



SCHOOL OF MUSIC

Presents

Logan Scott, Percussion

March 11th 2026

7:00 P.M.

Van Cliburn Concert Hall at TCU

Program

States Medley

arr. Bob Becker
(b.1947)

Davis Carr, Alex Price, Matthew Bartley, Jackson Perez, marimba

The Persistence of Memory

Dave Hall
(b. 1983)

Davis Carr, Alex Price, percussion

Charanga Salada

Sergei Golovko
(b. 1959)

Autumn Bell, flute

Some Things

Eric Willie
(b. 1975)

I.
II.
III.

Violin Partita No. 2 in D Minor, BWV 1004

Johann Sebastian Bach
(1685-1750)

IV. Gigue

Canticle

Stanley Leonard
(b. 1931)

I.
II.

Concerto No.1 for Marimba and Percussion Ensemble

Ney Rosauero
(b. 1952)

I. Saudação
III. Dança
IV. Despedida

Ashlyn Bailey, Matthew Bartley, Chaya Bray, Haley Bruns, Brandon Davidson, Matthew Hroch,
percussion

This recital is given in partial fulfillment of the requirements for a Master of Music Degree in Percussion Performance.

Logan Scott is a student of Joey Carter, Richard C. Gipson, Jeff 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

States Medley (1988) – arr. Bob Becker

States Medley is a fast-paced xylophone rag that highlights the melody of three popular songs from the early 20th century about US states; in order of appearance, (Back Home Again in) Indiana, Alabama Bound, and California Here I Come. The medley begins with the Indiana reference, a syncopated two-mallet section that provides a bright, joyful introduction to the piece. We then briefly descend into minor for the Alabama section, where we start with some calmer four-mallet chords followed by a blazingly fast two-mallet run.

Finally, the California section wraps up the medley with an exuberant, somehow even more technically challenging, four-mallet finish. This piece is often overshadowed by the more commonly played Becker rags Girlfriend's Medley and Bye Bye Medley, but I personally think that States Medley has a certain light-hearted charm to it that the other two lack—but maybe I just really like syncopation.

- Andrew Tao

Persistence of Memory (2010) – Dave Hall

The Persistence of Memory 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.

The first part (Dreamscapes) depicts the ocean and mountain landscape and employs water triangle and echo chimes to create a dropping, bending, "Doppler" effect with pitches. The clocks are represented somewhat overtly by woodblocks, which persist in a tick-tock fashion through much of the piece. The second section (Gears) is inspired primarily by the war-like ants that are attacking a clock in the painting, suggesting anxiety and the unrelenting nature of time, hence the fast tempo and asymmetric meters. The final section (Melting Clocks) features cacophonous, polyphonic woodblock passages and the further decay of pitch, time, and previous motives. Throughout the piece, rhythms and sounds that first appear to be solid become amorphous, deformed, or completely liquid. The overall effect is reminiscent of a half-remembered dream, a feeling that you've been immersed in a world only vaguely resembling reality.

- Dave Hall

Charanga Salada (2021) – Sergei Golovko

Charanga is a term given to traditional ensembles of Cuban Dance music. They made Cuban dance music popular in the 1940s and consisted of heavily son-influenced material, performed on European instruments such as violin and flute by a Charanga orchestra. Charanga has its roots in European art house music, Spanish and African music. The word Salada in Spanish means "salty", but it also means "that smells of the sea".

In this piece marimba play riffs (or tumbaos) that give the music a real driving nature. Rhythm patterns based around the clave pattern which lock in to form one big melodic section and above which the flute improvises. The flute plays in the upper register, often playing up to the range of E and above. Instruments: Flute, 5 Octave Marimba and Cow-bell playing with pedal. This piece is dedicated to Italian musicians Filippo Lattanzi and Anna Lisa Pisanu: Wood and Wind Duo.

- Sergei Golovko

Some Things (2013) – Eric Willie

Some Things was written in the Fall of 2013 for Allison Graham's senior percussion recital at Tennessee Tech University. Efficient and compact, the solo is composed in three contrasting movements and is modeled after Warren Benson's Three Dances for Solo Snare Drum.

In an attempt to codify Movement III, I turned to Genesis 31:49, one of my favorite quotes from the Bible. It states, "... and Mizpah, for he said, 'May the Lord watch between you and me when we are absent one from the other.'" I manipulated the verse numbers to derive the final pattern, which requires extensive fulcrum control from the performer.

- Eric Willie

Violin Partita No. 2 in D Minor, BWV 1004 (1720) – J.S. Bach

Bach had an easy solution for the problem of combining the violin with the keyboard: he simply dispensed with the keyboard and wrote six sonatas and partitas (three of each) for violin alone. He did the same for the cello with six suites for that instrument without accompaniment.

All 12 works were composed during the time he was conductor of the court orchestra at Anhalt-Cöthen, where his patron, young Prince Leopold, was a skilled musician. Bach himself was a violinist of no small attainment, yet it seems likely that the solo cello and violin pieces were written, around 1720, for Leopold - high tribute indeed to the Prince for his musical taste and, if he could negotiate the demonic pieces, for his performing ability. For these bold works are difficult in ways that most other virtuosic string pieces are not: they demand not only unfaltering facility in matters of digital and rhythmic dexterity and preciseness of pitch, particularly in the multiple stoppings, but also the keenest musical insights and inner-ear sensitivity to implied polyphonic and harmonic textures. In short, they strip a performer naked, as it were, forcing the executant to recreate incredibly diverse Bachian worlds with only a wooden box, four lengths of string, and a bow.

Of the six violin works, the present one stands alone on a lofty summit, and this by virtue of the towering Chaconne that is its final movement. Preceding this finale are four dance movements that comprise the traditional Baroque suite: allemande, courante, sarabande, and gigue. Although they are splendid examples of their genre, they end by being an introduction to the monumental Chaconne, which is a set of more than 60 variations on a simple bass theme.

In a lengthy description of the Chaconne, the great Bach scholar Philipp Spitta ends with these memorable words, "This Chaconne is a triumph of spirit over matter such as even Bach never repeated in a more brilliant manner." Enough said.

- Orrin Howard

Canticle (1991) – Stanley Leonard

Canticle by Stanley Leonard is a virtuosic work for solo timpani in 2 movements. The music opens with a fanfare-like recitative followed by a slow, marching section punctuated by a single-drum beat pulse played in the center of a timpano head. The second movement is a joyous dance in 7/8 time.

Its required skillful pedaling and variety of playing techniques make Canticle a beautiful and interesting melodic work for unaccompanied timpani.

- Steve Weiss/Alfred Music

Concerto No. 1 for Marimba and Percussion Ensemble (1986) – Ney Rosauro

The Concerto for Marimba and Orchestra was written in June and July of 1986 in Brasilia and is dedicated to the composer's son Marcelo. The work was originally written for marimba and string orchestra but has also a piano reduction and versions with accompaniment of Percussion Ensemble and Symphonic Band (Wind Ensemble).

With the commercial success of a 1990 CD and video by Scottish percussionist Evelyn Glennie and the London Symphony Orchestra, the Concerto rapidly came to be regarded as part of the standard literature for percussion. It is considered to be the most popular marimba concerto of all times, and has been performed by more than 4.000 orchestras worldwide.

The concerto contains four movements – unusual for the concerto form which follow the fast-slow-fast pattern, with the medium tempo third movement inserted before the vigorous finale. Some Brazilian motifs and jazz elements are used throughout the piece, which contains strong rhythmic patterns and catchy melodies. The marimba leads the thematic material throughout much the piece, and as a result, the marimba part of certain movements can be performed solo, without orchestral accompaniment. The solo part explores the many possibilities of modern four-mallet technique, and according to reviews from Percussive Notes magazine "the concerto is superbly written for the unique timbre and virtuoso technical qualities of the marimba."

- Ney Rosauro