SCHOOL OF MUSIC

Presents

Leighann Crockett, Percussion

November 4th, 2026 8:30PM Van Cliburn Concert Hall at TCU

Program

Vou Com Você — Nathan Smith (b. 1989)

Sarah Fuentes, Voice

Southern Gothic — Jason Baker (b. 1976)

White Chalk Outline — Drew Warden, Carson Moody (b. 1989)

Brandon Davidson, Percussion

Water, Wine, Brandy, Brine — Viet Cuong (b. 1990)

Matthew Bartley, Percussion
Chaya Bray, Percussion
Haley Bruns, Percussion

Echoic — Wesley Denkins (b. 1996)

Haley Bruns, Percussion
Jaden Guinto, Percussion

Until Next Time — Benjamin Holmes (b. 1991)

Variations on Japanese Children's Songs — Keiko Abe (1937-present)

This recital is given in partial fulfillment of the requirements for a Bachelor of Music Education. Leighann Crockett is a student of Dr. Brian A. West, Dr. Richard Gipson, Mr. Joseph Carter, Mr. Jeffrey Hodge, and Mr. Joe Donohue.

The use of recording equipment or taking photographs is prohibited.

Please silence all electronic devices including watches, pagers, and phones.

Program Notes

***Vou Com Você* (2019) – Nathan Smith**

This song is a love letter written from the perspective of a young girl from Brazil. She expresses her longing for a boy named Charlie singing Vou Com Você (I will go with you). Even though the young couple has only just met, she expresses her desire to go with him, no matter the destination.

- *Notes from the Composer*

Lyrics

Original – Portuguese

Amanhece stina por você, perto do mar
e sinto a dor
E a sauda me fez querer mais
te procurar meu amor

Mais um dia
Só pra sonhar

Se você vem Charles
Vou com você oh Charles.

Desenhei uns traços seus lá na areia,
pensando e amor
E meu coração vai ondeas 3stin o levar
pra onde for

Mais um dia
Só pra sonhar

Se você vem Charles
Vou com você oh Charles.

Mais um dia
Só pra sonhar

Se você
Se você
Se você vem Charles
Se você oh Charles.

English Translation

Till dawn I wait for you, near the sea
and feel the pain
And the longing made me want more
to search for you my love

One more day
Just to dream of you

If you come Charles
I'll go with you oh Charles.

I drew some traces there in the sand,
thinking of my love
And my heart will ripple on the waves
Wherever

One more day
Just to dream

If you come Charles
I will go with you oh Charles.

One more day
Just to dream

I will
I will
If you come Charles
I will oh Charles

***Southern Gothic* (2022) – Jason Baker**

Southern Gothic by Jason Baker is a medium-advanced multipercussion solo influenced by the literary tradition of the American South. The southern gothic subgenre of literature often contains themes of eccentric, flawed characters and decaying or haunted settings. Drawing inspiration from these literary works, Baker has crafted this piece by utilizing unpredictable, odd time signatures and recurring ostinato and polyrhythmic figures. Coupled with a variety of traditional and found percussion instruments, the piece brilliantly matches the troubled and disturbed tone of southern gothic literature. The piece is perfect for performers looking for a musical and technical challenge with plenty of room for individual interpretation.

- *Notes from the Publisher*

***White Chalk Outline* (2015) – Drew Worden and Carson Moody**

"Carson and I composed this tune when we were grad students at the Eastman School of Music in 2013. We were playing with a local group who needed a short, "gotcha" opener for an upcoming concert, so we volunteered to write a high energy, listener-friendly drum duo. It was such a great experience writing with Carson; I remember the first rehearsal he came in and said: "I've been playing with this cool groove that sounds like something from a Sufjan Stevens song I heard recently… can we try it!?" We did, and it was off to the races. We wrote the whole tune in our heads, exchanging ideas back and forth, until it became too tricky to keep track of. Because we were time crunched, we didn't write the music conventionally at first, but simply outlined the structure of the tune on a chalkboard in the classroom we were working in… hence: *White Chalk Outline*. The score is in conventional notation now so anyone can play it, but we encourage you to make your own chalk outline if you'd like to get your head out of the page and into the grooves!"

- *Notes from the Composer*

***Water, Wine, Brandy, Brine* (2015) – Viet Cuong**

In 1641 a Jesuit scholar and priest named Athanasius Kircher published Magnes (Magnets), a work that discussed various forms of attraction and, unsurprisingly, magnetism. One chapter, titled "the magnetism of music," details an experiment in which he fills four wine glasses with liquids of various densities: aqua vitae (later referred to as brandy by Benjamin Franklin's time), wine, pure water, and a coarse liquid such as saltwater or oil. Kircher observed that each solution reacted differently when played, and conclusively associated each with one of the four Greco-Roman humors. *Water, Wine, Brandy, Brine* explores the various sounds that can be produced from playing crystal glasses as musical instruments, from the bell-like sounds of "toasting" the glasses, to the theremin-like singing produced when the rims are played.

- *Notes from the Composer*

***Echoic* (2026) – Wesley Denkins**

Echoic is a trio scored for three snare drums each topped by a single call bell. Written for the opening season of the ECHO Percussion Group (of which the composer is a founding member of), this piece was designed around a few key philosophies:

1. Accessibility in instrumentation and approach
2. Fun to play and/or watch and listen to
3. Prompt the performer(s) in exploring touch and a more musical voice on snare drum

Echoic is meant to showcase some of the technical ability of each performer while providing an interesting combination of timbre for the audience. The piece is both visually and aurally interesting with moments that showcase both the drum and bell in isolation while also providing fascinating dialogue between the two voices throughout.

- *Notes from the Composer*

***Until Next Time* (2024) – Benjamin Holmes**

Until Next Time explores the emotional journey of departure and anticipation of reunion. Composed for the intermediate to advanced level performer, this piece features a lyrical melody with a gentle and introspective character, punctuated by occasional bursts of virtuosic flourishes.

Until Next Time begins with a soft and expressive introduction that sets the tone for the wistful and nostalgic mood. The main theme is then introduced in the middle register of the vibraphone, weaving a delicate and melancholic melody. The harmony is simple and sparse, allowing the performer to shape and express the emotions behind the music. The middle section of the piece features more complex rhythms and faster passages, as the melody transitions to a more hopeful and optimistic mood. The solo then ends with a reflective coda, returning to the gentle and introspective character of the introduction.

- *Notes from the Composer*

***Variations on Japanese Children's Songs* (1981) – Keiko Abe**

Some Japanese children's songs have gloomy lyrics. They are for children, so you would expect their lyrics to be cheerful and bright, but some are very ominous and sad. I composed a piece based on "*Toryanse*" and "*Teru teru bozu*" because I was inspired by their enigmatic, gloomy, and profound lyrics.

This piece for marimba solo won the I.O.C. Award sponsored by Yamaha Music Foundation in 1981. In an age when composers are performers are considered to belong to two completely different categories, the late president of Yamaha Genichi Kawakami had an opinion that "in the category of classical music, they should belong together and

should be considered as equals." I agreed with his opinion when I wrote this piece, which was luckily awarded the prize and has been part of many marimbists' repertoire.

When I was thinking about submitting a piece to I.O.C., I heard an old Japanese song, "*Toryanse"* coming from afar; it was the song I used to sing while playing as a child. At the same time, I could see in my mind's nostalgia. Those were the idyllic days, and the atmosphere was abundant with various street vendors singing in the back allies, so I wanted to use the melody of "*Toryanse*" to reproduce the atmosphere of the past to express my feelings. I use the "*Toryanse*" melody to represent the vendors' songs that come from near and far, using various textures for different phrases and adjusting the dynamics of the melodies.

- *Notes from the Composer*