

# Who's Who: Composers of World Premieres and Recent Works

**MARC APFELSTADT** is Assistant Professor of Bassoon and Technology at the University of North Carolina-Greensboro. He holds a DMA from the University of Wisconsin-Madison and serves as chairman of the Gillet Competition for the IDRS. His mature compositional style reflects an eclectic blend of free atonality, modality, and jazz influences, and most of his compositions are chamber works involving MIDI or electronically modified sounds.

**HENK BADINGS** taught himself composition and theory. As a student in paleontology and geology at the Technical University in Delft in the Netherlands, he studied composition with Pijper who stimulated him to write his prize-winning First Symphony bringing international recognition in 1930. Badings' prolific output includes ballets, concertos, 14 symphonies, choral music, and many instrumental works. Other double reed music besides the world premiere of his woodwind trio heard at this conference includes the **Double Concerto for Bassoon and Contrabassoon** written in 1963.

**ZAMIR BAVEL**, a native of Israel, is Professor of Computer Science at the University of Kansas, Lawrence. He came to the United States in 1952. A member of a musical family, he began the violin at the age of four and composing at age seven. His composition teachers include Boskovitch, Ben-Haim, and Roy Harris. Bavel, with a doctorate in mathematics, holds several other degrees. Those in music were earned from the Shulamit Conservatory of Music and Southern Illinois University.

**MARK BIGGAM** is a native of North Carolina, who presently resides in Cleveland, Ohio. His studies have been at the North Carolina School of the Arts and Cincinnati College Conservatory of Music in oboe performance. He has spent the last few years as a freelance oboist in North Carolina. From 1988-1989 he provided piano reductions for the Bach A *Major oboe d'amore* concerto, BWV 1055 and various sinfonias for **Bärenreiter** Verlag. He began composing in 1990 and his works include a set of songs for oboe, soprano and piano, and English horn sonata, and other character pieces. He is presently composing a piece for oboe d'amore, piano and strings. Future plans for double reed music include choral works and school concerts.

**GILMAN COLLIER** currently makes his home in Oakhurst, New Jersey. Collier has studied composition with Paul Hindemith, Walter Piston, and Bohoslav Martinu. His two movement 1974 **Sonata for English Horn and Piano** like most of his

approximately fifty extant works, never strays far from tonality, although there is often a modal flavor to the work. The first movement is a theme and variations based on a theme in dorian mode. The second movement is a rondo, with the theme of the first movement returning in cyclic fashion at the end.

**WARREN CYTRON** began his musical life performing with a jazz ensemble, touring the U.S. and Europe, and composing for the group. He later studied composition with Stefan Wolpe, and earned degrees from C. W. Post College of Long Island University. Invited by Pierre Boulez to study at the Internationale Ferienkurse in Darmstadt in 1968, Cytron took classes with Stockhausen, Ligeti and Palme. While teaching music in New York City during the 1970's Cytron co-founded and managed three organizations that sponsored performances of new works by young composers. Warren Cytron's instrumental and vocal works have been performed and broadcast in the U.S., Western Europe and the Middle East. He has taught at C. W. Post College, and received many composition awards. His works are published by McGinnis & Marx Music Publishers. He is presently on the staff of the Library of Congress.

**RICHARD FELCIANO**, a native of California, holds degrees from Mills College, the Paris Conservatory and the University of Iowa. His principal teachers of composition were Darius Milhaud, with whom he worked in Paris, and Luigi Dallapiccola, with whom he studied privately during a year in Florence. He has held numerous grants and awards and has been cited for distinguished achievement by the American Academy of Arts and Letters. Currently, Mr. Felciano is a San Francisco composer who teaches at the University of California, Berkeley.

**BERNHARD HEIDEN**, born in Frankfurt am Main in 1910, received his musical training at the Hochschule für Musik in Berlin where he studied with Paul Hindemith from 1929 until 1933. In 1935 he came to the United States and settled in Detroit where he was active as composer, arranger and teacher. In 1942 he founded and conducted the Detroit Chamber Orchestra. During World War II he served as Assistant Band Master with the 445th Army Service Forces. He received his MA degree in Musicology from Cornell University in 1946 and in the same year joined the faculty of the Indiana University School of Music where he served as Professor of Music and longtime Chairman of the Composition Department until his retirement as Professor

Emeritus in 1981. Mr. Heiden is the recipient of numerous prizes, grants and commissions, including the Mendelssohn Prize (1933), Fine Arts Quartet Composition Award (1951), a Guggenheim Fellowship (1966), grants from the Fromm Foundation, the National Endowment for the Arts and "Meet the Composer"; his most recent commissions are from the International Horn Society, the International Trumpet Guild and the National Association of College Wind and Percussion Instructors. His works have been performed by the Detroit, Chicago, Cleveland, Pittsburgh, Rochester, and Saint Louis Symphony Orchestras, the New York Philharmonic and Radio Diffusion, Paris, the Budapest Quartet, Beau Arts Trio, New York Woodwind Quintet, and Los Angeles Brass. His opera "The Darkened City" received two productions by the Indiana University Opera Theatre.

**HAROLD LAUDENSLAGER** was a member of the violin section of the Detroit Symphony Orchestra for 20 years. Concertato **Contra** for Contrabassoon and Orchestra was completed in 1965 prior to Mr. Laudenslager's untimely death in 1971. Serving as Instructor for the Navy School of Music during World War II, he gained performance expertise on Trombone and Baritone. This practical background gave him the ability to write easily for the different choirs of the orchestra. His catalog of works are listed as Piano, Vocal, Choral, Solo Works, Solo with orchestra, chamber music and Orchestral Music. **Concertato Contra** was copied in 1988 by the librarian of the Chicago Symphony, Walter Horban, who arranged the piano reduction heard today.

**RAYMOND LUEDEKE** received commissions from the major orchestras in Canada, the Canada Council, the Ontario Arts Council and universities in the United States. He has won composition prizes from the International Horn Society and the Percussive Arts Society and has recordings of his works on First Edition and Crystal Records. He was born in New York City and is Associate Principal Clarinet of the Toronto Symphony.

**JOHN MARVIN** is currently a member of the faculty at The Evergreen State College in Olympia, Washington, where he combines his interests in the sciences and in music by teaching interdisciplinary courses. New works of his that were written and premiered at Evergreen include pieces for modern dance and a nocturne for baritone and piano quintet. He has recently completed an English horn concerto for Julie Ann Giaebassi who premiered his **5 Places for**

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*English Horn and Piano* in 1989. Mr. Marvin has also written various solo pieces for wind instruments, *songs*, a piano trio movement and a wind octet. He is largely self-taught in musical composition, although he studied briefly with Stefans Grove of the Peabody Conservatory. His performance background includes many years as a free-lance oboist and English hornist in Baltimore and WashingtonDC.

**OSKAR MORAWETZ** was born in Czechoslovakia in 1917. He moved to Canada in 1940. His orchestral works have been programmed in North and South America, Europe, Australia, and Asia by over 130 orchestras by conductors such as Mchh, Ozawa, Kubclik, Boult, Steinberg, Mackeras, and Masur. His piano works have been recorded by Glenn Gould and Sirkusny. Among his most highly regarded works is his "Memorial to Martin Luther King" for solo cello and orchestra commissioned by Rostropovitch and recorded by Nelsova. It was recently performed by Yo Yo Ma in Boston and by the Cleveland Orchestra under Masur. He wrote sonatas for nearly all wind instruments including oboe sonata performed many times in the U.S. by John Mack and Peter Bowman. The bassoon sonata performed at this conference is published by Oxford University Press.

**ROBERT MUELLER** is on the faculty at the University of Arkansas, where he teaches composition, theory and piano, and is coordinator of the annual Arkansas Composers Weekend. His music has been performed nationwide by several orchestras, including the Cincinnati Symphony, the Bozeman Symphony, the Great Falls Symphony, the North Arkansas Symphony, the Jackson (TN) Symphony, and the Western Pennsylvania Youth Symphony. Several music festivals have programmed his music, including the Bowling Green New Music Festival, the Southwest Contemporary Music Festival and Conference, the Music Festival of Arkansas, the Society of Composers conferences and the College Music Society conference. Dr. Mueller has been the winner of numerous awards, prizes and commissions, including several ASCAP awards, an American Music Center Grant, prizes from the Lansing Symphony, Cincinnati Symphony, Jackson (TN) Symphony, Montana Orchestra Association, Ohio Federation of Music Clubs and Bowling Green Liturgical Arts Society, and commissions from the Quawpaw String Quartet, MTNA and several private individuals. Dr. Mueller holds degrees from the Cincinnati College-Conservatory of Music, Bowling Green State University and Northern Michigan University, and he has studied composition with Jonathan Kramer,

Joel Hoffman, Allen Sapp, Darrell Handel, Earle Brown, Frederic Rzewski, Marilyn Shrude, Burton Berman and F. Stephen Errante. His music has been recorded on the Contemporary Record Society label.

**VAZGEN MURADIAN** is the only composer in music literature who has written concertos for all classical and many lesser known instruments. So far, he has written 62 concertos for 35 different instruments. All of his concertos are written in Sonata form. Concertos for double reed instruments include the Oboe Concerto, Op 25 *English horn Concerto Op 80, Bassoon Concerto, Op 5 . . and Contrabassoon Concerto Op 86*. Coming October 13 on occasion of Muradian's 70th birthday, the Chicago Chamber Orchestra with music director Dieter Kober will celebrate the birthday with an "All Muradian" program, where Ms. Susan Nigro will perform his Contrabassoon *Concerto, Op. 86*.

**BAIN MURRAY** is Head of the Theory/Composition Division at Cleveland State University. He studied composition with Nadia Boulanger, Walter Piston and Randall Thompson. Murray's fascination with Mary Stuart culminated in a premier of his opera, *Mary Stuart, A Queen Betrayed* at Cleveland State University in Spring, 1991.

**THELDON MYERS** joined the Music Department faculty of Towson State University in 1963, where he teaches theory and composition. His studies have been at Northern Illinois University, the University of Redlands, California State University at Fresno, the Conservatoire *Américaine* at Fontainebleu, France and the Peabody Conservatory, with composition teachers Nadia Boulanger, Arthur Bryon, Stefans Grove and Sandor Vercs. While his catalog of compositions includes works for solo, chamber groups, chorus, band and orchestra, his woodwind instrument studies with Emerson Both, Russell Howland, Marcel Jean and Jerome Stowell have provided him with understanding and insights of the idioms of these instruments which are frequently featured in his instrumental pieces.

**ANDRZEJ PANUFNIK** is a Polish composer, pianist, and conductor living in England. Son of a celebrated Polish violin maker and theorist and the English violinist, Matilda Tonnes, Panufnik learned the rudiments of music from his mother and began composing at the age of nine. He studied at the Warsaw Conservatory and with Weingartner at the Vienna Academy. His works have attracted the attention of leading musicians such as Stokowski and Mcnuhin who have participated in the world pre-

mieres of his works. The Bassoon *Concerto*, commissioned by bassoonist Robert Thompson, is dedicated to Jerzy Popieluayko, the Polish priest who was tortured to death by communist police for his support of the SOLIDARITY movement

**DAVID SAMPSON** holds degrees from the Curtis Institute of Music, Hunter College, Manhattan School of Music, and the Ecoles d'Art *Américaine*. His teachers have included Gerard Schwartz, Gilbert Johnson, Robert Nagel, and Raymond Mase in trumpet, and Karel Husa, Henri Dutilleux and John Corigliano in composition. His compositions have earned him an ASCAP grant, several Meet the Composer commissions, two New Jersey State Council on the Arts Fellowships, a two-year residency at the Delbarton School/St Mary's Abbey sponsored by the Geraldine R Dodge Foundation, a recording grant from the Mary Flagler Cary Charitable Trust, a National Endowment for the Arts Fellowship, and a Fontainebleu Scholarship. He has written works commissioned and premiered by the Vinland Duo, American Brass Quintet, International Trumpet Guild, Westminster Singers, Colonial Symphony, the Rotterdam Philharmonic, and the *Chelsea* Chamber Ensemble. His works can be heard on Summit Records and Bay City Records. The work heard on this conference, *In Memoriam, W. E. S.*, is dedicated to his brother, William, whose tragic death occurred at the hands of the Ku Klux Klan and the American Nazi Party on November 3, 1979.

**EVAN ZIPORYN** (b. 1959) teaches composition at M.I.T. His works have been commissioned and premiered by the California EAR Unit, *Relâche*, Sound Pressure, Gamelan Ekar Jaya, and the University of California Symphony. As a clarinetist, he has given solo performances of his own at the Bang on an Ear Festival in New York, the Stuttgart New Music, New Jazz Series in Germany, and the NYD Avant Garde Festival in Estonia. He received a Fulbright fellowship in 1987 for his studies in Balinese music, and his own music will be featured on an upcoming CD on CRI records.