SCHOOL OF MUSIC

Presents

Chaya Bray
Percussion

Friday, November 6th, 2026 8:30 PM Van Cliburn Concert Hall at TCU

Program

Crossing (2022) — Benjamin Holmes (b. 1991)

Eli Bray, Percussion

La Fille aux cheveux de lin (1910) — Claude Debussy (1862-1918), arr. William Brown (b. 1997)

Das Treffen (2021) — Richard Gabor (b. 1980)

Sarah Fuentes, Viola

Water, Wine, Brandy, and Brine (2015) — Viet Cuong (b. 1990)

Leighann Crockett, Matthew Bartley, Haley Bruns, Percussion

Paris A B (2019) — Joseph Tompkins (b.1970)

Mayflower (1977) — Bill Molenhof (b. 1954)

Adagio for Strings (1936)

Samuel Barber
(1910-1981)
arr. Nancy Zeltsman
(1958)

Christian Maakestad, Marimba

Bicyclops (1995)

Bela Fleck
(b. 1958)
arr. David Stienquest
(b. 1957)

Jackson Perez, Josiah Fuentes, Haley Bruns, Percussion

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

The use of recording equipment or taking photographs is prohibited.

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

Program Notes

Crossing (2022) - Benjamin Holmes (b. 1991)

In *Crossing*, Benjamin Holmes paints a picture of American railroad crossings. With an entirely unpitched instrumentation, the shared Zil-Bel and brake drum at the center of the setup maintain a steady beat, representing the ringing of the crossing bells. The space between these bells is filled with complex rhythms and grooves on two sets of drums, representing the sounds of rail cars in motion, covered in graffiti art.

- Notes from the publisher

La Fille aux cheveux de lin (1910) - Debussy arr. William Brown (b.1997)

La fille aux cheveux de lin, or "Girl with the flaxen hair", is a piece from a larger collection of piano works written by Debussy in 1910. The piece was inspired by this poem of the same title written by Leconte de Lisle:

On the lucerne midst flowers in bloom,
Who sings praises to morning?
It is the girl with golden hair,
The beauty with lips of cherry.

For, love, in clear summer sunlight,
Has soared with the lark and sung now.

Your mouth has such colours divine,
My dear, so tempting to kisses.
On grass in bloom, talk to me, please,
Girl with fine curls and long lashes.

For, love, in clear summer sunlight,
Has soared with the lark and sung now.

Do not say no, cruel maiden.
Do not say yes. Better to know
The long lasting gaze of your eyes
And your rosy lips, oh, my belle.

For, love, in clear summer sunlight,
Has soared with the lark and sung now.

Farewell, you deer, farewell you hares
And the red partridge. I want
To stroke the gold of your tresses
Smothering lips with my kisses.

For, love, in clear summer sunlight,
Has soared with the lark and sung now.

- Notes from the performer

Das Treffen (2021) - Richard Gabor (b. 1980)

Das Treffen is a duet for viola and vibraphone written by Richard Gabor. The title is a German phrase that roughly translates to “the gathering”. The piece flows through several different moods and styles, taking inspiration from Latin and folk music.

- Notes from the performer

Water, Wine, Brandy, and Brine (2015) - Viet Cuong (b. 1990)

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

Paris A B (2019) - Joseph Tompkins (1970)

Paris was originally written as a snare solo with kickdrum accompaniment (*Paris A)*. The Piece was completed in Paris, France in 2015, and was revised for Marc Damoulakis in 2017 for a masterclass at the Paris Conservatory.

Paris (b) is and orchestrated version of *Paris (a)*; the same material is played over a set of 5 temple blocks and a basic drum kit. The piece was inspired by the drumming of Chick Webb.

- Program Note from publisher

Mayflower (1977) - Bill Molenhof (b. 1954)

Mayflower is part of a collection of vibraphone solos titled *Music of The Day* written by jazz vibraphonist Bill Molenhof. The piece features a sweet**,** song-like melody with lush harmonies that sound like the spring season waking up after winter. Spring is my favorite season because it represents new beginnings and new life which always brings me so much joy.

- Notes from the performer

Adagio for Strings (1936) - Samuel Barber (1910-1981) arr. Nancy Zeltsman (1958)

Adagio for Strings is a work by Samuel Barber arranged for string orchestra from the second movement of his String Quartet, Op.11. The piece is Barber's most famous work and is regarded as one of the most cathartic, emotional pieces in orchestral literature. Adagio was adapted for marimba duo by Nancy Zeltsman in 2014, bringing a new life and timbre to the piece.

- Notes from the performer

Bicyclops (1995) - Bela Fleck (b. 1958) arr. David Steinquest (1957)

Bicyclops is a track from Bela Fleck's album *Tales From The Acoustic Planet.* The tune features the virtuosic banjo playing of Fleck and comping from jazz pianist Chick Corea, making the tune a fun fusion of jazz and bluegrass styles. What captured my attention when listening to this song was the crunchy, dissonant harmonies and captivating rhythms. When I listen to Bicyclops, I think of a clumsy cyclops learning to ride a bicycle, though I'm not sure if that was the imagery Fleck and Corea intended to convey. I programmed this piece because it's fun, so I hope you enjoy listening to it as much as I enjoy playing it.

- Notes from the performer