

- about - composer Lynn Job

(pronounced with a long “ō,” born 1959, South Dakota, U.S.A.)

Lynn Job is an eight-time American Society of Composers, Authors & Publishers (ASCAP) Concert Music Composition Award recipient—a contemporary American woman composer, author (nominated by her readers for the 2004 Texas State Poet Laureate), amateur archaeologist (Judean Desert, Israel), actress, professor and publisher—making her way onto national and international events by the promotion of peer musicians and poets who consider her **“one of their favorite personal artists.”**

There are many resources for information about composer Lynn Job such as through: Vox Novus (New York); The Fund for Women Artists (San Francisco); Classical-Composers.org (Netherlands); The American Music Center (New York); The National Association of Composers, USA (Los Angeles); The Christian Fellowship of Art Music Composers (Mid-west); SAI Composers Bureau (North Carolina); and her representation company, Buckthorn Studios (Texas); among others.

As a 30-year international community works sponsor and decorated military FEMA liaison (Persian Gulf War), her emotive, serious art resonates at charity events such as the May 2005 California State University and Sacramento Area Musician Council’s benefit for WEAVE *“Women Escaping a Violent Environment,”* (co-composer-in-residence) and, the January 2006 Wisconsin all-star *“Concert for Humanity”* benefit to raise awareness and hurricane funds for *“those grieving and suffering among us.”* She spontaneously dedicated the first night of the four-day *Jubilantly Job! Music Festival*, University of Central Oklahoma (February 7-10, 2003), to the crew of the just-lost Columbia Space Shuttle. As guest composer-in-residence, eighteen sacred and concert works were produced with help by music professionals from both coasts in three concerts affording some great clinics and master classes, and concluding with a blow-out event by guest Maynard Ferguson. Though formally earning the Doctor of Musical Arts degree (Composition/Theory), she is a rugged individualist winning performers and audiences (both in the U.S. and abroad) with a musically audible candor and authenticity full of heart, courage, depth and charisma.

Lynn Job’s catalog is eclectic and growing; certain philosophical and historical-reference works took her years of background research. Styles and genres range from electronic miniatures to rhapsodic, romantic acoustic solos, and from staged musicals to faux-baroque choral pieces. She often embeds original poetry into her notation as featured in master classes and concerts in the U.S., Israel, Czech Republic, Taiwan, Germany, Ireland, England, Australia, France, and on east coast and southwest public radio. Her music has been choreographed for dance in the Galapagos Art Space (Brooklyn) and environs, synchronized to hot air balloon projections in the Königsplatz (Munich), added to films and slides in several black box theatres, and mounted in many installations for 60x60 Project Tours (Vox Novus, New York).

Until 2009, Dr. Job served on the National Advisory Committee for Composition (*The College Music Society*), and chaired the selection committee for the CMS 2007 International Conference, Thailand. She gave several years service to the Alpha Alpha chapter of *Pi Kappa Lambda* (Music Honor Society). She provides articles and peer reviews for various academic journals and holds membership in many arts societies, including “Founding Member” in the *Electronic Music Foundation*. She is a current member of the NEA pool of panelists and taught as adjunct faculty in the North Central Texas College Department of Music. By guidance of The Women’s Philharmonic, Boosey & Hawkes, Papagena Press, Theodore Presser and other publishers, she established *Buckthorn Music Press* (1999) (Dallas/Fort Worth metropolitan). Under her leadership, BMP was unanimously elected for membership in the Music Publishers Association of the U.S. (MPA) at Harry Fox Agency, 2006, and she represented this publisher at the 2007 annual meeting, Manhattan, New York.

Among recent surge of support for her works from professionals as divergent as Ayke Agus (*“Heifetz - As I Knew Him”* Amadeus Press, 2001) to Dana Gioia, Chair of the NEA (**“greatly smitten by the opening lines of her *Wayfarer - Six Degrees of an Abandoned Soul*. They are a beautiful, ritual opening”**), to Anita

Kamien (*Hebrew University & the King David String Ensemble*), to Christoph Wünsch, Chair of the prestigious *Würzburg Days for New Music Festival* (which requested her work), to Frank Heidlberger, editor of *Theoria* and biographer for Hector Berlioz, to Carson Cooman (*Harvard Memorial Church* editions), to Randa Kirshbaum (*Paul Revere Awards* jurist) and all the wide demographics in between, perhaps her gift is best summed up by the Center for Schenkerian Studies: **“Lynn Job is a deep composer of great potential in sacred metaphor and musical myth—a new voice bursting into the world’s soulscape.”**

Meadows School of the Arts (Southern Methodist University) commissioned music for a stage musical (Dallas, 2000). *The American Music Center* (New York, 2001) issued a Composer’s Assistance Grant and featured her work in promotional lectures. *Sigma Alpha Iota Philanthropies, Inc.* chose her from 100 entries to appear at their national *Women Composer’s Showcase* (New Jersey, 2003) and she was thereafter inducted into the *Composers Bureau* (see *Panpipes* Winter 2009). Other national invitations include: the *Christian Fellowship of Art Music Composers* National Conference concert, (Indianapolis, 2002); *“Teaching Poetry: A Symposium for Poets and Teachers,”* open readings, Santa Rosa (2002); several international women composers symposia on both U.S. coasts (1999-2005); and more.

Recent Periodicals/books

A penetrating interview was published by the College Music Society (2005). *Journal of the Living Music Foundation* (Spring 2006) requested her illuminating article: *“Cups with Saucers: Impressionistic Strata within Job’s Mixed Poetics.”* A biography with a full-color section from the commissioned poster/art score & poem *“Anchored in Perath: an apocalypse”* (solo organ, 2006) is in *Notations 21 - an Anthology of Innovative Musical Notation* (New York: Mark Batty Publisher, Theresa Sauer, ed., 2008), along with 167 other composers from around the world. This 40-year retrospective book about graphic notation had gallery exhibits and concerts at the Chelsea Art Museum (New York, 2008) and The Hutchins Gallery (Long Island, 2009), with more on-going.

Released Recordings

Vox Novus double-CDs (New York: “60x60-2005/6,” VN-001; & “60x60-2006/7,” VN-002) featuring 4 years of *60x60 Projects* - also available as ring tones and singles. Now in work: *The New Lullaby Project* (Aaron Larget-Caplan, Boston: 2009-2010); *House of Jatamansi* (Dutch HLM Classics, The Netherlands: 2009-2011); and Buckthorn Records sound track for *Woods Walker* (BMP-71) (Texas: 2009-2010), a mixed-media product release.

Outreach

Lynn Job helped find artifacts for the Israel Museum, Jerusalem - part of the groundbreaking *Judean Desert Exploration and Excavation Project* team at the Dead Sea (1989) (published in *Biblical Archaeology Review* by Patrich and Eisenman). She lectured on her dissertation work *ELATIO: Praises & Prophecies* (1998) (employing Dead Sea Scroll texts within her original oratorio) at Trinity University (2005) and the University of North Texas. Her interests in ethnomusicology helped her assist American exchange students at the *National Taiwan College of Arts* in Taipei/Panchiao (2001).

The University of Mary Hardin-Baylor (2001) published a poem from her growing manuscript—inspired by her poetry residency near the Cliffs of Moher in County Clare, Ireland at *Salmon Publishing* (Spring 1999) (reviewed by Louise East of *The Irish Times*). A new harp, flute/piccolo, and CD soundtrack 10-minute concert piece *“Clare - Ancient Morning,”* also inspired by this residency, is commissioned by the Christy/Davila Duo, New Jersey (coming 2011).

As of Spring 2009, other current projects include commissions from: *The New Lullaby Project* (Cambridge-based concerts, CD, and anthology for solo classical guitar); *Our Savior Episcopal Choir*, Paramus, New Jersey; *King David String Ensemble* (Anita Kamien), Jerusalem; appearances for *Notations 21*; new music for dance, solo strings and orchestra; and the *Vox Novus 2009 60x60 International Tour*. Refer to - www.buckthornstudios.com