



COLLEGE OF MUSIC

University of North Texas
College of Music

Senior Recital | Thursday, April 2, 2026 | 8:00 p.m. | Lab West

Todd Kiefer, jazz drumset
Anthony Schneider, jazz guitar
Aiden Friar, piano*
Marco Salazar, bass

View from Moscow (c. 2006)* Kurt Rosenwinkel
(b. 1970)

Aidan Schwarz, tenor saxophone

Coisa Feita (1982)* João Bosco (b. 1946),
Aldir Blanc (1946–2020),
Paulo Emilio (1941–1990)
arr. Anthony Schneider,
Todd Kiefer

Luke Bielfeldt, voice

In the Shadow of the Valley (1998) Bing Nathan (n.d.)
Raun Burnham (1944–2024)
arr. Anthony Schneider

Sister Cheryl/Birdlike (1982/1962)* Tony Williams (1945–1997),
Freddie Hubbard (1938–2008)
arr. Todd Kiefer

Aidan Schwarz, tenor saxophone
Finn Sullivan, trumpet

Arrows and Loops (2010) Ari Hoenig
(b. 1973)
arr. Todd Kiefer

Chris Curtis, finger cymbals

Program four hundred fifty-nine of the 2025–2026 season
Photography and videography are prohibited

Program Notes

View from Moscow:

One day in 2024, I decided to pick a random jazz album that I would exclusively listen to for one month. I chose Kurt Rosenwinkel's live album, *The Remedy*, which features this song. I was trying to see if an artist I had never listened to could influence my playing purely through listening. Kurt Rosenwinkel's music perfectly blends the strange and the earthy in a way that holds power and carries weight. He described the song as the "determination of the Russian soul amidst bleak landscapes." The necessity of the music and the players shows the inimitable self above the causal chains that overwhelm. When it was all said and done, I am not sure if anything changed in my playing; however, the understanding of my own life has improved because of his music.

-Anthony

Coisa Feita:

Despite being friends since Freshman year, we didn't learn until just last semester that we both were fans of João Bosco's music. In fact, the conversation about his music was prompted by Anthony sending Todd an obscure video of a cover of one of his songs at around 11 PM on a school night. Because both of us were already familiar with this song, we thought this would be the perfect piece to honor the legacy of both João Bosco and Brazilian Jazz in general.

-Todd and Anthony

In the Shadow of the Valley:

Both Todd and I were pushed to play Jazz music from our shared exposure to Fallout: New Vegas. This song is featured on the game radio as you travel an apocalyptic desert, pretending to be somebody you're not in familiar places you've never been. While more of a western swing song, it represents those feelings of exploration we will carry into the future of our lives.

-Anthony Sister

Cheryl/Birdlike:

In April of 2023, I had the privilege of helping Professor Davis interview Gregg Bissonette, who has not only collaborated with some of the biggest names in music and is an alumnus of UNT, but he was also a student of the great Tony Williams. In the interview, Gregg touched on how Tony was always trying to combine different styles of music into his playing and original music, most prominently rock and jazz. Coming from a musically eclectic background, I found that Tony's objective to synergize these two together really resonated with me. It wouldn't be until about a year and a half until I took a deep dive into studying his artistry, but after doing so, I can confidently say that Tony Williams is my all time favorite drummer. Sister Cheryl is the song that his bandmates played at his funeral in February of 1997 after his untimely death at 51, so I felt as if it was the most appropriate song to honor his legacy. Birdlike, however, is a tune I chose as a contrast to the former, to showcase the more aggressive side of his playing that he's more well known for.

-Todd

Arrows and Loops:

I have always found it interesting how life has ways of coalescing different aspects of itself together in a way that makes you think, "How did we get here?" One of these syntheses of circumstances over the course of my time here is my discovery of and my engagement with Carnatic music, or the traditional music of South India. All in one semester, my friends Evan Bahm and Max Rubenstein Miller had asked me to play drumset for the South Indian Percussion ensemble, I would study Carnatic rhythmic concepts with Professor Sriji, and would learn about the history and basic melodic concepts of Carnatic music in my Music Cultures class. These three things quickly led to my fascination with the art form, as it was something that was both so unfamiliar yet surprisingly similar to what music I had enjoyed in the past (which, fun fact, inspired me to write a paper that compared Carnatic music and Progressive Metal that semester as well).

This is Ari Hoenig's "Arrows and Loops" arranged as a Thilana in Raga Sindu Bhairavi.

I would like to give special thanks to Professor Poovalur Sriji and Thanmayee Krishnamurthy for granting me the knowledge necessary for composing within the Carnatic style.

-Todd