



SCHOOL OF MUSIC

Presents

Davis Carr M.M. Percussion

March 3, 2026

7:00 P.M.

Van Cliburn Concert Hall

Program

Rhythmic Caprice

Leigh Howard Stevens
(b. 1953)

The Persistence of Memory

Alex Price, multi-percussion
Logan Scott, multi-percussion

Dave Hall
(b. 1983)

Witch of November, Op. 16

Diego Llamas, bassoon

Ian Deterling
(b. 1990)

Zero-Sum Game

John Tadlock
(b. 1993)

Sandflower*

Davis Carr
(b. 1999)

Toccata for Vibraphone and Marimba

Aaron Milam, vibraphone

Anders Koppel
(b. 1947)

Program Notes

Rhythmic Caprice (1989) - Leigh Howard Stevens

As L. H. Stevens' first attempt at composing for marimba, *Rhythmic Caprice* is one of the first marimba solos to expand the sounds available to marimba performers. The techniques the performer uses are "col legno" which is a string term for using the wood of the bow on the instrument, which translates to marimba via the performer clicking their mallet shafts on the keys in various ways. Perhaps this is the ultimate virtuosic show piece for a solo marimbist.

The Persistence of Memory (2010) - Dave Hall

The Persistence of Memory for percussion trio by Dave Hall is based on the well known Salvador Dali painting of the same name. The painting, which features Dali's famous "melting clocks" is one of the definitive works of the Surrealist Movement in art. It evokes a number of themes that lend themselves well to the music, especially the atrophy of time and shape. Time, pitch, and timbre all "melt" and re-form throughout the piece. Within the three connected movements, the performers take the audience on a surreal journey of ebb and flow.

The Witch of November (2021) - Ian Deterling

The Witch of November is a personification of the prevailing winds that blow across the Great Lakes region in late autumn. In the beginning, the vibraphone evokes the approaching tempest. The "witch" appears as descending tritones and begins to conjure the destructive power of Lake Superior with its churning melody. After a harrowing storm the winds drift away, leaving behind a calm lake under a clear, frosty night. The colorful mixture of bassoon and vibraphone is a rare one that lends itself to creating a beautiful, virtuosic tune for two.

Zero-Sum Game (2025) - John Tadlock

"When Aaron first came to me with the request to write a snare drum piece with track, he wanted it to be cinematic, citing movies like Arrival and Interstellar, which I loved the idea of because those movies are awesome and have fantastic scores. In our talks we came up with the idea to have something about the snare change things within the track, which somewhat became the basis of the writing process for this piece.

From the first time the player strikes the shell of the drum, three distinct sections form, and begin to interweave and interrupt each other. Within these sections, the drum crafts and refines the soundscape by introducing and removing different layers. These three sections continually build on their own ideas while slowly combining, until finally they coalesce to form something new and complete. The track undergoes many changes throughout the piece, but these changes are always heralded by the snare drum."

- Notes from the composer

Sandflower* (2025) - Davis Carr

Sandflower is a culmination of a lot of ideas I have had on marimba for a long time, but also some new ones. I was inspired to write the piece after attending a childhood friend's wedding and remembering all the fun times we spent with friends growing up on Sandflower Lane. From my parents nursing me through my first flu, to the walkie-talkie 'Toad Patrol' hunts for toads in neighborhood valve boxes, to hurricanes flooding our cul-de-sac like a bowl of water- these are the memories that still make me smile. I like to think that pairing my old musical ideas with new ones creates a small portrait of who I was as a child and who I've become today. With that being said, this solo contains beautiful melodies, a few really groovy sections, and some cinematic moments that I hope evoke the warm feeling of watching a Studio Ghibli film.

This is Davis' second official composition. His style of writing is heavily influenced by video game music he grew up listening to mixed with the styles of percussion solos and ensembles he has studied and performed in his professional career.

Toccata for Vibraphone and Marimba (1995) - Anders Koppel

Toccata for Vibraphone & Marimba by Anders Koppel was originally written for and recorded by the Safri Duo, a Danish electronic percussion duo composed of Uffe Savery and Morten Friis. Koppel, also from Denmark, is one of the founding members of the rock group Savage Rose in 1967.

As a toccata, this piece is fast-paced, energetic, and overall peculiar, showing off the virtuosic skills of both players. It requires the widest diversity of styles from the two performers as it shifts back and forth between intense, rhythmic repetitions and beautiful, sweeping timbres of the two instruments.

The piece begins with a frantic line from both players that repeats throughout the piece, dividing the rhythmic, waltz-like, and lulling sections. Picture a demented music box being wound up, left to run until it becomes slow and hazy, only to be wound up again... and perhaps the music box, in its frantic playing, falls off of the dresser at the very end of the piece, playing a chord it never has before.

This recital is given in partial fulfillment of the requirements for a Master of Percussion Performance. Davis Carr is a student of Brian West.
The use of recording equipment or taking photographs is prohibited.
Please silence all electronic devices including watches, pagers, and phones.

* Denotes premiere