



SCHOOL OF MUSIC

Presents

**Chaya Bray, Haley Bruns, Leighann Crockett,
Percussion**

Sunday, March 1st, 2026

7:00 PM

Van Cliburn Concert Hall at TCU

Program

Kronos-Kryptos (2020)

III. Drummers of the Apocalypse

George Crumb

(1929-2022)

Matthew Bartley, Christian Maakestad, Percussion

Misty (arr. 2023)

Erroll Garner

(1921- 1977)

arr. Justin Lamb

(b. 1996)

Chaya Bray, Marimba

Tension / Release (2022)

Jessica Flannigan

(b. 1988)

Leighann Crockett, Timpani

Saudade (2020)

Joey Eng

(b. 2001)

Haley Bruns, Marimba

Suite For Lounge Lizard (1986)

Act I

Act III

Bob Bollman

(b. 1966)

Chaya Bray, Timpani

Suite for Marimba Solo and 4 Percussionists (2007)
II. Romantica

Emmanuel Séjourné
(b. 1961)

Leighann Crockett, Marimba

Funk no. II (1990)

Todd Ukena
(b. 1956)

Haley Bruns, Timpani
Jackson Perez, Drumset

Persephone (2026)*

Leighann Crockett, Chaya Bray, Haley Bruns
(b. 2005)

*Denotes World Premiere

This recital is given in partial fulfillment of the requirements for a Bachelor's of Music Education.
Chaya Bray, Haley Bruns, and Leighann Crockett are students 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

Kronos-Kryptos (2020) - George Crumb (1929-2020)

Kronos-Kryptos is George Crumb's first work for percussion ensemble. Jointly commissioned by the Chamber Music Society and by the Library of Congress, the piece is dedicated to the Lincoln Center Chamber Players and received its world premiere at the Chamber Music Society of Lincoln Center in April 2019. The fourth movement, *Appalachian Echoes*, was revised by the composer in May 2020 and bears the additional dedication, "For my daughter Elizabeth Ann (In Memoriam)."

- *Program Note from publisher*

Misty (2023) - arr. Justin Lamb (b.1996)

As a primarily classically trained percussionist, I've always wanted to engage more with the classic jazz standards that so many people know and love. While sitting at a keyboard, flipping through the Fake Book and playing a few tunes (very amateurishly), I turned to Erroll Garner's Beloved tune and immediately began thinking of ways I could transform this song on the marimba- this began the first drafts of this piece. It is my goal that this arrangement will allow you to explore just a small piece of the jazz repertoire on marimba without the pressure of improvising everything on the spot. I encourage you to listen to the wonderful lyrical voices who have recorded this famous love song, such as Ella Fitzgerald, Sarah Vaughan, and others. I hope you enjoy learning and performing this iconic tune.

- *Notes from the arranger*

Tension/Release (2022) - Jessica Flannigan (b. 1988)

Tension/Release begins in a calm groove, with the timpani tuned towards their upper register. As the piece progresses, tension builds as figures shift from rhythmic passages into long lines of quick runs while the tempo repeatedly pushes ahead. Ultimately, each drum bends down to its fundamental pitch, and the piece settles back into its initial form, releasing the tension from both the playing surface and the composition.

- *Notes from the composer*

Saudade (2020) - Joey Eng (b. 2001)

Saudade is a Portuguese word that very loosely means ‘the love that remains.’ It is a term that is used to denote the melancholic feeling of missing someone or something; a bittersweet emotion, as it is both a feeling of sadness due to their absence and a feeling of nostalgic joy from their memory. This piece is my attempt at painting this feeling in music.

- *Notes from the composer*

Suite for Lounge Lizard (1986) - Bob Bollman (b. 1966)

Suite for Lounge Lizard was composed in 1986 as an entry for the Drum Corps International individual awards competition in the timpani division. Performed by the composer, it won the 1986 and 1987 DCI Individual Timpani Competition, as well as the 1989 Percussive Arts Society Individual Timpani Competition. It has been performed at numerous recitals and concerts through the years as an unpublished work.

- *Notes from the publisher*

Suite for Marimba Solo and 4 Percussionists, II. *Romantica* (2007) - Emmanuel Séjourné (b. 1961)

Romantica is the second movement of Emmanuel Séjourné’s three-movement work Suite for Marimba Solo and 4 Percussionists. *Romantica* is also published separately from the original suite due to its popularity as a solo marimba work. The work is lyrical, lush, and emotional, moving through different harmonies and melodic ideas that gradually transform and take shape. The middle section of the piece takes harmonic ideas and asserts them in an aggressive, rhythmic form, jumping through the full range of the marimba. The contrast from the beginning eventually wanes, and the work travels back to the lyrical harmonies of the initial section for a somber, reflective ending.

- *Notes from the performer*

Funk no. II (1990) - Todd Ukena (b. 1956)

Funk no. II is a groove-driven and exciting timpani solo by Todd Ukena. This piece draws inspiration from electric bass lines through its use of syncopation and style in order to create a catchy concert piece. This piece uses an infectious melody to display the versatility of the drums. This solo can be accompanied by the drumset solo of the same name.

- *Notes from the performer*

Persephone (2026) - Leighann Crockett, Chaya Bray, Haley Bruns (b. 2005)

Persephone draws inspiration from the Greek Goddess of Spring and Queen of the Underworld. In Greek Mythology, Persephone begins her life with the name Kore,

which means “the maiden.” She spends her youth in Greece tending to the Spring season before being kidnapped and wed by Hades, King of the Underworld. Once she arrives in the underworld, her name changes from Kore to Persephone, which means “bringer of death.” This work uses resonant pitched instruments to represent Kore as the Goddess of Spring in the mortal world. There is a sudden jump to rhythmic, syncopated, unpitched percussion instruments to represent her kidnapping and sudden move to the underworld. As time passes, she begins to accept her new role as Persephone, being both the Goddess of Spring and Queen of the Underworld, and simultaneously representing both life and death. The pitched instruments slowly join the unpitched percussion, eventually fading into resonance, representing Persephone’s peace with both roles in her life.

- Notes from the composers