Unlv
University of Nevada, Las Vegas
College of Fine Arts ~ Department of Music
Presents

Identities

a recital by

Austin Perry and Daniel Alameda
percussion

Tuesday, February 9, 2010
7:30pm
Doc Rando Recital Hall
Beamer Music Center
Throughout the past few years, a light has been shined upon our interpretations of what music is, what it can mean to an individual and how it can make an individual feel. From our youth, we both were drawn to music with a great passion. We both knew that we would want to make music our way of living, no matter what the costs may be and no matter how hard it would be. This evening, we will be sharing some music with you that illustrates our journey as musicians - from where we came from, to establishing our identities as musicians and to display where we would like to go.

Surface Tension – David Hollinden

The themes in Surface Tension are based in rock music and jazz. They are very metrical and beat-oriented, and are treated in a rough sonata form. The two performers interact in a variety of ways, including extended passages in unison, sections with tight counterpoint, and the exchange of both improvised and notated solos.

David Hollinden

Any individual that starts doing music at a young age does not have much of a philosophical reason for doing what they are doing. They just know that they really love it. Coincidentally, this simple reason is also the most important reason for doing pretty much anything. Seeing as how we both came from a background of loving to drum, we felt that this piece would be a very appropriate way to start off the evening.

Daniel Alameda

March – Elliot Carter

March is a piece taken from Elliott Carter’s set of Eight Pieces for Four Timpani. Composed in 1949, “these pieces 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. Besides being a virtuoso solo for the instrumentalist, it is a study in the controlled, interrelated changes of speed known as metric modulation. Two march rhythms of different speeds are superimposed, one played with the butts, the other with the heads of the mallets.”

Elliot Carter

When trying to decide on a timpani piece to play for this recital, it had become an easy choice after hearing “March.” I felt through the various implements used on the timpani, (muting, playing with butt of sticks etc.) there would be great musicality to be explored. I believe this timpani piece best represents what I have been studying the past few years.

Flight of the Lovers – Leo Brouwer

I have learned many things throughout the past few years of my studies. Whether it was from studying with various professors at the university or if it was from wondering why my 5:00AM train to FRA did not show up until 8:00AM. My unquenchable thirst for knowledge has helped me shape who I am today and have helped me find the direction that I want to head in life. At the moment though, I am caught in a rather interesting predicament. I have made a commitment that I must see through before continuing with my main aspirations. This piece depicts a love that is in such close reach, but is still unattainable.

Daniel Alameda

True Colours – John Thrower

“Marimbiast Bogdan Bacanu had approached me with the idea of a piece which should, in his words ‘go very deep- filled with sadness. Almost immediately the name ‘True Colours’ came to mind. Depth is often reached when we have to go through something uncomfortable such as a defeat, a conflict or a loss, or even humiliation of some kind. The idea of intolerance in our time had a particular meaning to me. Now, with the ‘War on Terror’, mankind has initiated a new intolerance of sorts, for the problem is no longer one of political and strategic maneuvering, but a question of cultural and even religious difference and this is infinitely more difficult to solve because of its latent emotional potential. True Colours is an appeal to everyone to recognize your own true colours, whatever they might be, but at the same time respect the individuality and characteristics of others, even if it seems something beyond our own understanding. If we do not respect others, then it is impossible to respect our own selves. Respect should be an engrained virtue for those who live. True Colours has taught me one thing: Follow your own path, even if precarious for you owe it to yourself.”

John Thrower

Through playing ‘True Colours,’ I can’t help but be reminded of a person in my life that has yet to recognize their own true colours. I am filled with sadness because I know they have a good heart but they have lost themselves for so long now that they have forgotten who they are. I have now promised myself to always recognize and show my own true colours in order to respect myself and others around me. This is also especially important to me for my two younger sisters. Who I hope will always recognize their true colours, regardless of what challenges life presents. I would like to dedicate this performance to my two little sisters and also the person who has yet to recognize their true colours, in the hope that they find or always show their true colours.

Austin Perry
Raga No. 1 – William Cahn

Raga #1 is a timpani solo for one player that is loosely based on the rhythms and feel of the Indian ragas. This piece remains in a steady tempo the whole time and has basically the same groove the entire piece. The interest of the piece comes from the sudden dynamic shifts and polymetrical. Also of note is the use of extended techniques such as playing in the center of the drum, playing a roll with one’s fingers, and the use of glissandi and rim shots throughout.

Greg Simonds

I was immediately attracted to this piece because it is rather unpredictable. In spite of its unpredictability, the piece is still well organized. There are many times in which this piece will jump out suddenly to the listener. These abrupt ideas begin to develop as the piece continues and eventually come together rather nicely to conclude with a recapitulation of the very first idea. This also describes a trait that I have recently developed over the course of my studies: There will be points at which an idea will randomly come to me, whether it is for a composition or another project. These ideas will come together in a rather quick manner; hours of work will have flown by like minutes and I will have ended up at the other end with a final product that I am quite happy with. This piece describes that creative process that, without my studies, I would not have been able to develop into a final product.

Daniel Alameda

No Mystery – Chick Corea

Jieun Kim - Piano

It has been quite a priveledge to work with Jieun. I have played in and worked on various projects in the past but I have found that I have been the most comfortable working with Jieun. In other groups, I have had to worry a fair amount about sticking to what the majority wants to hear. This leaves very little room for growth as a musician and even as a human being. The reason why I am doing music in the first place is so that I can learn, grow and express those feelings through my music to others so that they can hopefully be touched and inspired to do the same thing. If I feel like pushing the envelope a little bit during a solo or trying out some new things during rehearsal, I do not get any dirty looks from Jieun because she is in this for the same reason that I am. I believe that this is a very special connection that we have as friends and musicians. I know that this chemistry will be hard to find in the future so it will be No Mystery that we will be working on more projects together in the future.

Daniel Alameda

Spur of the Moment – Dave Weckl

Michaelangelo Henegan – Keys
Blaise Sison II – Bass
Jack Steiner – Cowbell

“This song was primarily written to feature the drums in an instrumental R&B/jazz-funk setting. The song goes through a few groove and hit sections before coming to a drum solo over a vamp.”

Dave Weckl

This song is part of Dave Weckl’s Contemporary Drummer +1 play-along book. Typically the piece is performed with the drummer playing along to a CD track. For tonight’s performance it will be performed with a live band thanks to our good friend Michaelangelo Henegan. Michaelangelo spent many hours transcribing, by ear, the band parts for the tune and also arranged it for the ensemble you will see tonight. In regards to why we have chosen to conclude tonight’s concert with this piece is simple: Over the course of studying at UNLV we both believe that we have found our identity in the sense that drum set and vibraphone are where our hearts lie. We hope to one day have our careers resembling the musical situation that we will conclude tonight’s program with. Thank you for coming and we hope you have gotten a little insight on our identities.

Austin Perry

We would like to extend a special thanks to Dr. Tim Jones, Dr. Dean Gronemeier, Professor Alex D. Stupa, Professor Tom Warrington, and all of your professors that have guided us thus far: Jieun Kim, Michaelangelo Henegan, Blaise Sison II and Jack Steiner for lending us your amazing musicianship. Our percussion and music colleagues for all of their help, criticisms and friendships. Our families for their continued support in doing what we love to do. Alyssa Trumper and Daniella Tosceno for being patient with our dedication to music and for their constant support. Last, but certainly not least, everyone that was able to attend this evening. We greatly appreciate your time and we hope you have enjoyed the performance.