

UNIVERSITY OF
WISCONSIN

River Falls

Music and Stage and Screen Arts Department Presents

56th Annual Commissioned Composer Project

Featuring

ALEX SHAPIRO

World Premiere

"FREE"



Thursday,
April 21, 2022
7:30 p.m.

William Abbott
Concert Hall

Program

Celebrate! (2002)

Choirs
Ji Young Lee, piano
Deborah Fristad, conductor

Waltz for a Friend (1980s)

San Nicolas Island (1978)

Blues for Today (1990s)

Caroline Connolly, saxophone
Steve Kenny, trumpet
Scott Mattison, trombone
Gustavo Ibarra, piano
Kailan Brown, drum set
William Parker, guitar
Drew Olson, bass

Kitchen Sync (2021)

New Music Ensemble
Patti Cudd, conductor

Train of Thought (2015)

Allison Erdmann, bass clarinet
Caroline Connolly, baritone saxophone
William Parker, French horn
Haydn McNally, euphonium
Evan Pechacek, trombone
Drew Olson, tuba
Pat O'Keefe, conductor

Evensong Suite (1999)

Prelude
Magnificat
Nunc Dimittas

Lexie Meuers, flute
Jade Gerlach, clarinet
Josie Matti, bassoon
Gustavo Ibarra, piano
Pat O'Keefe, conductor

Tight Squeeze (2013)

Papercut (2010)

Free (2022)

Symphonic Wind Ensemble
Kristin Tjornehoj, conductor

2022 Commissioned Composer



Alex Shapiro

Alex Shapiro (b. New York City, 1962) is known for her genre-blind acoustic and electroacoustic works. Published by her company Activist Music LLC, Shapiro's music is heard daily in concerts and broadcasts across the U.S. and internationally and can be found on over thirty commercially released recordings.

Shapiro began her career scoring for commercial visual media and later established herself in the professional chamber music world. Since composing her first wind band work in 2007, Shapiro has become noted for adventurous electroacoustic pieces for the field at all performance levels and is sought after for her seamless melding of live and recorded sounds, often including striking visual and physical elements. Shapiro uses technology in each aspect

of a commission, from the creation of the music, to “webhearsals” in which she coaches thousands of musicians around the world, to customized, multimedia material delivery web pages, and the public reach of the finished piece through social media.

Shapiro has been a repeat clinician at The Midwest Clinic, and at the Texas Music Educators Association, the British Columbia Music Educators Association, CBDNA, and countless similar conferences and university residencies, speaking about creative uses of technology in concert performance. Among her many published writings are the chapters, *Releasing a Student's Inner Composer* for the 2013 book, *Musicianship: Composing in Band and Orchestra*, and *Reaching Out and Bringing Women In* for the 2020 release, *The Horizon Leans Forward ... Stories of Courage, Strength, and Triumph of Underrepresented Communities in the Wind Band Field*, both for GIA Publications. She also authored an 8,000-word article published in two 2014 journals of the World Association for Symphonic Bands and Ensembles (WASBE) titled, *The e-Frontier: Electroacoustic Music, Multimedia, Education, and Audiences in the Digital World*. Two of Alex's electroacoustic band pieces (*Paper Cut* and *Tight Squeeze*) are included in the GIA book/CD series, *Teaching Music Through Performance in Band*, Volume 10.

Educated at The Juilliard School and Manhattan School of Music, Shapiro is an enthusiastic leader in the new music community and advocates for other artists through speaking appearances, articles, and volunteerism. Since 2014, she has been the symphonic and concert writer member of the Board of Directors of ASCAP, and also serves on the Board of Directors of the ASCAP Foundation and The Aaron Copland Fund for Music. After 21 years in Manhattan and another 24 in Los Angeles, Shapiro relocated in 2007 to Washington state's remote San Juan Island. Shapiro's wildlife photographs, her music, and her holistic approach to a happy life in the arts, can be experienced through social media and her website: www.alexshapiro.org.

Program Notes

by Alex Shapiro

CELEBRATE! (2002)

“Celebrate!” does just that: it rejoices in the significance of music and friendship. Early in my concert music career, I was honored to be asked to compose something special for the University Campus Choir of UCLA in Los Angeles to commemorate their 20th anniversary. I was equally delighted when it was suggested that I write the lyrics as well, and as the piece came together, I reflected on the precious camaraderie developed over the passing of time and shared experiences. This devoted amateur choir has taken to heart the lyrics, “appreciate each moment and appreciate each friend.” I was thrilled to be a part of their celebration.

WALTZ FOR A FRIEND (1980s)

“Waltz for a Friend” was written in the late 1980s as a gift to dear friends upon the birth of their son — my new friend.

SAN NICOLAS ISLAND (1978)

“San Nicolas Island” is actually my first or second jazz tune, written in 1978 when I was 16. It takes its title from one of Southern California’s beautiful Channel Islands off the coast of Santa Barbara where I lived on a sailboat in the harbor in the early 2000s and loved to sail to and camp out at these remote, wild spots.

BLUES FOR TODAY (1990s)

“Blues for Today” was written in the mid-1990s, with no story other than the obvious: while not a 12-bar blues, I was certainly in a mood when the tune came to me. This concert represents the first time it’s been played in public, and I thank the musicians!

KITCHEN SYNC (2021)

I’m not an inspired cook, but I do enjoy the meditative groove of cleaning up after a meal - and listening to the pitches and rhythms barked from bowls, dishes, and cookware that form a chorus of multi-registered clanking in the sink. To me, everything in life has the potential to be a musical instrument! For instance, it was this very household task that resulted in my use of resonant metal mixing bowls filled with a little water, to create an otherworldly live sound effect in my 2014 electroacoustic tone poem for wind ensemble *Liquid Compass*.

The short, percussive blast that is *Kitchen Sync* lands squarely on the other end of the musical spectrum. When I told my husband Dan what the title of this little piece was going to be and how the musicians will rely solely on lots of related utensils and tools as their instruments, he enthusiastically replied, “You should have them play a kitchen sink, too!” I loved the idea but explained that it might be logistically difficult for ensembles to lug a big appliance to the band room or the stage.

Scrolling through Facebook a day later, I stumbled upon a post from my friend Jennifer Jolley, one of the five co-conspirators of *Suite Treats*, a collection of miniature, highly adaptable, fun-to-play pieces for which *Kitchen Sync* was composed. She mentioned something about her piece sporting a prerecorded accompaniment track. My brain lit up. I had designed my little rhythmic offering to work purely acoustically, but suddenly the prospect of an additional version became too tempting to ignore. Now I could include everything and the kitchen sink! Mine and Dan’s, in this case, as can be heard in the accompaniment track.

TRAIN OF THOUGHT (2015)

A year before this piece was even imagined, my Vermont composer friend Dennis Bathory-Kitsz happened to post a short video on Facebook of a neighborhood Amtrak train zipping past his lens and microphone at full speed, horn blaring. There was something hauntingly beautiful about the particular chords and rhythms of that moment and after replaying the clip several times, I sensed that maybe sometime in the future I could make use of these evocative sounds. I asked Dennis to return to the edge of the tracks and collect more audio samples. After cataloguing the pitches and patterns so I could work with them as musical elements, I tucked the edited files away, for an unknown future project.

That project appeared the next year, in the form of a commission from band director and educator Paul Kile for the Cochran Chamber Commissioning Project. They requested a work for a small group of any instruments commonly found in a wind band. Being the underdog-loving gal that I am, rather than include the usual all-stars of flute, clarinet or trumpet, I chose six, much lower-register instruments which deserve more repertoire. And, instead of taking a traditional approach to band instruments which tends — in my own works as well — to enjoy fast and remarkably loud notes whenever possible, I decided to offer these musicians the challenge of playing something moody, slower, and often quiet. The sound of a train summons many different emotions, from anticipation, to regret. Recalling the files I had previously edited, I knew the timbre of this ensemble would be the perfect match. I dedicate the piece to all the heroes of the low-pitched world!

EVENSONG SUITE (1999)

Evensong Suite was commissioned by St. Bede’s Episcopal Church in Mar Vista, Calif., as a modal and very melodic set of six short pieces, each two to three minutes in length. It was composed specifically for an Anglican Evensong service during which each movement precedes or follows a corresponding prayer or reading.

The Prelude opens the Suite in a pastoral mood, with a rising motive to reflect the Ascensiontide occasion for the piece. The Phos Hilaron evokes a slow and quiet glow, mirroring the beauty of the last vesper light of a setting sun. The Magnificat, traditionally the dramatic center of the Evensong service, uses strong opposing motives which refer to the mighty being cast down from their thrones and the meek being lifted up. *Nunc Dimittis* is a pensive lullaby which blossoms into contentment and inner light.

The *Ascendit Deus* was written to encourage generous donations during the Offertory for the Sunday after the Ascension and in celebration of the Savior rising up, so do the lines of the music! Finally, the Postlude begins with a contemplative and noble chorale and makes references to motives and moods from the earlier Prelude and Magnificat, bringing the Suite to an emotional conclusion.

TIGHT SQUEEZE (2013)

Tight Squeeze might best be described by the following suggestion: imagine Arnold Schoenberg, Henry Mancini, and Charlie Parker walking into a techno rave club in Havana. And, staying for at least three minutes.

On the heels of composing *Paper Cut*, which pairs a wind band with not only an electronic track but a ream of printer paper, I knew I wanted to create another even more uptempo, groove-oriented piece that would be fun for fidgety teenagers with the attention spans of diabetic gnats. Okay, even fun for calmer musicians. Unexpectedly, that turned out to feature a 12-tone row theme - possibly the world’s first for high school band, at least this far west of Vienna.

Initially the melody only had eight notes. When I noticed that none repeated themselves, I decided to go for broke, in a tip of the hat to my beloved 90-year old German composition teacher Ursula Mamlok who was a renowned serialist during the earlier years of her career. The only serialism I’ve ever been interested

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Program Notes *continued*

in is granola, but I had a good time with this little tone row, which I paired with a techno-rock-infused percussion groove and electric bass line (yeah, I know, Schoenberg did that first), plus a few Latin rhythms and a hint of jazz. Voila: Electroacoustic Twelve-tone Techno Latin Bebop.

The 12 pitches are first introduced in all their chromatic glory at bars 7-10, and they reappear in different keys throughout the piece. The music, however, is not really in any key at all, since I only think in terms of keys if I'm locked out of my car. And if I were locked out of my car, this is probably the kind of thing I'd be hearing in my head while frantically trying to get back in.

Which leads to the title, which has nothing to do with my car. It has everything to do with a young gull who landed on a rock in front of my desk window as I was finishing this music, with a sizable flounder, uh, floundering in his clamped beak. The rather goofy-looking bird was having a challenging time figuring out how to swallow his windfall. I said to the bird, "Wow, tight squeeze, eh?!" and immediately realized that all these notes that were cramming the score page would soon be squeezing through the musicians' instruments, as snugly as a fat flounder in a gull's mouth. I also realized that talking to birds is pointless; they make lousy conversationalists.

PAPER CUT (2010)

PAPER CUT, composed in 2010. It was the second band piece I'd ever written, and the first electroacoustic band piece composed for middle schoolers. This is what launched me into the band world :-)

FREE (2022; Premiere performance)

One of the best things about being a composer in the 21st century is that there are no stylistic limitations on how we can express ourselves. The freedom to be unconcerned with fitting into any prescribed expectations of others is a gift, and one that's amplified with age and perspective. I happened to complete my 60th solar rotation as I composed this music, and when the piece unexpectedly veered from my intentions stated in its pastoral opening to something with a different kind of energy, I viewed that as a positive metaphor for life, for creativity, and for the joy of becoming old enough to blithely follow one's instincts.

On the opposite end of this emotional spectrum, it was just as I reached the final exuberant phrases of Free that Russia launched its brutal, unconscionable war against the Ukrainian people. Writing such sanguine music to this hideous backdrop intensified my horror for the many victims whose lives only days before were not unlike mine: free. This piece is not a reflection on Ukraine, nor is it about cruelty. However, none of us exists in a bubble, and events in one part of our planet affect everyone, particularly when suffering is involved. May calm and freedom return to all.

Rosters

Concert Choir

Benjamin Kornelis, D.M.A., director

Soprano

Alex Bohacek

Lucia Brown

Jade Gerlach

Sophia Heran

Kayla Huerta

Marissa Kimber

Natalie Maino

Layla Murray

Eva Opseth

Robyn Pfeifer

Ashley Prax

Reed Ritchey

Sophia Santiago

Madeline Ticiu

Emily Udulutch

Bass

Austin Albright

Michael Kerr

Bob Korkowski

Will Parker

Zeb Rivard

Jacob Traynor

Alto

Taylor Anderson

Cassidy DeWitt

Kendall Koll

Kaitlyn Lee

Kat Peine

Bailey Robl

Maggie Wallin

Noelle Wheeldon

Tenor

Kevin Fraley

Tyler Holmes

Leo Klitzke

Patrick Livingston

Jacob Marvets

Scotty Mattison

Marcus Meyer

Kyle Wanous

UWRF Community Chorus

Deborah Fristad, M.A., director

Soprano

Emily Bourget

Bridget Finke

Kendall Koll

Ellen Rominski

Alto

Robin Arneson

Karen McConville

Jody Sather

Marcia Scheurman

Susan Travis

Tenor

Kevin Fraley

Kyle Wanous

Bass

Bill Fristad

David Reilly

Justin Swanson

Jacob Traynor

Brad Wilkinson

Women's Chorus

Benjamin Kornelis, D.M.A., director

Soprano I

Madeline Ford

Sophia Heran

Robyn Pfeifer

Soprano II

Ashley Fettig

Cece Jensen

Ashley Prax

Katie Schauer

Alto

Lizzie Kleist

Kendall Koll

Laurel Lang

Kat Peine

Chamber Ensemble

Mitra Sadeghpour, D.M., director

Austin Albright

Kevin Fraley

MaKayla Haffner

Sophia Hilo

Kayla Huerta

Leo Kiltzke

Kendall Koll

Bob Korkowski

Natalie Maino

Marcus Meyer

Eva Opseth

Zach Opseth

Zeb Rivard

Bailey Robl

Maggie Wallin

Kyle Wanous

New Music Ensemble

Patti Cudd, D.M.A., director

Cassidy DeWitt

Leo Klitzke

Bob Korkowski

Lexie Meuers-Cepress

Brooklyn Mortimer

Kennedy Shackleton

Josiah Vitalis

Alyssa Woodworth

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Rosters *continued*

Symphony Band

Kristin Tjornehoj, Ph.D., director

Piccolo	Bassoon	Horn	Tuba
Lexie Meuers-Cepress	Josie Matti *	William Parker *	Gary Bird
Flute	Laura Passas	Rylee Henjum	Sid Price *
Lexie Meuers-Cepress *	Elaine Baumann	Brynn Hutmacher	Drew Olson
Paige Turner	Alto Saxophone	Denny McGinn	Sophia Heran
Angela McMahon	Kevin Fraley *	Trombone	String Bass
Jacob Juneau	Kennedy Shackleton	Scotty Mattison *	Mike Smith
Oboe	Tenor Saxophone	Evan Pechacek	Piano
Jillian Black	Andrew Castillo	Mark Buchmann	Ji Young Lee
Scott Horton	Baritone Saxophone	Carson McCormick	Percussion
Clarinet	Caroline Connolly	Marsha Pearson	Evan McLean *
Jacob Murphy *	Trumpet	Carl Meincke	Josiah Vitalis
Jade Gerlach	Linda Ness	Euphonium	Cassidy DeWitt
Ash Huseonica	Sam Nesbit *	Haydn McNally	Patti Cudd
Meg Starkey	Julie Bird	Dennis Opland	Maria Olson
Deborah Fristad	Gustavo Ibarra	Tim Erickson	
Bass Clarinet	John Potter		
Carol Halpaus	Patrick Livingston		*Section Leader
Allison Erdmann	Ashley Wiger		



Patti Cudd, Ph. D.M.A.

Patti Cudd is active as a percussion soloist, chamber musician and educator. Cudd is a member of the acclaimed new music ensemble, Zeitgeist. As a champion of the music of the 21st century, she has given concerts and master classes throughout North America, Asia, Europe and South America. She has participated in such festivals as the Bang on a Can Festival at Lincoln Center, ICMC (Greece, UK, China, Netherlands, U.S.), Frau Musica Nova (Cologne, Germany), Mexico City's Ciclo de Percusiones Series, Interactive Arts Performance Series in NYC, NYCEMF, PASIC, SARC (Belfast, Ireland), GRIM

(Marseille, France), The North American New Music Festival (Buffalo, NY), June in Buffalo, Society of Composers, Inc National Conference (Miami, Fla.), Noise in the Library Festival (San Diego, Calif.), SEAMUS, The Mirror of the New (Hawaii), Los Angeles Philharmonic's Green Umbrella Series, Beyond the Pink Festival (LA), New Progressions Series (Baltimore, Md.), Sonic Diasporas, New Music Festival (San Diego, Calif.), Spark Festival of Electronic Music (Minneapolis), Form and the Feminine Voice Festival (LA), Copenhagen Composers' Biennale (Denmark), Nove Hudby Plus Festival in Brno, Czech Republic, Samcheok Music Festival, (Samcheok, Korea), Sokcho Arts Festival (Sokcho, Korea), New Music for Technology (Hanyang University (Seoul, Korea) and the Festival Cultural Zacatecas.

Cudd has worked closely with some of the most innovative composers of our time including Brian Ferneyhough, Morton Feldman, Roger Reynolds, Martin Bresnick, Pauline Oliveros, Jay Aaron Kernis, John Luther Adams, John Zorn, Michael Colgrass, Cort Lippe, Harvey Sollberger, Julia Wolfe, Christian Wolff, Vinko Globokar and Frederic Rzewski.

As a percussion soloist and chamber musician, she has premiered well over 200 new works, and has recorded under the labels Sideband, Hat Hut, Bridge, New World, CRI, Innova, Emf Media and Mode. She recently released on Innova Recordings, a triple solo CD of solo percussion and electronic pieces. Cudd is a Yamaha Performing Artist, an endorser of Sabian Cymbals and a member of the Vic Firth and Black Swamp Education Teams.

Cudd holds a Doctor of Musical Arts Degree specializing in Contemporary Musical Studies from the University of California, San Diego, Master of Music Degree from the State University of New York at Buffalo, undergraduate studies at the University of Wisconsin-River Falls and studied in the soloist class with a Fulbright Scholarship at the Royal Danish Conservatory of Music in Copenhagen, Denmark. Her teachers have included Steven Schick, Jan Williams, Joe Holmquist, Gert Mortensen and Bent Lylloff.

Cudd currently teaches at the University of Wisconsin-River Falls and the College of St. Benedict/St. John's University.

Biographies



Mitra Sadeghpour, D.M.

Mitra Sadeghpour joined the faculty at UW-River Falls in fall 2021 as an artist in residence in voice and choral arts. She holds a doctorate from Indiana University and served as education director for Minnesota Opera for two seasons. She has also had a 20-year career in higher education, teaching voice and opera at University of Northern Iowa, University of Wisconsin-Eau Claire where she was a Maxwell Schoenfeld Distinguished Professor, St. Olaf College, and Luther College. Sadeghpour has served as the national vice president of outreach for the National Association of Teachers of Singing and on the Board and Education

Committee of the National Opera Association. She has also participated in the highly selective Women's Opera Network Mentorship Program and Leadership Intensive, both through Opera America where she has served as co-chair of the Education Forum. An active recitalist, clinician and education consultant, she has taught in a variety of summer opera programs in the United States and in Italy. Her students are teaching and performing nationally and internationally. Originally from Iowa, she lives in St. Paul with her border collie Johnny.



Benjamin Kornelis, D.M.A.

Benjamin Kornelis (b.1963) is a native of Lynden, Washington and holds degrees from Calvin College, Western Washington University, and Michigan State University. After serving for more than 20 years as director of choral activities at Dordt College in Sioux Center, Iowa, he now lives in Minneapolis and serves as director of traditional music at Easter Lutheran Church in Egan, Minn. He has sung with the Grammy-nominated South Dakota Chorale, a professional choral ensemble based in Sioux Falls, and now with Magnum Chorum, MPLS(imPulse), The PopUp Choir, and the Together in Hope Choir

in Minneapolis. His compositions have been published by Augsburg, Boosey & Hawkes, Hal Leonard, Morningstar, MusicSpoke, Sonology, and Walton. He currently serves as the assistant visiting professor of music at UW-River Falls.

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Biographies *continued*



Pat O'Keefe, D.M.A.

Pat O'Keefe is a multifaceted performer who is active and in demand in a wide variety of musical genres. He has performed as a soloist with symphony orchestras and wind ensembles, wailed away for belly dancers, and rocked samba in the streets. He draws upon this multiplicity of experiences and interests in his performances which employ a "superb control of extended techniques," and have been described as "passionate," "explosive," and "breath-stoppingly exquisite." He is currently the woodwind player for the contemporary music ensemble Zeitgeist, based in St. Paul, Minn. With Zeitgeist, he has premiered over 200 new works and has performed throughout the

United States and Europe. O'Keefe has also performed and recorded with other noted new music groups around the country, including ETHEL, California E.A.R. Unit, and Cleveland New Music Associates, and has appeared as a soloist at the ClarinetFest, SEAMUS, Spark!, and the Third Practice festivals. O'Keefe began his career as an orchestral clarinetist, serving as the principal clarinetist for five seasons with the Augusta Symphony in Augusta, Georgia.

Active in the improvised music and world music communities as well, O'Keefe is a founder and co-director of the large improvising ensemble Cherry Spoon Collective, and the electro-acoustic duo Willful Devices (with composer and computer musician Scott Miller). His music making is heavily influenced by the music of other cultures, having studied Turkish music with Turkish Rom clarinetist Selim Sesler, and Brazilian music with master drummer Jorge Alabé. In 2016, he spent time at the National Gugak Center in Seoul studying Korean traditional music, and he also performed at the International Sori Festival in Jeonju, South Korea. He is one of the founding directors of the Brazilian percussion group Batucada do Norte, and appears regularly with the groups Choro Borealis, 113 Composers Collective, and The Maithree Ensemble in the Twin Cities.

O'Keefe holds a B.M. (with Performer's Certificate) from Indiana University, an M.M. (with Academic Honors and Distinction in Performance) from the New England Conservatory, and a D.M.A. from the University of California, San Diego. He has received grants from the Minnesota State Arts Board and the Metropolitan Regional Arts Council, and in 2015, he was awarded a Performing Musician Fellowship from the McKnight Foundation. He currently teaches at the University of Wisconsin-River Falls.



Deborah Fristad, M.A.

Deborah Fristad is an associate lecturer in the Music Department at UW-River Falls where she directs the University Community Chorus, and teaches vocal pedagogy/literature and piano classes for music education majors.

Her teaching career includes vocal, instrumental, and classroom experience at the elementary and secondary levels in Minnesota, Ohio, California, Michigan, and Wisconsin, plus international teaching experience in London, England, and Dusseldorf, Germany. She was twice named Teacher of the Year by her school districts.

Her choirs and soloists consistently received top ratings from state and national adjudicators at festivals. In addition to conducting honor choirs, she has extensive experience as a musical collaborator at the piano for choirs, vocalists, and instrumentalists.

Fristad earned a Bachelor of Arts in music education from St. Catherine University in St. Paul and a Master of Arts in music from The Ohio State University, Columbus, Ohio.

Throughout her career, she has been actively involved with several professional organizations including the National Association for Music Education and American Choral Directors, serving as President of ACDA – Michigan.

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Kristin Tjornehoj, Ph.D.

Kristin Tjornehoj holds a Ph.D. in music education and a M.M. from the University of Minnesota, and a B.M. degree in music education and performance from Luther College, Decorah, Iowa.

She is active as a musician, conductor, educator and speaker which has taken her across the U.S., Canada, China, Czech Republic, England, France, Iceland, Israel, Italy, Scotland, and Switzerland. She maintains a musical life including conducting in both professional and educational settings and is the director of the Symphony Band and St. Croix Valley Symphony Orchestra. Tjornehoj has been active in church music leading the choir at Shepherd of the Valley Lutheran Church for the past 35 years and currently serving as the music director at Bethel Lutheran Church in Hudson.

Dedicated to the creation of new compositions, her credits of commissioned works or premiers by composers includes Joel Blahnick, Todd Coleman, Michael Colgrass, Gregory Fritze, Lars Jansson, Daniel Kallman, David Maslanka, Johan de Meij, Joanne Metcalf, Craig Naylor, David Revill, Michael J. Roy, Jared Spears, Jack Stamp, Michael Torke, Joseph Turrin, Amy Williams, Charles Young, and John Zdechlick.

A participating member in several professional scholarly, music and community organizations, she is committed to serving in leadership for boards/committees throughout the greater St. Croix Valley including ArtReach St. Croix, Hudson Hospital Foundation, Phipps Center for the Arts St. Croix Valley Foundation, and the newly founded Zephyr Theatre.



Steve Kenny

Steve Kenny is active in the Minnesota Jazz community as a performer, composer, and curator. He is a proud UWRF graduate with a master's degree in computer science and an undergraduate minor in music. He is a founding member of 'the illicit sextet,' Group 47, What Would Monk Do? and his own Quartets, and he curates and produces a weekly Saturday Jazz series at kj's hideaway. His latest recording, Quartets, includes original compositions played by four separate ensembles of Twin Cities Jazz musicians, including a Live version of Steve Kenny's Ghost Suite. In 2019 the national Jazz Journalists Association named Kenny as a

Minnesota Jazz Hero for his work in the Jazz community and lifelong devotion to the idiom.

UNIVERSITY OF WISCONSIN **River Falls**

MUSIC AND STAGE AND SCREEN ARTS

University of Wisconsin-River Falls - UW-River Falls is located in the scenic St. Croix Valley of west central Wisconsin, 35 minutes east of Minneapolis/St. Paul. Founded in 1874, UW-River Falls has both historic and contemporary buildings with tree-lined paths and the South Fork of the Kinnickinnic River winding through the 226-acre campus. A member of the University of Wisconsin System, UW-River Falls has an enrollment of approximately 6,000 undergraduate and graduate students.

UW-River Falls Music and Stage and Screen Arts Department - The University of Wisconsin-River Falls Music and Stage and Screen Arts Department offers high-quality programs in music leading to the degrees of Bachelor of Music Education, Bachelor of Arts in Music, Bachelor of Science in Music, as well as music and musical theater minors. UW-River Falls is an accredited institutional member of the National Association of Schools of Music.

Mission Statement - The University of Wisconsin-River Falls Music and Stage and Screen Arts Department has the mission to provide learning experiences that will enable students to become productive in their endeavors and experience diverse educational and cultural opportunities within the university and the global community.

56 Years of Commissioned Composers

1967	Vincent Persichetti	CELEBRATION
1968	Donald Erb	THREE PIECES
1969	Chou Wen-Chung	YUN
1970	Ross Lee Finney	THE REMORSELESS RUSH OF TIME
1971	Barney Childs	WHEN LILACS LAST IN THE DOORYARD BLOOM'D
1972	Mel Powell	SETTING
1973	Stephen Chambers	SKETCHY BLUE BOP AND TONE PRAYERS
1974	William Albright	INTRODUCTION, PASSACAGLIA, AND RONDO CAPRICCIOSO
1975	Henry Brant	A PLAN OF THE AIR
1976	Leslie Bassett	WIND MUSIC
1977	John Cage	QUARTET
1978	Richard Felciano	THE SEASONS
1979	Barbara Kolb	CHROMATIC FANTASY
1980	Edwin London	PSALM OF THESE DAYS V
1981	Stephan Chatman	SCREAMS AND WHIMPERS
1982	Sydney Hodkinson	ALTE LIEBESLIEDER (Book III)
1983	Frederic Rzewski	SATYRICA
1984	Fisher Tull	QUODLIBET
1985	Irwin Bazelon	FOURSCORE
1986	Harold Budd	ODD ANTHEMS AND STILL ROOMS
1987	Morton Feldman	FOR STEFAN WOLPE
1988	Libby Larson	BAC
1989	John Zorn	RUAN LINQYU
1990	Joel Chadabe	JAM
1991	Mary Ellen Childs	IN EACH OTHER'S PRESENCE
1992	Lois V Vierk	PLAIN OF SIX GLACIERS
1993	James Fritschel	COME LET US SOUND WITH MELODY
1994	David Revill	ORENDA
1995	Jennifer Higdon	WILD MAN DANCES
1996	Conrad De Jong	EARTH SONGS
1997	Joseph Turrin	SOUNDINGS
1998	Fred Sturm	RIVERSCAPE
1999	Judith Lang Zaimont	PARALLEL PLAY
2000	Jared Spears	LEGACY
2001	Pauline Oliveros	SOUND PATTERNS AND TROPES
2002	Anthony Braxton	COMPOSITION NO. 307
2003	Christian Wolff	PEACE MARCH 9
2004	Michael Torke	FOUR WHEEL DRIVE
2005	Stephen Paulus	JUBILATE!
2006	John Luther Adams	... and bells remembered ...
2007	Lars Jansson	RIVER FALLS SUITE
2008	Marc Mellits	PRIME
2009	Julia Wolfe	GUARD MY TONGUE
2010	Michael Colgrass	ZULULAND
2011	Conrad De Jong	EARTHSONGS II
2012	Cort Lippe	MUSIC FOR OCTET AND COMPUTER
2013	Fang Man	CONCERTO FOR PIANO, PERCUSSION AND WIND INSTRUMENTS
2014	Guy Klucevsek	LITTLE BIG TOP (SUITE)
2015	Mark Applebaum	CLICKTRACK
2016	Amy Williams	Mise-en-Scène FOR SMALL WIND ENSEMBLE
2017	Jocelyn Hagen	CROWN OF THORNS
2018	Young Jo Lee	ENCOUNTER – VI
2019	Alan Ferber	SECOND WIND
2020	Nirmala Rajasekar	ELEMENTAL SPIRIT: RESPECT & RESPONSIBILITY
2021	Evan Williams	SOUND AN ALARM
2022	Alex Shapiro	FREE