jubilantly Job! Music Festival* that she got to hear them performed - her favorite moment of the 3-days of concert events. The texts are anonymous ancient liturgy; the current mixed choir edition (2000) was proofed by Barbara Huggins, retired Professor of Foreign Languages (University of North Texas). *Two Sacred Motets* holds the BMP catalog no. 1 listing, Buckthorn Music Press. In 2009, two alternative composer's arrangements (for men's and women's choruses separately) were delivered to the Choral Fellows of the Harvard University Choir at the request of Harvard Memorial Church to present in Appleton Chapel, Spring 2010.

Thy Word is Truth (Air, *Fragment 9*, from *ELATIO: Praises and Prophecies*) (tenor soloist & mixed trio) (under 4 min.)(rev. 2001, 1998) music by Lynn Job | the note is not yet available

Toumai - Hope of Life (3.5 min.) (7 Bb Trumpets) (2002) by Lynn Job |

“Toumai” (too'-may) meaning “hope of life” is an African word from regional Chad peoples living near the Djurab desert. It is often given as a name to babies born just before the dry season. Like the poem written just for this piece, the music evokes bravado, tender fragility, the yearning for survival, and the duality of our destinies.

*“Dust from Djurab drains the clouds
cracking corks and cradles;
proverbs wet and crimson moist rim the God hymns.
Sing the green things into cresting!
Ring the rights of nature’s breastlings!”* – Lynn Job

Victory, the Gold (a spirit song for field or pep band) (00:33 min.) (2004)

A bright and uplifting piece which is the model of brevity - a 4-bar intro and 32-bar march (ABA') in just half a minute! - as such it is meant to be played again and again at public and athletic events where school “brands” are proudly on display. The instrumentation for the first edition arrangement is patterned after the UC Berkeley CAL Band which sent out a call for scores in 2004. The copyright to this work is available for sale to the regents of any school in search of a new proprietary spirit song - in the event of sale this piece will be removed from the Buckthorn Music Press catalog (if desired). This song also has optional lyrics customized by the composer herself upon request for school rallies - call for details and pricing.

What Am I? (Air, Fragment 11, from *ELATIO: Praises and Prophecies*) (contralto soloist & mixed trio) (5 min.) (rev. 2001, 1998) music by Lynn Job | the note is not yet available

Who Can Stand in Thy Presence? (Anthem, Fragment 18, from *ELATIO: Praises and Prophecies*) (SSATBB & reduced orchestra) (15 min.) (1998) music by Lynn Job | the note is not yet available

Wild Olive (a miniature for chamber orchestra) (1 min.) (2010)

(Romans 11: 17-24) “. . . and you, being a wild olive . . .” is a text that speaks of the metaphor of two olive trees, one cultivated and one wild, merged together by the gardener’s graft. **Wild Olive** is a fresh, colorful arrangement of two themes from out of Job’s *Moon Largo* (solo clarinet version) and lets the chamber orchestra’s solo clarinetist end the piece. The 23 measures represent one/half of the full chromosome set count of 46 (human). This work, featuring a septet with strings and percussion, was completed on *Purim* (Feb. 28, 2010/Adar 14, 5770), the full moon holiday from the Book of Esther. There are 14 separate instrumental parts and many other numerical coincidences. It was constructed as a single 1-minute movement to be set (if selected) within a large 60-movement, 1-hour collaborative experimental orchestral work produced by Vox Novus (NYC). Announcement of the 60 composers will be in summer, 2010.

Yellowstone Blush - a Wedding Remembrance (Duet for alto & tenor saxophones, unaccompanied) (5 min.) (2004)

The composer inscribed this duet with original poetry: “*Squeeze my soul between your dreams and press the music of ancient flowers,*” an excerpt paraphrased from her unpublished poem “*Ginger Orchids.*” Though programmatic for the two original recipients of this gift

wedding piece, *Yellowstone Blush* is a delight for anyone and for any purpose. It is divided into 3 independent tonal movements, with the last including a reprise of the first “Paris” theme to round it: *I - Paris (Joyful Promises)*; *II - Vermillion (Sweet Labors)*; and *III - West Yellowstone (Vows)*. It is of medium difficulty, suitable for amateur home or professional concert stage, and can be completed in just over 6 minutes total. Performing just a single movement or two is also an option. The composer travelled all the way to West Yellowstone, Montana to deliver it.

Yeshua, Our Dedication (a Carol for Christmas and the Feast of Dedication) (SATB & soprano recorder or flute) (5 min.) (2004)

Initially written in 2 days in response to a request by the American Composers Forum, VocalEssence, and Minnesota Public Radio, this is a very Millennial hymn - tuneful but dramatic. *Yeshua, Our Dedication* blends lovely traditional 4-part harmonies with modal gestures mixing cultural references in an original text for Messianic Congregations or anyone with an interest in the First Century Church. The soprano recorder (or flute) adds movement, articulations, and a folkish ambience to the concert hall. Yeshua (Jesus) did of course celebrate The Feast of Dedication (Festival of Lights, Hanukkah), mentioned in John 10: 22-23. December’s winter solstice (Christmas) is also held to be the time King Solomon dedicated the First Temple, a temple story even older than the celebrated Maccabee miracle (166 B.C.) which instituted the Feast of Dedication. While Christmas tends toward emphasis of the birth, it’s also a time for discussion of Messiah’s whole life story both then and now and to come. The composer used the poetic meter of “*O Little Town of Bethlehem*” to inspire her lyrics, and the music was written after the text. This is the first carol by this composer, who has long held an interest in writing new holiday music.

YOU, a 1950s-style country love ballad (arranged for low/middle voice with piano and guitar chords) (1 min., 40 sec.) (Music and Lyrics, 2000 by Lynn Job)

This ballad is a perfect example of the genre - an instant classic - for anyone programming a CD or a concert tour (designed to a standard broadcasting length): its memorable, tuneful, sweet, and lilting with just the right words. You will feel like you must have already slow-danced to it “back in the day.” Originally written for use in a stage production of William Inge’s play “*Bus Stop*” (and sung in the style of Patsy Cline) it has that classic form that could lend toward arrangements in various styles, from 1940s torch to modern country and soft pop. The original sheet music run (full-color covers) is still in print & in stock, some autographed, from Buckthorn Music Press (ASCAP).