



University of North Texas
College of Music

Doctoral Recital | Friday, April 3, 2026 | 8:00 p.m. | Recital Hall

Patrick Overturf, percussion

Straight Lines, Smooth Surfaces (2025)Patrick Overturf
(b. 1992)

World Premiere

Suite: April 2020 (2020)Brad Mehldau
I. waking Up (b. 1970)
II. stepping outside arr. Patrick Overturf
III. keeping distance

Remember Me (2017)Robert Lopez (b. 1975),
Kristen Anderson-Lopez (b. 1972)
arr. Patrick Overturf

Books for Tall People (2025)Patrick Overturf
(b. 1992)

Both Sides Now (1966)Joni Mitchell
(b. 1943)
arr. Patrick Overturf

Martha and Aaron (2014)Ed Smith
(b. 1953)

Patrick Overturf, vibraphone
Joshua Cossette, piano
Anthony Casolari, bass
Joshua Ferrell, drumset

Program four hundred eighty-three of the 2025–2026 season
Photography and videography are prohibited

Program Notes

Straight Lines, Smooth Surfaces

This piece is inspired by De Stijl, a movement of Dutch art founded in 1917. De Stijl, practiced by artists such as Theo van Doesburg and Piet Mondrian, was a foundational movement of abstract art that found expression exclusively through the asymmetrical organization of squares or rectangles, straight horizontal and vertical lines, and the use of primary colors and non-colors (red, blue, yellow, white, and black).

I took a trip to the Netherlands in the Summer of 2025 and visited the Stedelijk Museum in Amsterdam, where this movement of art was prominently featured in the permanent collection. If you visit the Netherlands, you may also notice the influence of this movement in the design of everyday life, whether it be the canopies over the balconies of apartments or on the glass panes that separate train cars. The connection between De Stijl and the vibraphone seemed logical, considering the surface of the vibraphone is a series of rectangles and horizontal/vertical straight lines.

The colors are represented by different key centers and tonal colors as described by people who experience sound-to-color synesthesia, where the presence of a sound involuntarily evokes a specific color for the listener. Composers such as Olivier Messaien, Alexander Scriabin, and Brian Wilson of the Beach Boys experienced this phenomenon and utilized it in their creative process. The piece is organized with blocks of color being represented by different tonalities: Gb Lydian is yellow, B dorian is blue, and A Lydian dominant is red. These blocks of color are separated by clusters or wide intervals that are intended to portray black lines.

Suite: April 2020-Brad Mehl dau

Mehl dau describes his *Suite: April 2020* as a musical snapshot of life in April of 2020 during the COVID-19 pandemic. In this twelve-movement suite, Mehl dau uses the piano to portray some of the experiences and feelings from this moment in time. While "waking up" portrays a normal morning in Mehl dau's home in Amsterdam (and utilizes a similar chord progression that Mehl dau plays to warm up at the piano before practicing), "stepping outside" is a picture of stepping outside to what is normally a bustling, walkable metroplex that is suddenly devoid of human activity. The third movement, "keeping distance", utilizes two different key centers (B and Eb) to "trace the experience of two people social distancing, represented by the left and right hand-how they are unnaturally drawn apart, yet remain linked in some unexplainable, and perhaps illuminating way."

Remember Me

"Remember Me" was written for Pixar's *Coco* in 2017. The context of the song changes multiple times in the film, ranging from a rousing mariachi version to a gentle lullaby. The lyrics of the song remain the same, but the meaning changes depending on the context in which the song is performed throughout the movie. The song won Best Original Song at the 90th Academy Awards in 2018. I adapted this song as a solo vibraphone piece in 2020 during the COVID-19 pandemic. In a way, this song channeled the nostalgia I felt for times before the pandemic when being in the same space with your friends and family didn't pose an imminent threat to one's health. Performing this song became a form of catharsis in what was a traumatic time in the lives of many people.

Books for Tall People

This tune is heavily influenced by the music of Steve Swallow, the legendary jazz composer and electric bass pioneer in the jazz idiom. His tunes have a spherical quality with circular forms and progressions that feel simultaneously off-kilter and complete. Additionally, Swallow's tune titles are immaculate; they can be soothing ("Arise, Her Eyes", "Falling Grace"), alliterative ("Awful Coffee", "Viscous Consistency"), and absurd ("Bite Your Grandmother", "I Think My Wife Is A Hat"). It is my humble opinion that "Falling Grace" is a perfect composition in the jazz idiom.

The title of this tune is inspired by a sign that hangs in the rafters of Recycled Books, a used bookstore in Denton, TX. The sign is above the section that contains used jazz CDs. The sign hangs roughly thirty feet in the air next to a row of books sitting on a rafter and says "Books for Tall People".

Both Sides Now-Joni Mitchell

"Both Sides Now" is one of Joni Mitchell's most famous songs from her first period of work, which consisted of her early songwriting and poetry influenced by folk music of the 1960s. Mitchell's later work fuses the influence of pop music and jazz and includes collaborations with musicians such as Charles Mingus and Jaco Pastorius. This song is also a powerful emotional vehicle for Emma Thompson's character in the movie *Love Actually*.

In recent years, this song has become a popular vehicle for solo jazz performances by musicians such as Fred Hersch and Ed Saindon. My arrangement features a modulation up a minor third in the "chorus" of the song, reminiscent of Bill Evans's interpretation of "The Days of Wine and Roses" by Henry Mancini and Johnny Mercer.

Martha and Aaron-Ed Smith

"Martha and Aaron" was written by Ed Smith in 2014 (at least he thinks so), depicting the collaboration between choreographer Martha Graham and composer Aaron Copland on the ballet *Appalachian Spring*. The music won Copland a Pulitzer Prize for Music in 1945, and the ballet is a cornerstone of the repertoire for the Martha Graham Dance Company.

I have been fortunate to consider Ed a friend for the last twelve years, after meeting at the 2014 JEN Conference. When I moved to Dallas in 2017, I sought out Ed so I could learn as much about jazz vibraphone as possible from him. His quartet with Jason Bucklin on guitar, Lyles West on bass, and Dennis Durick on drums was profoundly influential to me and the music I write and play. I don't think I missed a single performance of that group from 2017-2020. One of my fondest memories is sitting on the porch of Ed's house during the COVID-19 pandemic, discussing vibraphone, John Cage, gamelan, and life while socially distancing and grappling with events that hadn't been experienced on a global scale in over a century.

Along with Rusty Burge, Ed is one of the two greatest influences on my vibraphone playing and artistry. I am beyond lucky and grateful to consider Ed a mentor and a friend, and it feels fitting to end my last recital at UNT-a performance that otherwise features music exclusively written or arranged by me-with a composition by one of my biggest musical influences.