



SCHOOL OF MUSIC

Presents

Ahmad Elijah & Brandon Davidson, Percussion

March 29th, 2026

8:30 pm

Van Cliburn Concert Hall at TCU

Program

Momentum (2020)

Max Marsillo (b.1996)

Ahmad Elijah and Brandon Davidson, Marimba

Raga No. 1 (1968)

William Kahn (b.1946)

Brandon Davidson, Timpani

Starfish - Sevish (2024)

Kevin Zetina (b.1992)

Ahmad Elijah, Snare Drum

The Spruce (1922)

Jean Sibelius (b.1865)

Brandon Davidson, Marimba

Fractalia (2011)

Owen Clayton Condon (b.1978)

Ahmad Elijah, Brandon Davidson, Jaden Guinto, Matthew Hroch, Percussion

Hot Tubs (2021)

Brian S. Manson (b.1967)

Ahmad Elijah, Timpani

Fluid Space (2014)

Kyle Forsthoff (b.1982)

Brandon Davidson, Snare Drum

Square One (2023)

Joey Eng (b.2001)

Ahmad Elijah, Marimba

Wildlings (2011)

Ivan Trevino (b.1983)

Ahmad Elijah and Brandon Davidson, Percussion

This recital is given in partial fulfillment of the requirements for a Bachelor's Degree in Music Education. Ahmad Elijah and Brandon Davidson are students of Dr. Brian West, Mr. Joey Carter, Mr. Joe Donohue, Dr. Richard Gibson, and Mr. Jeff Hodge. The use of recording equipment or taking photographs is prohibited.
Please silence all electronic devices, including watches, pagers, and phones.

Program Notes

Momentum - Max Marsillo

Momentum by Max Marsillo was originally composed as a duet for guitar and marimba. It was inspired by a mix of artists including Koji Kondo, Bronislaw Kaper, and Harrison Belew. Its melodic material was inspired by *On Green Dolphin Street* and combines groove, syncopation and harmonic progressions which were inspired by Baroque music. Though the piece was inspired by guitar music, it is very idiomatic to the marimba.

Raga No. 1 - William Kahn

Raga No. 1 was composed in 1968, and was performed by the composer, William Kahn, at the Eastman School of Music in Rochester, N.Y. The idea for the piece was inspired by hearings of the music of North India, and especially by the rhythm and techniques used on the tabla, the traditional drums of North Indian classical music.

Starfish - Sevish

This performance features the sixth solo from *Polyrhythms Through Pop Music* by Kevin Zetina. Unlike traditional snare drum etudes rooted in classical styles, each solo in this collection is paired with a specific pop song.

By placing complex polyrhythms within a groove-based context, the work challenges the performer to balance technical precision with musical feel. The result highlights how intricate rhythmic ideas can exist naturally within contemporary popular music styles.

The Spruce - Jean Sibelius

Originally for Solo Piano Op.75 No.5 also known as “Spruce” is one of Jean Sibelius’s most played works. This adaptation was made by Chandler Beaugrand in 2020 in hopes to keep as much of the original essence of Sibelius’s work intact.

Fractalia - Owen Clayton Condon

Third Coast Percussion member Owen Clayton Condon writes music influenced by minimalism, electronica and taiko drumming. His newest piece, *Fractalia*, written for Third Coast Percussion in 2011, is a sonic celebration of fractals, geometric shapes whose parts are each a reduced-size copy of the whole (derived from the Latin *fractus*, meaning “broken”).

The kaleidoscopic fractured melodies within *Fractalia* are created by passing a repeated figure through four players in different registers of the marimba. Condon’s acoustic and electronic works, including *Fractalia*, have been featured as the soundtrack to video and light installations at Frank Lloyd Wright’s “Fallingwater” and Anish Kapoor’s “Cloud Gate,” the

famous sculpture (affectionately referred to as “The Bean”) in Chicago’s Millennium Park.

Hot Tubs - Brian S. Manson

Brian S. Mason chose the title Hot Tubs in reference to “tubs” as a slang word for timpani, picked up as a freshman in college. The word “hot” references the nature of most of the piece: powerful, bombastic, and rhythmically charged. Some moments in the work provide a reprise, taking a more melodic and sensitive approach. Dampening is precisely indicated throughout, leading to a range of textures from the overlapping (or shortened) sounds of the drums. This work is a well-rounded technical showcase for developed players!

Fluid Space - Kyle Forsthoff

These three short pieces, inspired by the work of Joseph Tompkins, incorporate many elements of the Swiss Basel, French, and American rudimental styles, each of which are unique in the way that they fit rhythms and sticking combinations into the structure of the beat. In this work, I explore concepts that are similar between the three styles and look for ways to subtly manipulate that space between the beats, giving rise to the work's title. Fluid Space is dedicated to the memory of my friend and colleague Brandon Wood.

Square One - Joey Eng

Square One is a challenging marimba solo that showcases a performer’s virtuosity and endurance. The piece is built upon a singular rhythmic pattern; this opens the piece and reoccurs throughout the duration of the work in various forms, as if the performer and the audience are constantly being knocked back to square one.

Wildlings - Ivan Trevino

Wildlings is a percussion duo written for Michael Burritt, Professor of Percussion at Eastman School of Music. He asked me to compose a drum piece that we could perform together, something that would compliment the mallet pieces in our duo repertoire. Michael and I both began learning music on drums (as opposed to mallet instruments), and I wanted to write a piece that reflected this; something groovy, fun and something we could let loose on. The piece features solo and improvisational sections that create a wild, energetic and sometimes chaotic environment.