



SCHOOL OF MUSIC

Presents

**Ashlyn Bailey, percussion**  
**Hezan Daroona, percussion**  
**Adam Mackey, percussion**

Sunday, April 13, 2025

12:30 pm

Van Cliburn Concert Hall at TCU

### **Program**

Surprise!

Tim Ouderits

(b. 1975)

Tom Ouderits

(b. 1978)

Canned Heat

Eckhard Kopetzki

(b. 1956)

Pining for the Spring Breeze

Yu-hsien Teng

(1906-1944)

arr. Robert Oetomo

(b. 1988)

Trio Per Uno

Nebojsa Jovan Zivkovic

(b. 1962)

Josh Santana, percussion

Cayuga

Jazper Saldana

(b. 1993)

Recitative

Eliot Carter

(1908-2012)

Idiosyncrasy\*

Hezan Daroona  
(b. 2004)

Haley Bruns, marimba  
Ahmad Elijah, marimba  
Pauline Napier, vibraphone  
Josh Santana, percussion

The Spruce

Jean Sibelius  
(1865-1957)  
arr. Eriko Daimo  
(b. 1982)

Afro-Cuban Crisis

Todd Ukena  
(b. 1956)

Haley Bruns, drumset

Losa

Emmanuel Sejourne  
(b. 1961)

*\*World premiere*

This recital is given in partial fulfillment of the requirements for a Bachelor in Music Education.  
Ashlyn Bailey, Hezan Daroona, and Adam Mackey are students of Dr. Brian West, Mr. Jeffrey Hodge, and  
Mr. Joey Carter.

The use of recording equipment or taking photographs is prohibited.  
Please silence all electronic devices including watches, pagers, and phones.

## **PROGRAM NOTES**

### **Surprise!** (2015) - Tim & Tom Ouderits

Surprise! is an energetic and rhythm-focused piece that plays with changing meters and hidden melodies. It starts with an exciting introduction in mixed meter before shifting into a steady common time. Within the rhythmic patterns, a playful "jack-in-the-box" melody is cleverly tucked away, adding a sense of fun and surprise.

Composed by Tim & Tom Ouderits, Surprise! highlights the creativity of Pulse Percussion Trio. Known for their unique performances, the trio has won international competitions and performed across Europe. Their act, Rhythmosis, combines groove, classical elements, swing, and lyrics, making them a distinctive voice in the world of percussion music.

– Notes from the performers

### **Canned Heat** (2002) - Eckhard Kopetzki

Canned Heat is a vibrant and high-energy solo percussion piece that highlights rhythmic complexity and diverse textures. Written for tom-toms, bongos, tambourine, a "resonant metal sound," and a "can," the work explores groove, tension, and release through intricate rhythmic layering. Kopetzki skillfully employs meter shifts, syncopation, ostinatos, and polyrhythms to craft an engaging musical experience.

As the winner of the 2002 Percussive Arts Society Composition Contest, Canned Heat presents a thrilling challenge for performers, featuring a relentless pulse, shifting accents, and striking timbral contrasts.

– Notes from the performer

### **Pining for the Spring Breeze** (1933, arr. 2018) - Yu-hsien Teng, arr. Robert Oetomo

This arrangement of Yu-Hsien Teng's Pining for the Spring Breeze (lyrics by Lin-chiu Lee) was created with the intention of having a combination of jazz influences (harmonies and quasi improvisation) and classical romantic influences (runs, ornaments, and flourishes). The first recording of the original piece was released by Columbia Records in 1933.

Pining for the Spring Breeze was commissioned by MalletLab for the 2018 International Online Mallet Competition. The world premiere of this arrangement was performed in November 2018 by Ava Machado at the Percussive Arts Society International Convention

(PASIC) in Indianapolis, Indiana, in the United States. Ava was the Division 2 First Prize winner of the 2018 MalletLab International Online Mallet Competition.

– Notes from the composer

### **Trio Per Uno (2000) - Nebojsa Jovan Zivkovic**

Trio Per Uno by Nebojša Jovan Živković consists of three movements. The outer movements have some similarities in manner and might appear to represent a wild, archaic cult ritual. The second movement has its own special lyrical and contemplative mood. The opening movement requires a bass drum (lying flat) played with timbale sticks by all three players; a pair of bongos and china-gongs are also used by each player. The slow second movement is based on a contemplative melody in crotales [small cymbals] accompanied by meditative patterns from the other two performers playing vibraphone. This middle movement is an isle of quiet between two ‘volcanoes,’ both in atmosphere and instrumentation. Speed and energy characterize the closing movement, which calls for two tom-toms and one snare drum for each performer. The large number of different rhythmic patterns, played mostly in unison but sometimes split among the performers, makes a ‘trialogue’ that expresses the principle: ‘three bodies — one soul.’

– Notes from the composer

### **Cayuga (2020) - Jazper Saldana**

Cayuga was written as somewhat of an homage to one of my favorite composers - John Psathas. His works for percussion and electronics have had an immeasurable influence on my taste in music and composition style. My hope is to capture the essence of what makes his works so indelible on an instrument I don't think has gained enough recognition.

– Notes from the composer

### **Recitative (1949) - Eliot Carter**

The Canto and Adagio of this set of Eight Pieces for Four Timpani (One Player) were written in 1966, while the other six were composed in 1949. In those days, these six were found difficult, if not impossible to play effectively, but, as time passed interest in them and performing skills grew, so I decided to publish the set complete, as four of them had been widely circulated in manuscript, in 1966. At that time, they were revised with the help of the percussionist, Jan Williams, of the New York State University at Buffalo. In gratitude for his advice, the Canto and Adagio were composed for him and included the set. Unlike the other, each of which is a four-note piece based on different tunings of the drums, these two employ the possibilities of the pedal-tuned chromatic timpani.

The six from 1949, besides being virtuoso solos for the instrumentalist, are studies in the controlled, interrelated changes of speed now called “metric modulation,” and generated

ideas carried further in my First String Quartet begun at the same time and completed shortly afterwards. Each piece is dedicated to a performer who showed an interest in the works in their early days:

[...]

IV: Recitative (1949/1966) – Morris Lang – Short contrasting phrases, one of which is condensed into the irregularly repeated major third in the latter part and punctuated by another phrase that disintegrates

– Notes from the composer

### **Idiosyncrasy (2025) - Hezan Daroona**

*Idiosyncrasy* is about the peculiar interpretations of behaviors occurring throughout life. The piece develops different layered ostinatos and repetitive ideas mirroring daily behavior one may exhibit throughout the day. The section beginning and ending the piece outlines a similar motif to convey the return to home. The slight variation between the beginning and ending section exhibits how all things may continue to change despite consistency in one's life. The other sections portray different experiences one may encounter as their journey through the day progresses.

The piece is intentionally based around a distinct scale collection – A B C D Eb F G# – intended to exhibit how different tendencies and habits lead to different encounters. *Idiosyncrasy* is evidently centered around the pitch “A”. In contrast, the pitch “Eb” is typically accompanied by a descent back to “A” illustrating the emotional highs and lows experienced throughout the day.

– Notes from the composer

### **The Spruce (1914, arr. 2016) - Jean Sibelius, arr. Eriko Daimo**

'Kuusi', (The Spruce) is the 5th and last of Jean Sibelius' 'Five Pieces for Piano', Op. 75, written in 1914.

When I was preparing for a concerto performance with the Tampere Philharmonic in 2016, I wanted to find an encore piece which would really connect with the local people. I decided to adapt 'Kuusi' since it is widely known by the Finnish people, akin to other masterworks by Sibelius such as 'Finlandia' and his 'Violin Concerto'.

The composition is highly evocative and whenever I play this piece I imagine the crisp, clean air, the sound of snowfall and the spruce; standing strongly and beautifully across the backdrop of the snowy iconic Finnish landscape.

– Notes from the composer

### **Afro-Cuban Crisis (2013) - Todd Ukena**

The title says it all! Leave rock and roll or heavy metal behind. Afro-Cuban Crisis lets you feature those licks that keep a foot tapping, from regular 4/4 time to half-time beats, then throws in a little bit of jazz. You will love the way the solo feels in your hands, feet, and over your entire drum set in this medium to medium-difficult solo.

– Notes from the composer

### **Losa (2002) - Emmanuel Sejourne**

Inspired by the lively, syncopated dance rhythms of Spanish Flamenco music, this unique duo is scored for vibraphone & marimba (4 1/3 octave).

Recognized as one of the world's leading mallet percussionists, Séjourné is active as a teacher, performer and composer. He is a member of the music faculty at the Strasbourg Conservatory where he has developed a unique course of study for advanced mallet percussionists, the first of its kind in France. In addition, he has presented workshops and lectures at numerous conservatories and universities in Europe, Japan and North America. As a performer, he has premiered hundreds of compositions - concertos, chamber music and solo titles. As a soloist or as an ensemble member he has performed at many prestigious music festivals throughout Europe and in North America. Séjourné's percussion compositions are widely performed and are regularly included in the performance repertoire of many noted percussionists worldwide. Published in North America and Europe, his titles include both solo and ensemble works as well as pedagogical materials.

– Notes from the composer