SCHOOL OF MUSIC

Presents

Haley Bruns, Percussion

Sunday, November 8th, 2026 7:00 PM Van Cliburn Concert Hall at TCU

Program

Jazz Combo

All of Me — Gerald Marks (1900-1997) and Seymour Simons (1896-1949)

In a Sentimental Mood — Duke Ellington (1899-1974)

Mr. PC — John Coltrane (1927- 1967)

Joey Carter, Piano
Luke Wilson, Bass
Ashley Tyson, Saxophone

Echoic — Wesley Denkins (b. 1996)

Leighann Crockett, Jaden Guinto, Percussion

Prelude No. 2 — Heitor Villa-Lobos (1887-1959)

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

Matthew Bartley, Chaya Bray, Leighann Crockett, Percussion

Bicyclops — Bela Fleck (b.1958)
Arr. by David Steinquest (b. 1957)

Chaya Bray, Josiah Fuentes, Jackson Perez, Percussion

Liebesträume No. III in Ab Major — Franz Liszt (1811-1886)
Arr. by Tomer Yariv (b. 1976)

Meredith Johnson, Marimba

This recital is given in partial fulfillment of the requirements for a Bachelor's of Music Education.
Haley Bruns is a student of Mr. Joseph Carter, Mr. Joseph Donohue, Dr. Richard C. Gipson, Mr. Jeffery 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

All of Me (1931) - Gerald Marks (1900-1997) and Seymour Simons (1896-1949)

All of Me is a medium-swing chart written by Gerald Marks and Seymour Simons. The piece follows a standard ABAC format. The chart was written as a standard romantic ballad about giving oneself completely to a partner.

- *Program Note from the performer*

In a Sentimental Mood (1935) - Duke Ellington (1899-1974)

In a Sentimental Mood is a jazz ballad written by Duke Ellington. The piece was originally composed in 1935, while lyrics were later added by Manny Kurtz. The piece was made popular by Duke Ellington, John Coltrane, and Ella Fitzgerald, and features a beautiful yet longing melody.

- *Program Note from the performer*

Mr. P.C. (1959) - John Coltrane (1927-1967)

Mr. P.C. is a jazz piece in the form of 12-bar blues. The chart was written by John Coltrane in tribute to bass player Paul Chambers. The focus of the chart is on the syncopated rhythm in the third and fourth measure of each phrase. The simple yet catchy chart was first heard on the album *Giant Steps* and has become a standard today.

- *Program Note from the performer*

Echoic (2026) - Wesley Denkins (b.1996)

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.

- *Program Note from publisher*

Prelude no. 2 (1940) - Heitor Villa-Lobos (1887-1959)

Prelude no. 2 is a beautiful piece deriving from a collection of five pieces by Villa-Lobos. The piece has also been titled *Homenagem ao Malandro Carioca* and *Melodia Capadocia*, translating to Homage to the Rascal of Rio. The piece is inspired by the obsessive rhythms of the *capoeira*, an ancient war dance of African origin. The second section of the piece is intended to imitate a *berimbau*, an Angolan gourd instrument played by striking its single metal string with a stick.

- Program Note from the performer

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

- Program Note from the composer

Bicyclops (1995) - Bela Fleck (b.1958), arr. By David Steinquest (b. 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 famous jazz pianist Chick Corea, making the tune a fun fusion of jazz and bluegrass styles. The piece was originally not written with drumset in mind, but the addition adds an underlying groove to the already driving piece.

- Program Note from the performer

Liebesträume No. III in Ab Major (1850, arr. 2002) - Liszt (1811-1886), arr. by Tomer Yariv (b. 1976)

“Liszt once declared, ‘My sole ambition as a composer is to hurl my javelin into the infinite space of the future.’ Indeed, his works had many influences over composers and musicians of the 19th and the 20th centuries. Apparently, it had also an influence on the percussion scene and on PercaDu, leading to the arrangement of Liebestraume No. 3 in Ab Major by Tomer Yariv. Liebestraume No. 3 was originally a part of three Liebestraume written as songs. In the Liebestraume piano version, which Liszt also called nocturnes, Liszt moves in and out of the original musical text as he feels need to. It can be considered as split into three sections, each divided by a fast mini-cadenza. The same melody is used throughout the entire piece, each time varied, especially near the middle

of the work, where the climax is reached. At the end, the piece dies down into a final chorded section."

- Program Note from the composer

The title "Liebesträume" means "dreams of love". The piece was originally written for piano and voice. The original lyrics are based on the first four stanzas of a poem by Ferdinand Freiligrath. The translation of some of the lyrics are as follows:

O love, as long as you can love,

O love, as long as you may love,

The hour will come, the hour will come

When you will stand by graves and mourn.

Make sure that your heart burns,

And holds and keeps love

As long as another heart beats warmly

With its love for you.

- Program Note from the performer