

A dark background with a pattern of musical staves and notes, some in white and some in a lighter grey, creating a textured effect.

Department of
Music, Theatre
and Dance
Fulton School of Liberal Arts

New Music Salisbury

Featuring performances by

Danielle Cumming, William Folger, Lee Knier,
Eric Shuster, The Ensemble for a Better America, and SU guitar and percussion students.

Compositions by

Robert A. Baker, Thierry De May,
Lou Harrison and Stjepan Sulek

Premieres of New Works By

Kyle Page and Jerry Tabor

Thursday, November 5, 2015
Holloway Hall, Great Hall
7:30 p.m.

Salisbury
UNIVERSITY
www.salisbury.edu



Musique de Table [Table Music] (1987)Thierry De May
(b. 1956)
Becca Doughty, Michael Fitzgerald and Marisa Lacey, percussion

Serenade for Guitar with Optional Percussion (1978)Lou Harrison
Round (1917 - 2003)
Air
Infinite Canon
Usul (Little Homage to Sinan)
Sonata
Danielle Cumming, guitar; and Eric Shuster, percussion

**Two pieces for viola, vibraphone, and piano* (2015)Kyle Page
I. (b. 1985)
II.
Patricia Rose, viola; Becca Doughty, vibraphone; and Eric Shuster, piano

***Blue Surface* (2012)Robert A. Baker
Sky (b. 1970)
Water
Robert A. Baker (conductor) with the Salisbury University Guitar Ensemble:
Danielle Cumming (ensemble director), Zach Figs, Michael Hinman,
Sam McClintock, Patrick Miller, Quinn Parsley, Lukas Saylor, Zach Simms



Sonata (Vox Gabrieli) for trombone and pianoStjepan Sulek
(1914-1986)
Lee Knier, trombone; and William M. Folger, piano

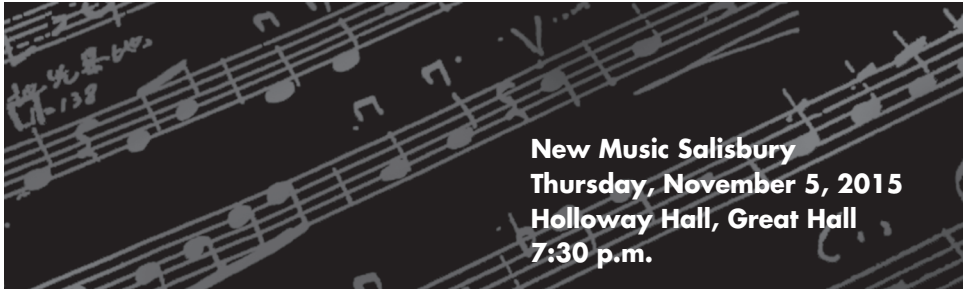
**Disambiguation (2015)* Jerry Tabor
(b. 1966)
Ensemble for a Better America
Lee Knier and Victoria Lazinski, trombone; Matthew Barbely, euphonium
Patricia Rose, viola; Danielle Cumming, cello; Kyle Rollyson, contrabass
Becca Doughty, Dylan Ira and Gianna Spedale, percussion

**Premiere*
***Written for the 2012 Salisbury University Guitar Festival and Competition*



Classical guitarist **Danielle Cumming** is well known as a performer and teacher. Her performances have been broadcast in the United States and in Canada on national television and radio. In addition to giving recitals in North America and Europe, Cumming has served on international guitar competition juries and is in high demand for her skill as a teacher in master class settings. As such, she is regularly featured at festivals in Canada and Germany. After a year of study in Spain, Cumming released her solo CD, *postcards*, a recording of 20th century repertoire with world music influences. In 2015 she recorded her second solo CD (to be released in 2016 on the German label AureaVox), which consists of music Cumming commissioned over the past few years. Cumming holds a Doctor of Music in Performance from McGill University and a Master of Music in Performance from the University of Toronto, where she studied with the renowned guitarist Norbert Kraft. She is also a certified yoga instructor, and has created and taught yoga programs to help musicians prevent injuries and handle performance anxiety. Cumming is sponsored by the D'Addario guitar string company.

William M. Folger, professor of music and appointed to the SU music faculty in 2003, is a conductor, pianist, collaborative singer and vocal coach. As co-chair of the Department of Music, Theatre and Dance and director of Choral Activities, he conducts the University Chorale, Salisbury Chorale, musical theatre and opera productions, and the award-winning Madrigal Choir. Folger performs as a tenor with the Bel Canto Company, Inc., a professional vocal ensemble based in North Carolina, each summer. He is in demand as a collaborative pianist, clinician, adjudicator and guest conductor throughout the region. He recently was honored to conduct the High School Honors Choir in Charles County, MD, and locally honored to direct the All-



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Shore High School Chorus in Easton and the Worcester County Senior High Chorus. He has directed a number of professional and amateur musical theatre productions in New York, Massachusetts, North Carolina, West Virginia and in Maryland. In March 2005, Folger's ensembles performed at Carnegie Hall, New York City. He has performed in England, Hungary and the Czech Republic. As a collaborative pianist, he has accompanied for professional instrumentalists including Dale Underwood, lead saxophonist for the U.S. Navy Band, and for vocal artists, faculty and student recitals in New York, Massachusetts, North Carolina, West Virginia, Maryland and Budapest, Hungary. Folger earned his Doctor of Musical Arts in conducting from The University of North Carolina at Greensboro (UNCG). He has taught on the faculties of Concord College, WV; UNCG, NC; Ithaca College, Hobart and William Smith Colleges, and Finger Lakes Community College, NY; and, as a junior/senior high school vocal music teacher at McGraw Central Schools in New York.

Lee Knier joined the Salisbury University faculty in August 2004 as director of the SU Concert Band (Salisbury Pops) and lecturer in the Department of Music, Theatre and Dance. He relocated to the Eastern Shore following a career as a music educator in Pennsylvania and New Jersey. During that time, Knier also served as assistant conductor of the New Jersey Youth Symphony Orchestra and assistant director of bands at Temple University. A graduate of both Temple and Arcadia universities, he earned degrees in music education and music performance with concentrations in trombone and conducting. He also matriculated at Drexel and Immaculata universities where he studied business and arts administration. A trombonist with the Mid-Atlantic Symphony Orchestra, he also has performed regularly with St. Peter by the Sea Orchestra, the Metro Lyric Opera Orchestra, Garden

(continued)



State Philharmonic, Main Line Symphony, Brookdale Big Band, Tex Benecke & the Modernaires, and the Steel Pier Show Band. He has toured with the Nelson Riddle Orchestra and the Glenn Miller Orchestra with Buddy DeFranco.

Eric Shuster is a percussionist and director of the SU Percussion Ensemble. He has collaborated with artists and composers for interdisciplinary work and new music, premiered several solo and chamber pieces, and performed nationally and abroad in Argentina, Paris, Puerto Rico and Thailand for festivals and events such as the Percussive Arts Society International Convention and the College Music Society International Conference. His interest and research in the theory and performance practice of new music have led to writings, presentations and the published article “The Secret Behind Herbert Brün’s *Moody Moments* for Solo Timpani” (*Percussive Notes*). Shuster is currently commissioning new works for Steady State, a percussion duo with his brother Tim Shuster, to perform for the Salisbury Percussion Festival 2016 (SPF 16) in spring. He holds degrees from Louisiana State University (Master of Music) and Kutztown University (B.A. in music). In addition to his work on the faculty at Salisbury University, Shuster teaches at Wor-Wic Community College and Stephen Decatur High School.

Jerry Tabor is a composer of experimental acoustic and electroacoustic music. As a featured composer at many major music festivals and as a guest artist, his music has been featured throughout the United States and in Europe. He is considered by scholars of contemporary music to be one of the leading composers of his generation. He also serves as director of Neuma Records and Publications, a respected contemporary music record label and publisher of music by pioneering electroacoustic, avant garde and experimental music composers.



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Thank you for attending our performance. The audience plays an integral part in the success of our program. As an involved audience member, please take a few minutes to read this friendly reminder on concert etiquette.

A Few Helpful Reminders of How to Be an Involved Audience Member

- Please arrive early to ensure that you will have a seat.
- Please turn off your cell phone instead of just silencing it so you will not be tempted to text during the performance. Untimely cell phone interruptions during a performance disrupt the performers and the other audience members, please be mindful of others.
- Please remain in your seat during the performance. If you must leave the concert hall, please wait until intermission. If it is an emergency, please try to leave during the applause.
- Please respect the performers by staying seated for the entire performance.
- As an involved audience member, it is polite to clap at the entrance of the performers.
- It is polite to save quiet whispering or talking, if necessary, between songs, as opposed to during a performance.

Ideas adapted from Concert Etiquette Tips from MENC's Teacher Success Kit.



ACKNOWLEDGEMENTS

Dr. Janet Dudley-Eshbach, *President*

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Mrs. Martha N. Fulton & the late Charles R. Fulton

Dr. Maarten Pereboom, *Dean, Fulton School of Liberal Arts*

Dr. William M. Folger, *Co-Chair, Department of Music, Theatre and Dance*

Brooke Church, *Administrative Assistant II, Department of Music, Theatre and Dance*

If you would like to make a donation to support other performances like this one, please make your check payable to the Performing Arts Fund, specifying the organization in the memo line and mail in care of the Salisbury University Foundation, Inc. at P.O. Box 2655, Salisbury MD 21802.

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Department of Music Fulton School of Liberal Arts

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The use of audio and video recording devices of all types and the taking of still photos during the performance are not permitted.

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