



SCHOOL OF MUSIC

Presents

Hezan Daroona, percussion

February 22, 2026

12:30pm

Van Cliburn Concert Hall

Program

Jazz Combo

Señor Mouse (1973)

Gary Burton, Chick Corea
(b. 1943), (1941-2021)

Softly, As in a Morning Sunrise (1952)

arr. Modern Jazz Quartet
(1951-1995)

Joey Carter, piano
Haley Bruns, drumset
Holt Lee, electric bass

Song for Remembrance (2026)*

Hezan Daroona
(b. 2004)

Seven in the Zone (2025)

Žiga Petrič
(b. 1994)

Flower (2026)*

Hezan Daroona
(b. 2004)

Haley Bruns, Jackson Perez, Josiah Fuentes, marimba

Cosoni (2020)

Alexej Gerassimez
(b. 1987)

Approaching Harmony (2023)*

Hezan Daroona, Holt Lee
(b. 2004, b. 2003)

Holt Lee, electric bass

Prelude No. 1 (2012)

Emmanuel Séjourné
(b. 1961)

The All-Seeing Sky: III (2021)

John Psathas
(b. 1966)

Jackson Perez, marimba

* = *world premiere*

This recital is given in partial fulfillment of the requirements for a Bachelor's
in Music Education. Hezan Daroona is a student of 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

Señor Mouse (1973) – Chick Corea & Gary Burton

Señor Mouse is the opening song in Chick Corea & Gary Burton's album.

From a repertoire perspective, *Crystal Silence* sets the direction for all of Chick Corea and Gary Burton's ECM recordings. With the exception of Michael Gibbs' dark-hued ballad, "Feelings and Things," everything is either written by Corea or Burton's (at that time) longtime musical partner, bassist Steve Swallow.

The opening *Señor Mouse* also sets high expectations for what was to follow: instant evidence of a duo whose chordal instruments not only don't get in each other's way, but which mesh into a mini-orchestra of sorts, covering three essential components—melody, harmony/accompaniment and rhythm—while seamlessly tossing them around like a kind of musical tag-team. Most athletic teams work with a fixed plan, however; Corea and Burton (despite unequivocally operating with structured and often highly detailed music) shift responsibilities amongst themselves, often with real-time spontaneity. The result is music that may be of a chamber jazz variety, and certainly goes to gentler places, but is equally capable of terrific energy and excitement.

– Notes from the album

Softly, As In A Morning Sunrise (1952) – arr. Modern Jazz Quartet

Softly, As in a Morning Sunrise has been covered by many artists including John Coltrane and Larry Young, but here we focus on the interpretations of two Sonny's. Published in 1928 and written for a theatrical production titled *The New Moon*, the song's music was composed by the great Sigmund Romberg with lyrics penned by Oscar Hammerstein II.

The Modern Jazz Quartet had its beginning in 1946 when Milt Jackson, who played the vibraphone and vibraharp, John Lewis, a piano player who sometimes played the harpsichord, Ray Brown, a bass player, and drummer Kenny Clarke first got together as the rhythm section of the Dizzy Gillespie Orchestra.

When the group first formed, Jackson and Lewis were both responsible for the group's musical direction, but eventually Lewis became the influential leader of the group. Lewis, although firmly rooted in the Swing and Bebop traditions and deeply committed to improvisational jazz, was also interested in classical music, and the group often blended classical ideas with traditional jazz techniques. This combination of ideas from both classical music and jazz, which had also been pioneered by Miles Davis as an outgrowth of his experiments with Cool Jazz, soon became known as Third Stream Music or Chamber Jazz. The Modern Jazz Quartet was a major force in this style of music, often emphasizing their collective improvisation with fragmented melodies that were reworked in a flexible interplay between the group's various instruments.

Although each of the members of the group had opportunities to pursue individual projects, in 1974 Milt Jackson decided to leave the group and the Modern Jazz Quartet broke up after a final tour. In 1981 the group reformed and began to tour again.

– Notes about the piece and group

Song for Remembrance (2026) – Hezan Daroona

Song for Remembrance is a piece I wrote honoring my time with the Troopers Drum & Bugle Corps in the summer of 2025. I was fortunate to be a part of the front ensemble, and throughout the season I constantly found myself inspired and moved by the music we were performing. After this memorable summer, I was moved to compose a piece to honor and reminisce on my memories of the summer.

Many sections and motifs of the piece are influenced by the final movement of the Troopers 2025 production, also known as the funeral portion of the show. I found these musical ideas to be emotionally captivating and offered a sense of nostalgia to my past.

While composing this piece, I incorporated a variety of techniques I was exposed to during my time with the Troopers. Some of the techniques include contrapuntal lines, rhythmic variety during lyrical passages, and extreme register spreads between the hands. Additionally, despite this piece being a lyrical work, I intentionally avoided the over-usage of rolls. Rather I utilized arpeggios as a pedal below the melody to offer greater direction and momentum as the piece progresses.

For my invaluable time with the Troopers Drum & Bugle Corps, I dedicate this piece to two of my instructors: Lauren Teel & Bryce Turner.

– Notes from composer

Seven In The Zone (2025) – Žiga Petrič

Seven in the Zone is built around a few key ideas. First, the groove must be solid and constant throughout. I chose a 7/8 time signature because of my love for odd meters; it adds a layer of complexity to the piece but feels very satisfying when it's executed with a strong sense of groove.

The opening of the piece adopts a traditional approach to snare drum performance—with the snares on and the playing focused solely on the drumhead, expressed through a wide range of dynamics. As the piece progresses, new sounds are gradually introduced, such as playing on the rim, rimshots, press rolls, switching to a timpani mallet and a brush etc. Throughout this section, the groove must remain steady and unshakable, connecting the diverse textures seamlessly. The conclusion brings all these elements together in an energetic and dynamic mashup.

The result is a piece that balances technical precision with an expressive groove. It is both challenging and rewarding, offering performers the chance to showcase their technical abilities alongside their sense of rhythm and musicality.

– Notes from composer

Flower (2026) – Hezan Daroona

I have always been fascinated by different forms of non-verbal communication. As a result, my curiosity explored the idea of incorporating morse-code in a musical work. Upon consulting a friend for a word, I was given the word “flower”.

I began by breaking this word apart. During the first and last melodic sections of the piece, I manipulated the time signatures to mirror the letters of “flower” in morse-code. Each dot equals two eighth notes, and each dash equals three eighth notes.

(F) ...	(L) .-..	(O) ---	(W) .--	(E) .	(R) .-.
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This results in “F” = 7/8 bar (2 + 2 + 3 + 2), “L” = 7/8 bar (2 + 3 + 2 + 2), “O” = 9/8 bar (3 + 3 + 3), and so on. Additionally, to show the distinction between the letters, I added a 7/8 bar (2 + 2 + 3) between each letter, a space typically used in morse-code between words.

Similar to a flower, the piece is meant to continuously grow and blossom. This is reflected by the piece starting soft with a lyrical rendition of the “flower” morse-code melody before breaking into a driving, blooming section mirroring the sprouting of seedlings. The piece then calms down into a quasi-lyrical section signifying the first leaves of a flower then succeeded by a chorale illustrating a closed bulb coming to form. Finally, the piece begins to propel into an exciting, continuous build with the “flower” morse-code theme returning signifying a flower coming to full blossom.

Sincerest thanks to Olivia Ross for giving such a simple, yet inspirational word to compose a piece around.

– Notes from composer

Cosoni (2010) – Alexej Gerassimez

“As a percussionist I have always been fascinated by discovering as many different tone colors in each instrument as possible. In this case, using just my own body as the instrument was a difficult, but inspiring challenge. The first step was to find the right colors for my ‘paint box.’ All sounds flow into the color palette used to create my music.

Performing as a percussionist is a very physical experience and therefore has a great overlapping with the art of dance. Creating sounds and expressing music through

movement with nothing more than one's own body is a very pure way of performing where music and dance come very close together.

It's a very intimate and almost meditative work.”

– Notes from composer

Approaching Harmony (2023) – Hezan Daroona & Holt Lee

Approaching Harmony reflects something very important in all human lives: forming connections with other people. The purpose of interacting with others is to find ways that your lifestyles, personalities, and beliefs can complement each other in a way that improves both lives. This is the “harmony” that we all look for in a friendship, where two different people, with their own personal melodies, come together and share their song with each other to create something new: a connection that can only be shared by these two unique individuals.

Approaching Harmony has three movements: I. First Contact, II. Breaking Down Walls, III. True Friends. These movements mirror through the three stages: meeting as strangers, revealing true selves, and then interacting as friends after getting to know each other fully. The first movement has a constant motion, like two people walking down the street. The piece then breaks down as the Bass Guitar and Vibraphone imitate a conversation between two people. This is the first encounter and “acquaintance” part of friendship. The second movement slows it way down, with a sweeter melody that represents the exposure of one's true self: your hopes, dreams, fears, and everything that makes oneself that you do not tell to just anyone. After this movement breaks down the walls of elevator-talk cordialness and acquaintance, the third movement picks up tempo to a funk-fusion groove that shows how much fun the two people have now as friends after they learned more about the other person. This is the “true friend” stage, where the two people share a deep connection that improves the quality of their daily interaction with each other.

All in all, *Approaching Harmony* is a piece that is meant to show how getting to know someone better can lead to some truly amazing relationships between people, and that everyone has their own melody, and should work towards finding those harmonies with the other melodies around them.

– Notes from the composers

Prelude No. 1 – Emmanuel Séjourné

Emmanuel Séjourné was born in 1961 in Limoges, France, and began his musical training on violin and piano at the Conservatoire de Strasbourg. At age fifteen he enrolled in a percussion course to learn keyboard percussion but the instructor, Jean Batigne, insisted he begins with drums. The youthful Séjourné challenged his professor, so Batigne gave him a score to play. Having won awards in piano, of course, he could read a score, so Batigne declared, “You will study drums because I believe it is necessary; do what you want with

the keyboard instruments.” Batigne introduced Séjourné to contemporary music and the art of improvisation—a technique he uses when composing. He remained in Batigne’s studio for several years stating, “Later, the best lessons I had with Batigne happened at the café...between technical classes, he taught me about music, about musical life.” As a teacher himself, Séjourné stresses versatility, encouraging students to explore multiple instruments and styles of music. He states his teaching philosophy in pragmatic terms. “As a teacher, from the moment I have students...my goal is for them to eat. That they have fun doing what they do, of course, but they also must eat.”

Prelude no. 1 was written for the International Marimba Competition in Salzburg and dedicated to Bogdan Bacanu.

– Notes about the composer

The All Seeing Sky: III – John Psathas

Commissioned by Orchestra Wellington (New Zealand), the Christchurch Symphony Orchestra (New Zealand), and the City Light Symphony Orchestra (Lucerne, Switzerland).

In resistance to the fireworks-driven mega-spectacle of recent percussion concertos (some of which I’ve written myself), I’ve scored this work for a Mozart-sized orchestra and limited the solo parts to no more than marimba (soloist 1) and vibraphone (soloist 2).

There are three movements:

1. *The Portals of Dis*
2. *The Upper World*
3. *The All-Seeing Sky*

This concerto is inspired by a number of interwoven concepts. The phrase *The All-Seeing Sky* refers to both the omnipresent technological surveillance of the 21st century, and the ‘other’ omnipresence, God in his/her/its/their myriad historical chroniclings.

Gustave Doré’s spell-binding illustrations of Dante’s *Divine Comedy* inspired the first two movements. The *Portals of Dis* depicts the (imagined) inner realization that one is actually being ferried across the river Styx, to arrive – with a great welcoming fanfare – at the gates of Dis. The musical language of this movement is evocative of antiquity, particularly ancient Greece.

After having traversed the many levels of hell, the travelers in Dante’s *Inferno* find the hidden road that provides the way back to *The Upper World* – and emerge back into our world, the bright world. The unsettled nature of the ending of this movement suggests that the world we live in now has more than a passing resemblance to hell as we imagine it.

The role of the two soloists in this concerto is fluid. At times the soloists play in virtuosic unison, and sometimes their two instruments are treated as one ‘meta-instrument’. Often the two soloists are foreground drivers of the music, at other times they are equal partners

with the orchestra. And sometimes they take on a background role of accompanying the orchestra (at the end of second movement, for example, the two soloists are providing a warm, quietly supporting and loving minimalist underpinning for the orchestra's final utterances).

– Notes from the composer