



ACKNOWLEDGEMENTS

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NEW MUSIC SALISBURY

Danielle Cumming, guitar

C. Tara Gladden, voice and electronics

Eric Shuster, percussion

Jerry Tabor, contrabass

&

The Salisbury University Percussion Ensemble,

Eric Shuster, director

Featuring compositions by

Ginastera

Gladden and Shuster

Gunn

Tabor



PROGRAM

There Will Come Soft Rains (2013) **C. Tara Gladden and Eric Shuster**
 C. Tara Gladden, voice and electronics
 Eric Shuster, percussion

There Will Come Soft Rains
 by Sara Teasdale (1884-1933)

There will come soft rains and the smell of the ground.
 And swallows circling with their shimmering sound; And frogs in the pools, singing at
 night, And wild plum trees in tremulous white,
 Robins will wear their feathery fire,
 Whistling their whims on a low fence-wire; And not one will know of the war, not one
 Will care at last when it is done.
 Not one would mind, neither bird nor tree, If mankind perished utterly; And Spring
 herself, when she woke at dawn, Would scarcely know that we were gone.

and so echoes Atman **C. Tara Gladden**
 C. Tara Gladden, voice and electronics

Sonata, Op. 47 (1976) **Alberto Ginastera**
 I. Esordio
 II. Scherzo
 III. Canto
 IV. Finale

Danielle Cumming, guitar

Swarf (2013, World Premiere) **Jerry Tabor**
 Jerry Tabor, contrabass

Simply, Gently, Falling (2007) **Jerry Tabor**
 Danielle Cumming, guitar

Stones (2013) **Wally Gunn**
 I. Shingle Beach
 II. Schist, Shale, Slate
 III. Semiprecious Gem
 Salisbury University Percussion Ensemble
 Eric Shuster, director
 Michael Fitzgerald, Josh Kahn and Burt Tabet, Glockenspiel; Eric Shuster, bass drum

November 7, 2013
7:30 p.m.
Great Hall
Holloway Hall
Salisbury University

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. She is in the planning stages of her next CD (to be released in 2015), which focuses on music Cumming commissioned over the past few years.

Cumming holds a Doctorate in Performance from McGill University and a Masters in Performance from the University of Toronto, where she studied with the renowned guitarist Norbert Kraft. Cumming 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 D'Addario Guitar Strings.

C. Tara Gladden was born and raised in Philadelphia, PA. In the seventh grade she was exposed to the work of John Cage, which immediately attracted her to the avant-garde. She studied voice performance at Boston University, and moved to New York City where she pursued various avenues of singing and performing, including opera, operetta and music theatre, but then focused on composition. While being exposed to experimental vocal techniques, jazz improvisation and other contemporary performance techniques, Gladden was most comfortable as a performer/composer. While living and performing in New York City, she learned about electronic music and recording techniques, and began to incorporate electronics into her vocal performances. After many years of experimentation, she returned to graduate school at Brooklyn College where she earned an M.F.A. in Performance and Interactive Media Arts with a concentration in voice and music technology. She has been collaborating with a diverse array of fellow artists and performing her original work publicly since 1995, and has presented at venues in New York City, Philadelphia, Baltimore and Washington, D.C., as well as in Brazil and Germany.

Eric Shuster is a percussionist, curator and theorist. Active in the contemporary arts, he has collaborated with artists and composers for interdisciplinary work and new music, held premiere performances of both solo and chamber music 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 teaches on the faculties of Salisbury University, Wor-Wic Community College and Stephen Decatur High School, and holds degrees from Louisiana State University (M.A. in Music) and Kutztown University (B.A. in Music). He is currently developing *LORD C presents*, a music series based on the premise of discovery, symbolically inspired by the search for King Tut's tomb. For more information, please visit lordc.tumblr.com.

Jerry Tabor is a well-commissioned, published and performed composer of experimental acoustic and electroacoustic music. As a featured composer at several music festivals and as a guest composer, he has appeared at the John Donald Robb International Composers Symposium (NM), the Western Illinois University New Music Festival, The Electroacoustic Music, The Continuing Tradition conference (MD), the Holy Cross College New Music Festival (MA), George Mason University (VA), SUNY Buffalo, Catholic University (Washington, D.C.), Central Michigan University and Hartwick College (NY), among others. His music has also been presented in Europe and at such festivals as the International Computer Music Conference, the Percussive Arts Society International Convention, the American Society for Cybernetics Conference, the Electronic Music Midwest Festival and the Society of Composers conferences.

Tabor's acclaimed book on a pioneering theorist and cognitive musicologist, *Otto Laske: Navigating New Musical Horizons*, was published by Greenwood Press. He also secured the publishing contract and coordinated a significant Mellen Press volume on the work of Thomas DeLio, *Essays on the Music and Theoretical Writings of Thomas DeLio, Contemporary American Composer*, for which he coauthored the introduction.