



DEPARTMENT
OF MUSIC

Stephanie Gimenez, percussion

Luke Allred, percussion
Kevin Fitzgerald, percussion

Sunday, May 2, 2021
Stella Boyle Smith Concert Hall
3:00 PM

PROGRAM

Dance of Water (2020) Justin Bunting (b. 1986)
Luke Allred, percussion

"#4" (1971) Mitchell Peters (1935-2017)
from *Advanced Snare Drum Studies*

Ghost Garden (2015) Adam Hopper (b. 1985)

Pueblo Nuevo (1996) Israel "Cachao" Lopez (1918-2008)
Buena Vista Social Club
Luke Allred and Kevin Fitzgerald, percussion

PROGRAM NOTES

(compiled by Stephanie Gimenez ... author in parentheses after each note)

Dance of Water was composed in the Fall of 2020 for Luke Allred and Stephanie Gimenez, students of mine at the University of Arkansas at Little Rock. The desire was to compose a rhythmically challenging multiple-percussion duet with a small, but impactful setup of instruments. The idea of the piece came from the sound of a dripping faucet. This particular faucet had two different drips, which caused an irregular, yet mesmerizing, rhythmic pattern that increased in intensity as the drips got faster. Throughout the piece, you will hear each player perform multiple patterns that increase in rhythmic intensity as the piece progresses, move through several time signatures, and eventually come together for good in the end. (Bunting)

Mitchell Peters was a principal percussionist with the Dallas Symphony Orchestra and the Los Angeles Philharmonic Orchestra. His book *Advanced Snare Studies*, a collection of 25 snare etudes, is a staple part of university and professional percussionists' repertoire. #4 from this book is characterized by rapid thirty-second note passages and alternating flams and drags in rapid succession. Both require great technical facility from the performer. (Gimenez)

Pueblo Nuevo, composed by famed Cuban bassist Israel "Cachao" Lopez, originally recorded in 1946, is considered a Cuban standard. This version, recorded by Buena Vista Social Club in 1996, revitalized the tune and made it available to be appreciated by more recent generations as well as those who've always adored the chart. In my studies of Conga playing over the last year, I've enjoyed listening to more and more classic Cuban standards and can fondly recall my Cuban grandmother (who was a singer and performer herself) asking me "Do you enjoy listening to Cuban music?". I was young and never really had a true answer for her. She's no longer with us, but I can now honestly say "Si, Abuela, me encanta la musica Cubana". (translation: "Yes, Grandma, I love Cuban Music") (Gimenez)

Driving through many major American cities, it's hard not to notice the plethora of vacant and abandoned lots. Where once stood proud businesses, lavish homes, or civic buildings, there is now little more than a blank, grassy plot of land. Though the blank space on the canvas of the cityscape can be profoundly sad, something amazing happened within these empty spaces. Left alone, life swells forth, and these vacant lots start to produce trees, flowers, and grass. Many people have started referring to such lots as Ghost Gardens. In **[Ghost Garden]**, you can hear where the lot once held a vibrant and exciting tone, only to slowly fade away and change. Through a series of transitional themes, the main idea reforms and comes back as the piece concludes, thus depicting the beauty of the land as it is reimagined. (Hopper)