



THE COLLEGE  
MUSIC SOCIETY

SIXTY-SECOND NATIONAL CONFERENCE

**CONCERT II:  
SHOWCASE OF  
CMS PERFORMERS  
& COMPOSERS**

Daniel Perttu • Concert Manager

Friday, October 25, 2019  
7:30 p.m.  
Cathedral of the Assumption  
Louisville, Kentucky

## ORIGINAL COMPOSITIONS:

**Three Shakespeare Sonnets ..... David P. Rossow (Florida Atlantic University)**

- I. Sonnet 116 - Let me not to the marriage of true minds
- II. Sonnet 73 - That time of year thou mayst in me behold
- III. Sonnet 150 - O, from what power hast thou this powerful might

Matthew J. Daniels, baritone  
David P. Rossow, piano

*Three Shakespeare Sonnets* would never have been written without the musical prodding from my good friend and baritone Matt Daniels. I still remember the phone call in which Matt proposed the idea of writing a piece for his first doctoral recital. I am particularly proud of the finished product given, at this point in my compositional life, I had never written an art song! In searching for the right texts, Shakespeare became my focus and initially, I selected five sonnets for this cycle. After a few preliminary sketches, I found these three worked well together both textually and with what I wanted to accomplish musically. These three sonnets focus on true love and each explores a different aspect of that emotion. The first (116), focuses on the poet and his introspective thoughts of his lover (and love that stands the test of time) without any mention of the lover. In the second sonnet (73), the lover is introduced into the conversation although the conversation remains one-sided (the poet is speaking directly to his lover). The third sonnet (150) results in a dialogue between the poet and his lover with multiple solicitations concerning the nature of their love. The opening three measure harmonic motive sets the tone for the entire work and returns as a final cadence to conclude the set. Harmonically and thematically this cycle follows the textual dialogue; material presented in the first two songs is then incorporated together into the final song of the set.

**Prelude and Toccata ..... Jeremy Beck (Louisville, Kentucky)**

Paul York, cello

The *Prelude and Toccata* was composed for today's performer. Such an unaccompanied solo work for the cello inevitably suggests a link back to the 18th century and the magnificent six solo suites for cello by J.S. Bach. In this respect the present composition provides a contemporary commentary and perspective on such past achievements in the genre, while further enriching the solo repertoire.

The *Prelude* opens with an arpeggiated figure in thirds. This arpeggiation becomes one of the two principal motives of this movement. A melodic neighbor gesture in measure five introduces the second of these principal motives. As the movement unfolds, these two ideas freely develop and combine. Beginning in a modality with an enharmonic-flat emphasis, the music later enters a more sharp-focused region before moving back to flats prior to closing on D major.

The *Toccata* is the longer of the two movements and reveals itself to be in a type of traditional rondo form. Centered in an e-minor modality, the movement opens with an aggressive, syncopated figure. This initial figure acts as a kind of "engine" throughout the movement, leading into a succession of diverse musical ideas connected primarily through rhythm. The half-step introduced in the first measure also becomes a principal motivic idea.

## ORIGINAL COMPOSITIONS:

**Zing** ..... **Bjorn Berkhout (Queensborough Community College)**

Hal Grossman, violin  
Lisa Kristina, piano

*Zing* reflects my interest in developing a style of music that combines the spirit of classical music with materials that evoke the feel of popular music. The work's structure forms an A B C B C A pattern followed by a violin cadenza and concluding section.

The A section begins with a popular music staple of short on-the-beat punctuations on an e minor chord and a driving bass line in the piano set against rapid triplets in the violin. In the B section the punctuations change to an off-beat rhythm as the violin plays a fiddling passage more reminiscent of folk music. The C section is distinguished by a change to Debussy-like impressionist harmonies in the piano with a more lyrical theme in the violin.

The second B section has fragments of the fiddling theme against a heavily syncopated bass line in the piano while the violin plays a virtuosic countertheme comprised of rapid septuplet pickups and quarter note triplets that switch quickly between pizzicato and arco, embellished with high harmonics that capture the zing quality alluded to in the title. The recapitulation of the C and A sections follow and leads to the cadenza.

The cadenza, fragmented and dissonant, reaches its climax as the concluding B section returns once more before a surprise D section materializes with the presentation of a new theme in E Lydian drawing the work to a close.

**Alchemy** ..... **Charisse Baldoria (Bloomsburg University)**

Rage and Relenting  
Bearing the Light  
Alchemy  
Firmament

Jordan R. Markham, baritone  
Charisse Baldoria, piano

"Alchemy" is a musical setting of poems by American poet Denise Levertov (1923–1997). Inspired by the magic of the natural world, the poems are haiku-like in their immediacy, poignancy, and succinctness, the imagist approach a challenge to the composer to transform in brief moments of time. It is a song cycle of images in the sense of Ezra Pound: "...an intellectual and emotional complex in an instant of time...which gives that sense of sudden liberation; that sense of freedom from time limits and space limits; that sense of sudden growth..."

Each song is brief and through-composed — 'packets' of experience, usually a transformation of opposites, united by subtle motivic and harmonic figures. A sensuous vocal lyricism is complemented by an expressive piano part than expresses the drama. Tonality is freely approached, with nods to Debussy, Bartók, and jazz.

This performance will feature the last four songs of the cycle. "Rage and Relenting" juxtaposes remorselessness and refuge portrayed, in part, by the battle between the black and white keys and by extended techniques for voice and piano. Pentatonicism expands in "Bearing the Light" whose text juxtaposes the one and the many, the solitary and the infinite. "Alchemy" conjures magic in a mysterious nightscape, with chromaticism enmeshed within a diatonic frame. "Firmament" presents the glorious sky in lush harmonies and waves of sound, providing both a climax and resolution to the cycle.

## SHOWCASE PERFORMANCES:

***Piano Trio in G minor, Op. 17* ..... Clara Schumann**

1. Allegro moderato

Selway Trio:

Jason Moody (Gonzaga University), violin

Miranda Wilson (University of Idaho), cello

Yoon-Wha Roh (Washington State University), piano

In celebration of the 200<sup>th</sup> anniversary of Clara Schumann's birth in 1819 this performance will feature her *Piano Trio in G minor*, Op. 17. Working in a place and time that neither promoted nor encouraged women composers, Schumann actively composed until her mid-twenties when her work as concert artist, primary breadwinner, mother, and household manager overwhelmed her time to write music. Although she continued to compose intermittently throughout her life, the piano trio is her final major work. The music is highly romantic and showcases Schumann's rich and lyrical compositional style.

The Allegro moderato is expressive while always maintaining a sense of urgency and includes a striking contrapuntal development. Trading places with the traditional slow movement, the second movement, Scherzo, prominently features the "Scotch snap." The Andante leads with a warm and romantic melody which is played in turn by each instrument. Finally, the Allegretto returns to sonata form with a dark and brooding first subject balanced against the playful second subject. To fit the time requirements the composition will be performed without repeats.

***In the Land O' Cotton* ..... Florence Price**

1. At the Cotton Gin
2. Dreaming
3. Song Without Words
4. Dance

Chee Hyeon Choi (Bradley University), piano

Florence Price, a native of Little Rock, Arkansas, was a prolific composer but one of the lesser known composers whose works recently have come to the light of the world. Her life and works prove her as a music entrepreneur despite the gender and race barriers as an African-American woman composer of the time. Her works are more than deserve to be acknowledged and to be performed nowadays. Her talents and strong will enabled her to receive music education in prestige programs such as Oberlin Conservatory and New England Conservatory, and her symphony in E minor was performed by the Chicago Symphony Orchestra, which marked the first African-American woman's work premiered by a major orchestra as one of her many achievements. While her larger works have been published and recorded by dedicated scholars, the piano suite, *In the Land O' Cotton*, was recently released in 2016 by Hildegard Publishing Company, but the recording is difficult to find yet. As the Society's 2019 Common Topic suggests, this suite is an excellent pedagogical repertoire to be widely introduced to upper-intermediate/early advanced students. Students will experience the sound of African-American culture in Arkansas with her Western music education background. The suite contains four movements entitled *At the Cotton Gin*, *Dreaming*, *Song Without Words*, and *Dance*, and they express the styles of Spirituals, gospel, Blues, and Jazz. I would like to demonstrate her delicate expressive characters melted in the uniquely beautiful American cultures.

**Negro Lament** ..... **Marius Flothuis**

Proem  
 Harlem night song  
 Troubled woman  
 The white ones  
 Roland Hayes beaten (Georgia: 1942)  
 Epilogue

Sarah Daughtrey (New Mexico State University), Contralto  
 David Box (Frontier Arts Society), saxophone  
 Justin Badgerow (Elizabethtown College), piano

Marius Flothuis's *Negro Lament* (1954) on poems of Langston Hughes for contralto, alto saxophone and piano, represents a departure for this Dutch composer and musicologist who was interned in concentration camps in the latter part of World War II due to his rebellion against the Nazis by harboring Jewish fugitives in his own home. After the war, he worked as a librarian and music critic, and eventually becoming artistic director of the Concertgebouw Orchestra in Amsterdam, as well as professor at Utrecht University. In his vocal music, he set no other American texts for solo voice nor wrote another work for solo saxophone, and this cycle has not been previously recorded. Given his life experiences and politics, it is not hard to see why Flothuis was drawn to these texts by Langston Hughes, which express the oppression experienced by African Americans in the early part of the 20<sup>th</sup> century. As Joyce Kiliaan wrote in her book on Flothuis, "Poignant in his vocal compositions are the expressive texts, often related to nature or left-wing ideals, the words always determining the direction of the music." These short songs utilize the American jazz idiom, with extensive use of counter melodies between the saxophone and vocal lines, as well as jazz harmonies and syncopation to express the distinctive mood of each text. Written for an unusual combination of forces, these songs exhibit the universal experiences of oppressed peoples; their sorrow, pain, love and joy as equal members to be included in the human family.

# COMPOSERS & PERFORMERS

## **Baldoria, Charisse**

A pianist, composer, and multidisciplinary artist, Charisse Baldoria has won prizes in international piano competitions, given concerts on five continents, and worked as a professional composer, arranger, and producer in her native Philippines. With experience in the classical, popular, and electronic realms, Charisse has written song cycles setting the poetry of Denise Levertov and Sara Teasdale, presented a composition at the Electronic Music Microfestival in Ann Arbor, and written and produced the music for numerous documentaries and advertising campaigns of Philippine corporations and government agencies, such as Philippine Airlines (the country's flag carrier), PLDT (the Philippines' largest telecommunications company), and the Department of Energy. At the University of Michigan, where she received her doctoral and master's degrees, she studied composition with Erik Santos and Susan Botti, and electronic music with Evan Chambers. As pianist, her artistic explorations have also led to collaborations featuring poetry, live drawing, video, non-Western traditions, and dance, in a piano concert. Her CD *Gamelan on Piano* features music inspired by Southeast Asia, with works by Lou Harrison, Colin McPhee, Godowsky, Debussy, Gareth Farr, and Philippine National Artist Ramón P. Santos. Her CD *Evocación* features music inspired by flamenco and tango, with pieces by Albéniz, Piazzolla, Falla, Scarlatti, and Buencamino, a Filipino composer. A Fulbright scholarship first brought her to the United States. She is currently Associate Professor of Music at Bloomsburg University of Pennsylvania.

## **Badgerow, Justin**

Dr. Justin Badgerow is currently Associate Professor of Music at Elizabethtown College in Elizabethtown, PA. Previously, Dr. Badgerow was Director of Keyboard Studies and Assistant Professor of Music at Sul Ross State University in Alpine, Texas. Dr. Badgerow received his Doctor of Musical Arts degree from the University of Colorado at Boulder, the Masters degree in Piano Performance from the University of Texas at Austin and the Bachelor of Music in Piano from the University of Central Florida. Dr. Badgerow's primary teachers include Gary Wolf, Nancy Garrett, and Andrew Cooperstock with additional coaching by Robert Spillman and Anne Epperson. Dr. Badgerow has performed with artists such as Eddie Daniels, Patrick Mason, and Harvey Pittel and has performed as a soloist and collaborative pianist around the country as well as in Brazil, South Africa, and Mexico. Justin is active in the field of piano pedagogy and performance as he has been a featured presenter at meetings of Music Teachers National Association, National Conference for Keyboard Pedagogy, and the College Music Society's Rocky Mountain Regional Conference.

## **Beck, Jeremy**

American composer Jeremy Beck "knows the importance of embracing the past while also going his own way. ... [In] Beck's forceful and expressive sound world ... the writing is concise in structure and generous in tonal language, savouring both the dramatic and the poetic." (Gramophone). Jeremy's music has been presented by New York City Opera, American Composers Orchestra, the Slovak Radio Symphony Orchestra, the Brno Philharmonic Orchestra, Center for Contemporary Opera, Peabody Opera, Yale Opera, Pacific Serenades, the Nevsky String Quartet, and the new music ensemble A/Tonal, among others. Recordings of his compositions are available on the Innova and Ablaze labels. A graduate of the Mannes College of Music, Duke University and the Yale School of Music, previously he was a tenured Associate Professor of Composition and Music Theory at the University of Northern Iowa and California State University–Fullerton. Jeremy also holds a law degree from the University of Louisville; he practices entertainment, copyright, trademark, and art law in Louisville. [www.BeckMusic.org](http://www.BeckMusic.org)

## **Berkhout, Bjorn**

Dr. Berkhout currently serves in the City University of New York system as an Associate Professor at Queensborough Community College. He received his Bachelor's and Master's degrees from the University of Minnesota and his Doctorate in Composition at Northwestern University where he was awarded the Faricy Award for Creative Music.

He has received numerous national and international awards with performances across the United States and Europe. His composition *REM, a Lucid Dream Fantasy* won the 2004 Omaha Symphony Guild's International Composition Contest and he was a prize winner in the 2006 Gustav Mahler Composition Contest with his work *Eclipse*. His work *Zapstar* was selected for the ALEA III 2003 International Composers Contest and his composition *Visual Sound* was nominated for the Gaudeamus Prize 2000. Twice he has been selected as a semi-finalist for the Raymond and Beverly Sackler Music Composition Prize and twice as a finalist for the American Prize.

**Box, David**

David Box, a native of California, completed his Associate of Arts degree at Riverside Community College, where he studied with Charles Richard (saxophone) and Roger Rickson (conducting). He transferred to The University of Texas at Austin, where he received his Bachelor and Master degree in saxophone performance studying with Harvey Pittel (saxophone), Jerry Junkin (conducting), Rick Lawn, and Jeff Helmer (jazz studies and composition). He is the recipient of the Carl and Agnes Stockard Memorial Scholarship, the Elizabeth McGoldrick Suringer Endowed Scholarship, and the Effie Potts Sibley Endowed Scholarship. Mr. Box has served as Director of Jazz Studies and Professor of Saxophone at La Sierra University (Riverside, CA), as Adjunct Professor at Riverside Community College and Brazosport College (Lake Jackson, TX). While teaching in the Los Angeles area, Mr. Box pursued performance and composition opportunities that led to many collaborative projects in the film and television industries. In 2007 he traveled the world playing across Europe, South & Central America, the Pacific Islands and Asia, the Middle East, and all over the continental United States. After returning to Texas in 2013, Mr. Box joined the staff of Brazosport ISD, then Lubbock ISD, and is now serving as a fine arts administrator for two Lubbock, TX 501c3 organizations. Flatlands Dance Theater is a modern dance company founded by Texas Tech University professors and Frontier Arts Society, which he founded 3 years ago to house Lubbock's first professional Jazz Orchestra.

**Choi, Chee Hyeon**

Chee Hyeon Choi is a piano faculty member at Bradley University, a Nationally Certified Teacher of Music, and the State Chair of the Collegiate Chapters and the Junior Competition of the Music Teachers National Association. Dr. Choi has appeared at various venues for solo and ensemble concerts, as well as lectures and adjudications. She gave workshops at Central Michigan University and Midland Music Teachers Association. She was also invited to serve as the adjudicator for the East Central division of the MTNA competition. In addition, she was a discussant at the MTNA Group Piano Symposium in Austin, TX, and presented at the Improvisations Symposium in Cedarville University, OH; the College Music Society Great Lakes Chapter in Murray, KY; the Korea Pedagogy Conference; and the Illinois Music Teachers Association Annual Convention. Dr. Choi recently performed the solo & ensembles at the Candlelight Concert series at Trinity Lutheran Church and the Duo piano concerts in the Iben Arts Series at in Peoria; MTNA GP3 Forum in Oberlin, OH; 176 Duo Piano recitals in Seoul, Korea; the Bradley Community Chorus 60th Anniversary concert; concerto solo performances with the Salt Creek Chamber Orchestra in LaGrange, IL; Bradley Symphony Orchestra; and the Excursion Concert Series in Lawrenceville, GA. She completed her doctoral degree at the University of Illinois at Urbana-Champaign (UIUC) in piano and piano literature and has served on the faculty of the Illinois Summer Youth Music camps. Dr. Choi founded the Bradley University Summer Piano Camp in 2014 and has continued to direct the program.

**Daniels, Matthew J.**

Baritone Matthew J. Daniels has sung leading roles in opera and musical theatre, and he regularly enjoys performing concert and recital works. Dr. Daniels is Lecturer of Voice at the University of Michigan-Flint, Eastern Michigan University, and Adjunct Assistant Professor of Voice at Madonna University. Prior to his return to Michigan, Daniels was Assistant Professor of Voice at Mississippi State University and has previously taught on the voice faculties of Florida Atlantic University and Indian River State College. He holds the Doctor of Musical Arts degree from Louisiana State University, MA and BMus degrees from Florida Atlantic University, and he attended Manhattan School of Music as a student of the late Theodor Uppman. His research interests are steeped in the music of David P. Rossow, dear friend and topic of his doctoral dissertation. Daniels recently presented his research on Rossow's songs at the 41<sup>st</sup> Southern Region NATS Conference, the 31<sup>st</sup> CMS Pacific Northwest Regional Conference, and the International Congress of Voice Teachers (ICVT2017) in Stockholm, Sweden.

# COMPOSERS & PERFORMERS

## **Daughtrey, Sarah**

Dr. Sarah Daughtrey, mezzo-soprano, is Associate Professor and Coordinator of the Vocal Area at New Mexico State University. She received the D.M. in Vocal Performance and Literature from the prestigious Jacobs School of Music at Indiana University, and pursued graduate studies at the University of Tennessee, Knoxville where she was a Knoxville Opera Company Apprentice. With the University of Tennessee Opera Theatre, she performed several roles, including Ottavia in Monteverdi's *The Coronation of Poppea*. While at IU, she was privileged to perform in a staged version of Argento's song cycle *From the Diary of Virginia Woolf* under the direction of acclaimed baritone Håkan Hagegård with the composer in attendance. An active performer, clinician and presenter, Dr. Daughtrey's recent activities include a performance at the 2016 CMS national conference in Santa Fe, presenting works from Peter Garland's experimental journal, *Soundings*; and a lecture recital presentation at the Texoma Region of NATS 2016 conference Artist Series on Brazilian song and Brazilian Portuguese lyric diction. She has also performed as alto soloist for several works, including the 2015 New Mexico premiere of Tippett's *A Child of our Time*. For the Northeastern and Rocky Mountain Chapters of The College Music Society, she has both premiered new vocal works and presented her research and performance of several interdisciplinary projects. In 2012, Dr. Daughtrey took part in the Mentor Program of SongFest in Los Angeles, where she was privileged to work with composer William Bolcom, singers William Sharp and Amy Burton, among others.

## **Grossman, Hal**

Violinist Hal Grossman has been enthusiastically acclaimed by critics and audiences alike for his "vibrant tone" and "superb technique." Grand Award Winner of the Lima Young Artist Competition and Silver Medalist of the International Stulberg String Competition, Mr. Grossman also received First Prize Awards at the prestigious International Cleveland Quartet Competition and the National Fischoff Chamber Music Competition. His New York Debut at Carnegie Hall received exceptional reviews from the New York Times.

Mr. Grossman is Associate Professor of Violin at The University of Louisville and on the violin faculty at the Aria International Summer Music Academy and the Marrowstone Music Festival.

## **Kristina, Lisa**

Pianist Lisa Kristina earned her bachelor's degree in music at DePaul University. She later served as a member of the faculty from 2003–2009. She also has performance degrees from the Manhattan School of Music (MM) and the University of Illinois at Urbana-Champaign (DMA), where she completed an additional master's degree in choral conducting.

Dr. Kristina has performed live on Chicago's WFMT radio and has been chorusmaster and coach for many productions at DuPage Opera, as well as opera coach at DePaul. In addition, she has played in the Northwest Indiana, Illinois Philharmonic, Rockford and Elgin Symphony Orchestras; and she has been pit keyboard for Chicago Opera Theatre's *Magic Flute*, *Nixon in China*, and *Flowering Tree*, the last with composer John Adams conducting his score. Dr. Kristina has been on the faculty of Prairie State College since 2002.

## **Markham, Jordan R.**

Jordan R. Markham began his studies at The Peabody Conservatory of The Johns Hopkins University and is currently enrolled at Bloomsburg University of Pennsylvania. He is a classically-trained baritone, having studied under Grammy-winning baritone William Sharp, soprano Susan Solomon Beckley, and Dr. Alan Baker, and piano with Dr. Charisse Baldoria. He was a professional chorister at The Washington National Cathedral, a member and soloist of The Peabody Renaissance Ensemble, and a chorister and soloist with The Handel Choir of Baltimore. While with the Handel Choir of Baltimore, he sang the tenor roll of Apollo in Händel's *Semele*, the tenor solo in Beethoven's *Choral Fantasy* (both with full orchestra), and the tenor solo in Britten's *Rejoice in The Lamb*. Prior to this he sang the baritone solo in Rossini's *Petite Messe Solennelle* with The Peabody Singers, and recently has been heard singing the baritone solo in *The Seven Last Words of Christ* by Théodore Dubois with full orchestra. Throughout the past decade, Jordan has performed with the Baltimore Symphony Orchestra, as well as at Carnegie Hall, The Boston Symphony Hall, and The Jackie Gleason Theatre. He has been active in the music scene throughout Pennsylvania and Maryland as an actor, director, and keyboardist. He is currently the Director of Music Ministries and Organist at Wesley United Methodist Church in Bloomsburg, Pennsylvania and is the Artistic Director of The Central Pennsylvania Womyn's Chorus.



**Rossow, David P.**

David P. Rossow, (b. 1975) is a composer, educator, pianist, and music minister. His compositions span several genres including art song, choral, jazz, and liturgical. Primarily composing for the voice, he strives to create the perfect marriage of text and music. His compositional sound is perhaps most influenced by his background as a jazz pianist; the use of distinctive modal melodies in combination with rich textures and extended harmonies all intertwine to create a unique musical soundscape.

Staying close to his educational roots, he is currently a member of the faculty at Florida Atlantic University where he teaches courses in theory, sight singing, and piano and is also the Assistant Director of Music at St. Joan of Arc Catholic Church in Boca Raton.

A commission for a single set of English art songs for baritone voice and piano eventually led to three complete cycles and the doctoral dissertation entitled “Bells In Tower At Evening Toll: A Performer’s Guide to the Songs of David P. Rossow on the texts of William Shakespeare and A.E. Housman for Baritone Voice and Piano” written by baritone and good friend Matthew J. Daniels, D.M.A. (Louisiana State University, 2014). *Bells In Tower at Evening Toll*, a complete recording of all repertoire for voice and piano, is available on Spotify, iTunes, and all major platforms. His choral works are published by Santa Barbara Music Publishing and EC Schirmer. [www.davidrossow.com](http://www.davidrossow.com)

**Selway Trio, The**

Formed in 2018, the Selway Trio is comprised of Yoon-Wha Roh (Washington State University), Jason Moody (University of Idaho), and Miranda Wilson (University of Idaho). The ensemble performs regularly in recitals, outreach performances, and clinics.

Pianist Yoon-Wha Roh has soloed with numerous prestigious orchestras such as the Fort Worth Symphony Orchestra, Saint Petersburg Philharmonic Orchestra, New Jersey Garden State Orchestra, Korean Symphony Orchestra, and New York Classical Symphony Orchestra. Her solo performances have been presented at the Carnegie Weill Recital Hall, Lincoln Center, Seoul Arts Center, Steinway Hall, Jordan Hall, and she currently serves as a piano faculty at the University of Idaho, Lionel Hampton School of Music.

New Zealand-American cellist Miranda Wilson has taught cello at the University of Idaho since 2010. She enjoys performing internationally as a soloist and chamber musician, has made several compact disc recordings, and is the author of the book *Cello Practice, Cello Performance*.

**York, Paul**

Cellist Paul York is an accomplished soloist, chamber musician, and teacher. He serves on the string faculty at the University of Louisville, where he maintains an active teaching and performing schedule. Recent solo appearances include performances of Karel Husa’s *Concerto for Violoncello and Orchestra* at Carnegie Hall, Aaron Jay Kernis’s *Colored Field for Cello and Orchestra* with the Louisville Orchestra, and Vivaldi’s *Double Concerto in G Minor* with internationally acclaimed cellist Yo-Yo Ma. Of his performance at Carnegie Hall, New York Concert Review said, “The fiendishly difficult solo part was brilliantly played by cellist Paul York; one had to be in awe of his playing.”

Mr. York has participated in numerous summer festivals. He is currently a member of the artist faculty at the Sewanee Summer Music Festival, where he performs solo and chamber works, in addition to his teaching schedule. He has also held principal cello positions with numerous regional orchestras and performed as a member of the cello section of the Saint Louis Symphony under Leonard Slatkin.

Mr. York earned his bachelor’s degree from the University of Southern California and his Master of Music degree from the University of California-Santa Barbara, where he studied with Ronald Leonard. The recipient of numerous honors and awards, Mr. York was selected to participate in the prestigious Piatigorsky seminar at the University of South California and recently received a Distinguished Faculty Award from the University of Louisville. Mr. York can be heard on the Centaur, Arizona University Press, and Ablaze labels.

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