Alex Shapiro

composer

Narrative Biography and C.V.

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685 Spring Street, Suite 226 • Friday Harbor, Washington 98250

Alex Shapiro: Narrative Overview

Here's a personal story about how the happy, sometimes haphazard, musical dots in my life became unexpectedly connected.

I was born in Manhattan in 1962. Growing up, I'd save the money I earned from babysitting to attend everything from opera, ballet, and classical concerts to jazz, rock, and alternative events in equally alternative venues around the city like CBGB's and Studio 54. It was fantastic to be a young musician in New York– especially in the 70's, when standing room tickets at the Metropolitan Opera were $3, and the jazz clubs never checked for I.D.

I started writing music at age nine, and piano lessons came soon after. With a tendency to improvise on my mistakes rather than correct them, what I lacked in a promising future as a concert soloist launched my life as a composer. At fifteen I began composition lessons, enrolling in the ***Mannes College of Music*** summer program and studying with **Leo Edwards** (1977), whose kindness was encouraging. I also took a class in electronic music, unaware how significant those skills would be in my future career. The following two summers (1978, 1979), I was the youngest composition student accepted to the ***Aspen Music School***, and studied with **Michael Czajkowski** and **George Tsontakis**. It was at Aspen that I received my first paid commission: $500 for a brass quartet fanfare, featuring one of the worst tuba lines ever conceived. But the check cleared. I have been working steadily ever since.

In addition to master classes with **Elliott Carter** and **Erich Leinsdorf**, my summers at Aspen also had me participating in workshops with jazz greats **Freddie Hubbard** and **Toshiko Akiyoshi**, and getting to work on the Buchla synthesizer that Morton Subotnick lent his friend Michael Czajkowski for the summer. It was life-changing to be exposed to the professional worlds of classical, jazz, and electronic music while living in a rural setting where, for the first time in my life, I could see the night sky.

It was also at Aspen that I first learned the power of advocacy and activism. Hired at 17 as chorus manager for the world premiere of Peter Schat's opera, *Houdini*, I negotiated with the school's president to ensure every chorus member would be paid something for the unusually long rehearsal hours. The experience of speaking up on behalf of others and affecting change, no matter how modest (I think each singer got 50 bucks), was important. It set the tone for my adulthood, which has been as filled with community service as with new notes on the page.

My subsequent formal education was at ***The Juilliard School*** (1979-1980) as a composition student of **Craig Shuler** and **Bruce Adolphe**. Upon graduating the *Pre-College Division*, I began composition studies at ***Manhattan School of Music*** (1980-1983), studying with **Ursula Mamlok** and **John Corigliano**. While in school, I also worked in commercial music, scoring documentaries for local New York City cable TV and getting my feet wet in the jingle industry under **Roy Eaton**'s tutelage. In 1983 I was hired to score a very, *very* low-budget documentary video in Los Angeles, and (with Corigliano's blessing on the heels of his experience scoring *Altered States*), I left school to begin my career composing film and TV music while fighting legendary traffic gridlock.

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(Narrative, cont'd)

After fifteen years of writing music for mostly unmemorable projects, the joy I felt while composing a chamber orchestra score for a feature film, *Horses and Champions*, led me soon after to decide to shift my career back to concert music. It was 1996, and since leaving conservatory all those staff lines earlier, I had only composed soundtracks. I had no concert music catalog, and knew absolutely no one in the concert music world. But I loved chamber music, so in the face of, well… financial logic, I began writing the music I wanted to hear, found and created opportunities to get those pieces performed, and was lucky to have two early works recorded and commercially released. The combination of pursuing my passion, the advent of the internet, my geeky technical proclivities, my volunteerism with music service organizations, and a grasp of publishing– and, social– concepts from my film music background was fortuitous, and within a couple of years my music was suddenly being performed and recorded in many countries.

In 2007, with my career firmly anchored to my web presence, it dawned on me that I could conduct my music life from anywhere on the globe. Lured by a love of nature and the happy memories of composing in the woods at Aspen as a teenager and as a Fellow at ***The MacDowell Colony*** as an adult, I moved from the disquiet of Los Angeles to Washington State's San Juan Island, a serenely beautiful place devoid of bridges and traffic lights, floating next to the Canadian border. I've written nearly 200 concert works that are sold though a broad network of distributors, and all but two are published by my company, ***Activist Music LLC.***

Until 2008 I wrote solely chamber music, until a wildly unexpected opportunity arose to compose for concert wind band. As other large wind ensemble commissions followed, I decided to pair my newfound love of the power of symphonic band with my lifelong love of combining instruments with prerecorded electronics. I've now composed more electroacoustic wind band pieces— many of which venture into multimedia— than any otherwise sane composer. In 2013, ***Hal Leonard Corporation*** signed what they called a "groundbreaking and pioneering" exclusive print and digital distribution deal with my company for these and other larger works.

I'm very fortunate to work full time writing, producing and publishing my music. When I'm not subjecting friends to insufferable puns on Facebook, I travel around the U.S. speaking at many universities and music events, and giving workshops for colleagues on behalf of ***ASCAP,*** for which I am the elected ***Symphonic & Concert writer member*** of its ***Board of Directors.*** I extol the magic of the web for creating a viable livelihood and genuine relationships, through thoughtful uses of social media and Skype which connect composers with musicians from around the world. I've testified before the FCC on the topic of digital rights, and have published articles about the new digital paradigm, and the philosophy of an abundant approach to a life in music. Quite significantly, I tout the importance and joy of volunteering one's efforts with service organizations, in the firm belief that when we help other artists, we help the arts.

Since moving to this remote, rural island, my career has never been busier. Just as in Aspen when I was sixteen, I'm composing music in a profoundly inspiring natural environment, only with better tuba lines. For this, and so much more, I am grateful. **:::**

Alex Shapiro
San Juan Island, WA
March 2017

Education

Manhattan School of Music (1980-1983) composition student of Ursula Mamlok and John Corigliano
The Juilliard School (1979-1980) composition student of Craig Shuler and Bruce Adolphe
Aspen Music School (1978, 1979) composition student of Michael Czajkowski and George Tsontakis
Mannes College of Music (1977) composition student of Leo Edwards
Piano Studies (1971-1980) student of Marshall Kreisler

Leadership

Board member, Symphonic & Concert writer seat, **ASCAP Board of Directors**, 2014-present
Board member, **The ASCAP Foundation**, 2015-present
Board member, **The Aaron Copland Fund for Music**, 2016-present
Member, Co-chair, **ASCAP Symphonic & Concert Committee**, 2009-present
Member, former Co-chair, **Program Council, New Music USA**, 2014-present
Board member, **University of Washington, Friday Harbor Laboratories**, 2008- present
Member, Alumni Council, **Manhattan School of Music**, 1998-2016
Member, Music Department Advisory Council, **Columbia College**, 2015-present
Member, Distinguished Mentors Council, **Composers Now**, 2015-present
Symphonic & concert music composer representative, **ASCAP Board of Review**, 2010-2014
Board member, **The MacDowell Colony**, 2010-2013
Board member, **American Music Center**, 2009-2011
Board member, **Spring Street International School**, 2008-2010
Board member, **Mladi Chamber Orchestra**, 2005-2007
Board member, **VTEA Advisory Board, Los Angeles City College Music Department**, 2005-2007
President, Board of Directors**, The American Composers Forum of Los Angeles**, 2003-2006
Chair**, Advisory Council, The American Composers Forum of Los Angeles**, 2000-2007
Officer, **Pacific Southern Chapter, The College Music Society**, 1999-2002
Officer, **The National Association of Composers, USA (NACUSA)**, 1998-2002
Chair, Digital Rights Committee, **ASCAP**, 1997
Chair, **SCL/The Hollywood Reporter Film & TV Music Conferences**, 1996-1999
Chair, Public Relations committee, **Women in Film Crystal Awards**, 1993
Board member, **The Institute for First Amendment Studies**, 1992-1994
Vice President, Board member, **The Society of Composers & Lyricists**, 1992-1998
Vice President, Board of Directors, **The ACLU of Southern California**, 1992-1996
Chair, **State & Nat'l Legislative Action Committee, The ACLU of Southern California**, 1991-1996
Co-Founder, **The Clinic Defense Alliance**, 1990-1994

Additional Memberships (selected)

Writer and Publisher member, ASCAP
Mu Phi Epsilon; ACME
Electronic Music Foundation
Society of Composers, Inc.
College Band Directors National Association
National Assn. of Composers, USA (NACUSA)
Voting member, The Recording Academy
Society for Electro-Acoustic Music in the U.S.
International Alliance for Women in Music
The Dominant Club Music Association
The Musicians Club of Women
Chamber Music America

Discography

	Excelsior Cedille Records. Release date: August 2014. *Perpetual Spark*, Fifth House Ensemble.		**An Robert Schumann** Obst P330.30. Release date: February 2010. *Slowly, searching*, Susanne Kessel, piano.
	The Dreams of Birds Delos Records CD D3434. Release date: June 2012. *Intermezzo*, Jenni Olson, bass flute and Marcia Dickstein, harp.		**Below: Music for Low Flutes** Move Records MD3330. Release date: November 2009. *Below*, Peter Sheridan, contrabass flute, Alex Shapiro, electronics.
	Delicate Balance Aucourant Recordings Aurec 1001. Release date: January 2010. *Water Crossing*, F. Gerard Errante, clarinet, Alex Shapiro, electronics.		**Notes From The Kelp** Innova Recordings 683. Release date: October 2007. *Collection of 8 Shapiro chamber works,* 24 artists.
	Solo Rumores Quindecim Recordings 186. Release date: November 2007. *Luvina*, Ana Cervantes, piano.		**Saxtronic Soundscape** Centaur Records 2862. Release date: July 2007. *Desert Tide,* Douglas Masek, soprano saxophone, Alex Shapiro, electronics.
	Atmospheres Tauckay Edizione Musicali. Release date: November 2015. *Water Crossing*, Gianluca Campagnolo, clarinet.		**Trumpet Colors** Crystal Records CD766. Release date: April 2007. *Elegy*, Ismael Betancor, trumpet; José Luis Castillo, piano; Carlos Rivero, cello.
	60 x 60 2005 Vox Novus Records 001. Release date: June 2007. *Unhinged*; Alex Shapiro, electronics.		**Jenni Scott** JS Records. Release date: August 2006. *Shiny Kiss*; Jenni Scott, flute.
	La Discordantia DC Records 0024. Release date: April 2007. *Slip*; Antonio D'Andrea, violin; Maria Clotilde Sieni, harpsichord.		**250 Piano Pieces for Beethoven, Vol. 1** Obst; LC07384; 2-CD set. Release date: October 2016. *Chord History,* Susanne Kessel, piano.
	Everything Beautiful Mark Custom Records 52332-MCD. Release date: November 2016. *Tight Squeeze; Liquid Compass.* DePauw University Band, Craig Paré, conductor.		**Music for Hammers and Sticks** Innova Recordings 630. Release date: February 2005. *At the Abyss*; Teresa McCollough, piano; Thomas Burritt, mallets; Peggy Benkeser, percussion.
	Californian Concert Oehms Classics/WDR OC 534. Release date: February 2006. *For My Father*, from *Piano Suite No. 1: The Resonance of Childhood*; Susanne Kessel, piano.		**Above and Beyond** LAFQ Records 0605. Release date: August 2005. *Bioplasm*; The Los Angeles Flute Quartet: Colleen Carroll, Eileen Holt-Helwig, Lisa-Maree Amos; and Peter Sheridan.
	Coast to Coast Baer Tracks Music 001. Release date: September 2005. *Music for Two Big Instruments*; Alan Baer, tuba; Bradley Haag, piano.		**New American Piano Music** Innova Recordings 552. Release date: May 2001. *Sonata for Piano;* Teresa McCollough, piano.

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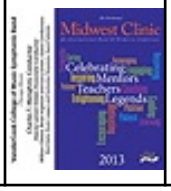
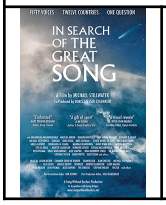
(Discography, cont'd)

	Beck and Call Crystal Records CD846. Release date: December 2005. *Deep*; Carolyn Beck, contrabassoon, Alex Shapiro, electronics. *Of Breath and Touch*; Carolyn Beck, bassoon; Delores Stevens, piano.		**Clariphonia: Music of the 20th Century on Clarinet** Cambria Master Recordings 1125. Release date: June 2001. *Trio for Clarinet, Violin and Piano*; Berkeley Price, clarinet; Nancy Roth, violin; Deon Nielsen Price, piano.
	2011 Midwest Clinic: VanderCook College of Music Symphonic Band Mark Records 9701-MD. Release date: February 2012. *Paper Cut;* VanderCook College of Music Symphonic Band, Charles T. Menghini, conductor.		**2013 Midwest Clinic: VanderCook College of Music Symphonic Band** Mark Records. Release date: February 2014. *Tight Squeeze;* VanderCook College of Music Symphonic Band, Charles T. Menghini, conductor.

Videography

	**In Search of the Great Song** Songs Without Borders. Release date: June 2016. Michael Stillwater, director. *Alex Shapiro: appearance and music.*		**Shining Night: A Portrait of Composer Morten Lauridsen** Songs Without Borders. Release date: November 2014. Michael Stillwater, director. *Alex Shapiro: appearance.*

Guest Lectures, Master Classes, Keynote addresses (selected)

Columbia College 2016

San Francisco Conservatory of Music 2015

Trevecca Nazarene University 2015

Western Washington University 2013

Yale University 2012

University of Southern California 2011

University of Minnesota, 2008, 2009, 2010, 2011

The Ohio State University 2011

Capital University 2010, 2011

San Diego State University 2010

University of Chicago 2009

Philadelphia Music Project 2009

Cornish College of the Arts 2008, 2009

University of Puget Sound 2009

Univ. of California, Santa Barbara 2005, 2006, 2009

McNally Smith College 2009

Univ. of Washington, Friday Harbor Labs 2008

Spring Street International School 2008

University of Arizona, Tempe 2006

Manhattan School of Music 2005

American Composers Forum of Los Angeles 2003

California Institute of the Arts 2003

Sierra College 2003

Santa Clara University 2003

California State University Sacramento 2003

California State University, Fullerton 2002

Fullerton College 2002

Los Angeles High School of the Arts 2001, 2002

Residencies

2017 Composer-in-Residence, **University of Hawai'i**
2016 Composer-in-Residence, **Roosevelt University**
2016 Composer-in-Residence, **University of Montana**
2016 Composer-in-Residence, **The Wyoming Festival**
2015 Guest Composer, **University of British Columbia Wind Conducting Symposium**
2015 Guest Composer, **University of Hawai'i**
2015 Composer-in-Residence, **Fort Hays State University**
2014 Composer-in-Residence, **New York State School Music Association (NYSSMA)**
2014 Composer-in-Residence, **State University of New York, Fredonia**
2014 Composer-in-Residence, **Western Washington University**
2014 Composer-in-Residence, **Carthage College**
2014 Composer-in-Residence, **University of Missouri-Kansas City**
2014 Composer-in-Residence, **St. George's School, Vancouver, Canada**
2013 Composer-in-Residence, **Southern Oregon University**
2013 Composer-in-Residence, ***Festival of Contemporary American Music,* Washington State Univ.**
2012 Composer-in-Residence, ***New Frontiers Music Festival,* University of Wyoming**
2012 Composer-in-Residence, ***Kingston High School, Washington***
2011 Composer-in-Residence, ***Symphonic Voyages,* Celebrity Cruises Classical Music Cruise**
2011 Composer-in-Residence, ***Aries Composers Festival,* Colorado State University**
2011 Composer-in-Residence, ***Athena New Music Festival,* Murray State University**
2010 Composer-in-Residence, ***NOW New Music Festival,* Capital University**
2010 Guest Composer, ***Vashon Island Chamber Music Festival,*** Washington
2010 Guest Composer, ***Music in the Mountains Festival,*** California
2006 Guest Composer and Festival Moderator, **Santa Clara University *New Music Festival***
2006 Keynote Speaker, **Society of Composers, Inc. *National Conference***
2006 Guest Composer, ***Voices on the Edge New Music Festival,* Calif. State Univ. at Fullerton**
2004 Composer-in-Residence and Festival Moderator, **The Walden School**
2003 Guest Composer and Speaker, ***Festival of New American Music,* Sacramento State University**
2001 Guest Composer, ***Bowling Green New Music Festival,* Bowling Green State University**
2000-2003 Composer-in-Residence, ***University Campus Choir,*** Los Angeles, CA

Awards, Honors, and Fellowships

2011 Recipient, National Award of Merit, **Mu Phi Epsilon**
2009 MET Creative Connections Award, *Second Life Music Academy OnLive show,* **Meet the Composer**
2008 Award for *Slip,* **Aliénor Prize, International Harpsichord Composition Competition**
2007 Elected to **ACME**, **Mu Phi Epsilon**
2005 and 2003 Subito Award for *Music for Two Big Instruments,* and *Current Events*,
The American Composers Forum
2005 Composers Award for *Bioplasm*, **Music Teachers National Association**
2004 California MTNA Commissioned Composer Award, **Calif. Assn. of Professional Music Teachers**
2003 Alpha Chi Omega Foundation Fellow, **The MacDowell Colony**
2003 Best Original Composition Award for *At the Abyss*, **Mu Phi Epsilon**
2003 Award for *Current Events,* **The American Music Center**
2002 Distinguished Service Award, **The American Composers Forum**
2001 Award for *Of Bow and Touch,* **The International Society of Bassists**
2000 Artist Fellowship Award for the Performing Arts, **The California Arts Council**
2000 Artists Award for *Re:pair for Flute and Bassoon,* **Mu Phi Epsilon**
1998-2017 **ASCAP Plus Awards**

Published Essays, Articles and Interviews (selected)

Notes from the Kelp; 2006-present; author
WASBE World; 2014; author, "The e-Frontier: Music, Multimedia, Education, and Audiences in the Digital World"
Teaching Music Through Performance in Band; GIA Publications; 2014; book/CD featuring *Paper Cut* and *Tight Squeeze*
Musicianship: Composing in Band and Orchestra; GIA Publications; 2013; author, "Releasing a Student's Inner Composer"
New Music Box; Frank J. Oteri, editor; 2005, 2006, 2007, 2008, 2009, 2010, 2016; author
Sandow; Greg Sandow, editor; 2013; guest contributor
Composers and Schools in Concert, Lisa Oman, editor; 2011; profile article
ArtsJournal; Douglas McLennan, editor; 2010; author
Sounding Board*;* The American Composers Forum; 2005, 2006, 2008, 2010; author
Federal Communications Commission; 2009; panel hearing testimony
Mind the Gap; Molly Sheridan, editor; 2009; author
Chamber Music magazine, *American Composer*, Kyle Gann series, Ellen Goldensohn, editor; 2008; profile article
Tokafi, 2006, 2008; interviews
Vegetarian Times, 2008; interview
Veg News, 2008; interview
Islands Sound, 2008; author
Adaptistration, ***Take a Friend to the Orchestra,*** 2006; author
Sequenza21, 2005 to 2012; author
Journal of the International Alliance for Women in Music, 2005; author
The Society for Electro-Acoustic Music, U.S., 2005; profile article
New Music Forum, 2003; interview
Pan Pipes; Sigma Alpha Iota, 2002; profile article
The Triangle; Mu Phi Epsilon, 2002, 2008; profile articles
Composer/USA; NACUSA, 2002; profile article
Malibu Surfside News, 2001; profile article
Music & Vision Magazine, 2001; profile article
The Score; The Society of Composers & Lyricists, 1993-1998; author
Film & TV Music Special Issues; The Hollywood Reporter, 1994; 1995; profile articles

Panelist and Judging services (selected)

The Grammy Awards
The Aaron Copland Fund for Music
The MacDowell Colony
Local Sightings Film Festival
Aliénor Prize, International Harpsichord Composition Competition
SEAMUS Festival
The American Composers Forum NextNotes Program
Meet the Composer Creative Connections Awards
Music Teachers Association of California Piano Competition
The McKnight Foundation Artist Fellowship Award
Sacramento State University Graduate Composition Competition

Public Speaking, Event Moderating, Broadcasts (selected)

Profile, *Composers Datebook,* syndicated radio series, 2017
Guest, 1 Track podcast, 2017
Guest, *Music Publishing Podcast,* 2016
Guest, *Composer on Fire/The Portfolio Composer,* two episode podcast, 2016
Clinician, *Texas Music Educators Association,* San Antonio, TX, 2014
Clinician, *The Midwest Band and Orchestra Clinic,* Chicago, IL, 2013
Guest, *Soundnotion,* video podcast, 2013
Artist Fellow Ambassador for ***The MacDowell Colony,*** Havana, Cuba, 2012
Guest, Swedish Radio, ***New York Series, with Birgitta Tollan***, 2012
Guest, WPRB-FM Princeton, NJ, ***Classical Discoveries, with Marvin Rosen***, 2012
Composer-in-Residence and Emcee, *Symphonic Voyages,*
Celebrity Cruises Classical Music Cruise, 2011
Presenter, *Chamber Music America First Tuesdays Workshop*, New York, NY, 2010
Speaker, *NETMCDO Conference,* New York, NY, 2010
Keynote speaker, *Soroptimist International,* Friday Harbor, WA, 2010
Speaker, *Minnesota Orchestra Composer Institute,* Minneapolis, MN, 2009, 2010, 2012
Lecturer, **ASCAP *Composer Career Workshops*,** Philadelphia, PA, 2009; Chicago, IL, 2009;
San Diego, CA, 2010; Los Angeles, CA, 2010 and 2011; Fort Collins, CO, 2011; New York, NY, 2011;
New Haven, CT, 2012, Bellingham, WA, 2013; San Francisco, CA, 2015;
Nashville, TN, 2015
Speaker, **ASCAP *I Create Music* Expo,** Los Angeles, CA, 2006, 2007, 2008, 2009, 2010, 2011,
2014, 2016, 2017
Speaker, Federal Communications Commission *Public Hearing on Broadband Access,*
Washington, D.C., 2009
Speaker, *Making Music Work workshops,* St. Paul, MN, 2009
Speaker, *Chamber Music America Conference*, New York City, NY, 2006, 2009
Moderator, Los Angeles *Composers Salons*, American Composers Forum of Los Angeles,
2000- present; conducted live on-stage interviews with over 100 composers
Speaker, Moderator, *National Performing Arts Convention*, Denver, CO, 2008
Guest, WITF-FM Harrisburg, PA, ***Composing Thoughts with John Clare***, 2008
Guest, Second Life Cable TV Network, ***Music Academy Online***, 2008, 2009
Featured artist, *ASCAP Audio Portrait*, 2008
Featured artist, *Behind the Beat*, 2008
Featured guest Speaker, *Center for Cultural Innovation*, Los Angeles, CA, 2007
Guest, KCSN-FM Los Angeles, CA, ***The Audition Booth with Martin Perlich***, 2007
Moderator, *Composer to Composer* interviews, American Composer Forum of Los Angeles,
at Walt Disney Concert Hall, with: Gavin Bryars (2003), Steve Reich (2004), Don Davis (2005),
Billy Childs (2005), Christopher Rouse (2007)
Keynote speaker, Society of Composers, Inc. *National Conference*, Tempe, Arizona, 2006
Featured guest, *American Music Makers*, one-hour U.S. syndicated Public Radio show, 2006
Moderator, *New Music Festival*, Santa Clara University, Santa Clara, CA, 2006
Featured artist, *Measure for Measure*, podcast with Philip Blackburn
for the American Composers Forum, 2006
Featured guest, *My Auditions*, interactive month-long web chat, 2006
Speaker, *Voices on the Edge New Music Festival,* Cal State University, Fullerton, CA, 2006
Moderator, *Mladi Chamber series concert*, Los Angeles, CA, 2005, 2006

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(Public speaking, cont'd)

Speaker, *Los Angeles Philharmonic*, *First Nights* series,
Steven Stucky Second Concerto for Orchestra premiere, at Walt Disney Concert Hall, 2004
Guest, WGDR-FM Vermont ***Kalvos & Damian's New Music Bazaar***, 2004
Moderator, ***Music Business Chops Workshop***, Los Angeles, CA,2004
Guest, NPR, ***Theme and Variations*** with Will Everett, 2004
Moderator, *The Virtuoso Soloist in Film Music*, presented by The Society of Composers & Lyricists at Paramount Pictures Studio, with guests Joshua Bell, Ralph Grierson and Eric Rigler, Los Angeles, CA, 2004
Moderator, *Launching Your Film Scoring Career*, presented by The Society of Composers & Lyricists and The American Composers Forum of Los Angeles, Los Angeles, CA, 2004
Guest, KXLU-FM Los Angeles , CA, ***Trilogy***, 2000
Speaker, *Business Tools for Composers workshop*, The American Composers Forum, Los Angeles, CA, 2003
Speaker, *The International Alliance of Women in Music International Congress*, London, England, 1997
Guest, KPFK-FM Los Angeles, CA, ***For the Record*** with Samm Brown, 1997
Speaker, *Grammy® in the Schools*, National Association of Recording Arts and Sciences (NARAS), Los Angeles, CA,1995
Speaker, *The Film Music Society*, Los Angeles, CA, 1994
Guest, KPFK-FM Los Angeles ***Music of the Americas*** with Jeannie Pool, Los Angeles, CA, 1996
Speaker, Moderator, The Society of Composers & Lyricists, Los Angeles, CA, 1993-2005

Additional related public speaking experience:

- **Lobbying** in Washington D.C., California and Washington State (1990-present):
  - visits to numerous elected officials, on copyright and civil liberties issues

- **Testifying** in Washington D.C. (2009):
  - as an invited speaker on a Federal Communications Commission (FCC) panel hearing on broadband access and piracy

- **Speaking** in formal public debates (1991-1996)
  - on radio, television, and to live audiences, as a spokesperson of the ACLU and other civil liberties organizations

- **Producing** professional conferences
  - Chairperson and speaker at four *State of the Art Film & Television Music Conferences* with The Hollywood Reporter and the Society of Composers & Lyricists (1994-1997)
  - Chairperson and speaker at two *State and National Legislative Conferences* for the ACLU of Southern California (1991, 1992)

Commissions (selected)

Arcana Planet, piano and electronic soundscape; by Michael Tierra, 2017
Moment, wind band and electronic soundscape; by Composers & Schools in Concert, 2016
Rock Music, wind band, rocks, and electronic soundscape; by Patrick Marsh Middle School, 2016
Train of Thought, wind sextet and electronic soundscape; by Cochran Commissioning Project, 2016
Because I Am, SSAA choir and piano; by Joseph Ohrt and West Buck Choir, 2015
Slippery, flute and guitar; by Bas Duo, 2015
Lights Out, wind band and electronic soundscape; by Composers & Schools in Concert, 2015
Clemson University Tiger Band Entry Music, Jumbotron stadium video; by Mark Spede, 2015
Arcana, solo piano; by Michael Tierra, 2014
Three Insanities, viola and harpsichord; by Sherwin Abrams, 2014
Liquid Compass, symphonic wind band and electronic soundscape; by Carthage College, 2014
Chord History, piano; by Susanne Kessel, 2014
Tight Squeeze, wind band and electronic soundscape; by Composers & Schools in Concert, 2013
Kettle Brew, timpani, percussion and electronic soundscape; by Washington State University, 2013
Perpetual Spark, flute/piccolo, violin, viola, cello, double bass and piano; by Sherwin Abrams, 2011
Of Song and Touch, for euphonium and piano; by Robert Benton, 2011
Spark, piano; by Sherwin Abrams, 2011
Intermezzo for Bass Flute and Piano, by Jenni Olson, 2011
Immersion; symphonic wind band and electronic soundscape; by U. of Minnesota, Yale University, Ohio State University, Encore Wind Ensemble, Rosemount High School, U. of Wisconsin-Whitewater, U. of British Columbia, 2010
Unabashedly More, flute/piccolo, clarinet, violin, viola, cello and piano; by Lunatics at Large, 2010
Paper Cut, concert wind band, printer paper, elec. soundscape; by the American Composers Forum, 2010
Elegiac, clarinet, cello and piano; by Chamber Music San Juans and Carolyn Haugen, 2010
Slowly, searching, piano; by Susanne Kessel, 2009
Archipelago, string qt., double bass, woodwind quintet and piano; by the Norton Concert Series, 2010
Below, contrabass flute and electronic soundscape; by Peter Sheridan, 2008
Homecoming, symphonic wind band; by Major Tod Addison and the U.S. Army TRADOC Band, 2008
Luvina, piano; by Ana Cervantes, 2007
Unabashedly, flute/piccolo, violin, cello and piano; by Chamber Music Palisades, 2006
Music for Four Big Instruments, tuba, piano, dbl bs, drumset; by Steve Dillon and Gerhard Meinl, 2006
Evolve, electric viola and electronic soundscape; by Martha Mooke 2006
Chakra Suite, 32-string veena, tabla, guitar, elec. soundscape; by Thakur Chakrapani Singh, 2005
Desert Tide, soprano saxophone and electronic soundscape, by Douglas Masek, 2005
Vista, violin and electronics; by Antonio D'Andrea, 2005
Elegy, trumpet, cello and piano; by The Orenunn Trio, 2004
Deep, contrabassoon and electronic soundscape; by Carolyn Beck, 2004
Bioplasm, flute quartet; by California Assn. of Professional Music Teachers, 2004
Desert Passage, tenor saxophone, violin and piano; by The Cleveland Duo, 2003
Current Events, string quintet; by Pacific Serenades, 2003
At the Abyss, piano, marimba, vibraphone, percussion; by Teresa McCollough/Santa Clara Univ., 2003
Water Crossing, clarinet and electronic soundscape; by F. Gerard Errante, 2002

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(Commissions, cont'd)

Celebrate!, SATB choir and piano; by University Campus Choir, 2002
Re:pair, flute and oboe; by Mu Phi Epsilon, 2002
Slip, violin and harpsichord; by Robin Lorentz and Kathleen McIntosh, 2001
Desert Waves, 5-string electric violin and electronic soundscape; by Sabrina Berger, 2001
Music for Two Big Instruments, tuba and piano; by Norman Pearson, 2000
Re:pair, two baroque or modern flutes; by Tom Moore and Laura Ronai, 2000
Of Breath and Touch, bassoon and piano; by Carolyn Beck, 1999
Evensong Suite, flute, clarinet, bassoon and piano; by St. Bede's Episcopal Church, 1999
Shiny Kiss, solo flute; by Chelsea Czuchra, 1999
Journey, 5-string electric violin and electronic soundscape; by Mary Lou Newmark, 1999
Transplant, organ; by Frances Nobert, 1999
Intermezzo for Clarinet and Harp, by Chanté Duo, 1998
Trio for Clarinet, Violin and Piano, by Bronwen Jones, 1998

Upon leaving conservatory and until 1998, Ms. Shapiro composed solely for commercial media.