This event continues a partnership between The University of Arizona Fred Fox School of Music and UNAM Tucson, Centro de Estudios Mexicanos with support from the Consulate of Mexico in Tucson.

An agreement signed last year by University of Arizona President Robert Robbins, officially recognizes the Fred Fox School of Music’s relationship with Universidad Nacional Autónoma de México Facultad de Música in Mexico City, which will extend performance and research opportunities for students and faculty in both institutions.

UNAM Tucson Headquarters is celebrating its third anniversary of its creation derived from an agreement between the University of Arizona and Universidad Nacional Autónoma de México. It is a great honor for us to welcome guest artist Gabriela Jiménez.

Noche de Percusiones
The University of Arizona Percussion Ensemble
Morris Palter, director

featuring guest artist
Gabriela Jiménez
Universidad Nacional Autónoma de México – Facultad de Música

Saturday, April 13, 2019
Crowder Hall
7:30 p.m.
THE UNIVERSITY OF ARIZONA PERCUSSION ENSEMBLE

Morris Palter, director
Featuring guest artist Gabriela Jiménez

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PROGRAM

Ostinato Pianissimo (1934) .......................................................... Henry Cowell
(1897-1965)
Thomas Beech, Tyler Haley, Elizabeth LaBrie, Alyssa Prichard,
Gabriela Jiménez, Marcus Hawkins, Gregory Bartolic
Featuring Porter Ellerman, xylophone

I Riti: Ritual Music – The Funeral of Achilles (1962)............. Giacinto Scelsi
(1905-1988)
Ian Mast, Porter Ellerman,
Gavin Thatcher, Morris Palter

Okho (1989) .................................................................................... Iannis Xenakis
(1922-2001)
Morris Palter, Michael Pratt, Jacob Ransom

BRIEF INTERMISSION

Percussion Music (1954)......................................................... Michael Colgrass
Movements I, II, III, IV 
(b. 1932)
Alyssa Prichard, Gregory Bartolic,
Marcus Hawkins, Elizabeth LaBrie

Suite No. 1 (2017) ................................................................. Gabriela Jiménez
Mi Solo! (snare drum) (b. 1963)
WorldpercMexico (prehispanic instruments)
Tambourinealone (Riq and tambourine)

Gabriela Jiménez

Maru To Sankaku no Uta (A Song of Circles and Triangles) ............................................................ Toru Takemitsu
(1930-1996)
arr. Robin Engelman
(1937-2016)
Gabriela Jimenez, Tyler Haley, Marcus Hawkins,
Thomas Beech, Alyssa Prichard

Please join us for a reception in the Green Room following the performance
hosted by the Fred Fox School of Music

That these colonial African drums could be so powerfully marshaled in
a moment of fervent French nationalism could only have provided food
for thought after the musical resonances had died away. Okho, in any
case, lives on.

– James Harley, Rovi

Percussion Music is a percussion quartet in four movements that has
each performer play on four instruments. The piece was composed in
1954, and includes the following instruments: temple blocks, high and low
tom-tom drums, and what Colgrass refers to as “toy drums,” which
will be performed on roto-toms. Colgrass explains the inspiration for the work:
“This piece is Baroque in character and was inspired by J.S. Bach in that it
has like contrapuntal voices but without specific pitches. I set up a ‘keyboard’
of sixteen sounds, from low bass drum ascending to temple blocks, and
divided the ‘keyboard’ into four players. Since Bach’s music is non-percussive,
gentle form of drumming was the result.” The piece replicates Baroque
compositional practices through its use of antiphonal rhythms, contrapuntal
textures, and the dance-like character within each contrasting movement.
Colgrass’s early percussion music helped to bring musical equality and
respect to percussion chamber music.

This performance marks the world première of Suite No. 1 by Gabriela
Jiménez. The work is a compilation of three solos that were performed at the
Rachmaninoff Hall of the Tchaikovsky Conservatory in Moscow. The first
movement, Mi Solo! for snare drum, showcases this instrument in a collage of
orchestral audition repertoire, which is a musical and technical challenge for
the player, but also challenges the audience to recognize the works represented.
The second movement, WorldpercMexico, is an improvised solo on prehispanic
instruments, such as teponaztle, rattles, and ocarinas. The last movement,
Tambourinealone, is a mesmerizing solo for riq and tambourine using ancient
and orchestral techniques. The riq is a Greek hand-drum with mother of
pearl shells, and uses Middle Eastern and Eastern techniques of playing
with fingers, wrist and arm.

– Gabriela Jiménez

The traditional song Maru to Sankaku no Uta (A Song of Circles and
Triangles) reminded me of Doo Wop, a commercial rhythm and blues
vocal style that flourished in the 1940s and 1950s (the name Doo Wop was
probably inspired by the nonsense syllables used by back up vocalists to
accompany the lead singer). Takemitsu uses the word ‘wa’ in this fashion
at one point in his work. In this arrangement, I have kept Takemitsu’s
melodies, but the rest is my personal fantasy Doo Wop.

– Robin Engelman
The University of Arizona Percussion Ensemble  
Spring 2019  
Morris Palter, director  
Porter Ellerman  
Tyler Haley  
Thomas Beech  
Marcus Hawkins  
Elizabeth LaBrie  
Alyssa Prichard  
Joseph Branderhorst  
Michael Pratt  
Gavin Thatcher  
Ian Mast  
Gregery Bartolic  
Jacob Ransom  

Born in Canada, MORRIS PALTER’s diverse musical interests have found him performing throughout North America, Asia and Europe at some of the most prominent festivals and venues including Carnegie Hall, the Royal College of Music (London), the Quincena Festival (Spain), Disney Hall (Los Angeles) and IRCAM (Paris). Morris has commissioned and/or premiered hundreds of new compositions, working with both notable composers and new compositional voices. In 2000, Morris co-founded NOISE (San Diego New Music), and was a member of the redfish bluefish percussion ensemble from 1999 to 2005. In 2010, Morris was host and director of the Focus Day of Percussion at the Percussive Arts Society International Convention, and is currently endorsed by Black Swamp Percussion, Sabian Cymbals, REMO drum heads, and is a Yamaha Performing Artist. Morris was an associate professor of music at the University of Alaska Fairbanks (2012-2017), and is currently an associate professor of music at the University of Arizona.

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**About the Music**

*Ostinato Pianissimo*, written in 1934 with the title *Ostinato*, but only published in 1953 with its current title, is an early example in Western music of an all-percussion piece. Composed by American composer Henry Cowell, *Ostinato Pianissimo* is a single-movement work featuring a xylophone soloist accompanied by seven percussionists playing a range of instruments from bongos and gongs to prepared piano, güiro, and rice bowls. The resultant sound world is, like the title suggests, a mysteriously shifting wash of cyclic rhythms of different lengths played very softly, building towards an ‘overwhelming climax’ in the last eight measures of the piece. This ‘modern-sounding’ intricate work reminds us how very young the solo and ensemble percussion repertoire is.

Giacinto Scelsi, a prominent Italian composer of experimental music, is known for his compositional exploration of sound, specifically his acute approach to individual tones. Where Scelsi usually focuses on the single tones of melodic instruments, he approaches *IRiti: Ritual March, “The Funeral of Achilles”* with a focus on rhythmically thematic material. As the rhythmic material repeats throughout the piece, the dynamic constant in each instrument gradually changes, creating continuous shifts of timbre, while maintaining the rhythmic structure. This compositional approach is unique to Scelsi, as this is his only work for percussion ensemble.

*Okho* is scored for three djembés, resonant drums from West Africa. Rhythmically, the piece is a study in repetition and the different ways in which irregularity can be introduced. Built in a mosaic fashion from six blocks of material, the sections are distinguished by tempo and rhythmic texture. The opening features a steady pulse; a three-plus-two pattern established at the outset is subjected to various permutations as the players enter one after another. A less concentrated rhythmic texture is interleaved with the first one until, after much shifting, they give way to a third element. Xenakis designates six “tones” for each djembé; in this passage, he introduces one of his favorite gestures, the glissando – here achieved by sliding one hand across the head of the drum while striking it with the other. A fourth, faster section builds up momentum and intensity until the pulsating patterns start to dissipate. As the texture thins, the tempo drops and the fifth section begins. Here, polyrhythms make an appearance, and the dense, intricate cross-patterns recall Xenakis’ stochastic “attack clouds.” This material, which carries through to the end, is twice interleaved with what is essentially a canonic texture, in which the three players drum the same patterns but at slightly different tempi; Xenakis, in fact, uses this technique in a number of ensemble and orchestral pieces. Here it underscores the rich, quasi-melodic character of the djembés and underscores Xenakis’ ability to incorporate new sonorities into his strikingly personal aesthetic.
About the Guest Artist

GABRIELA JIMÉNEZ LARA began at the Mexican National Music Conservatory and the Escuela de Perfeccionamiento Vida y Movimiento. In 1985 she was awarded Young Musician first prize by the Mexico State Symphony Orchestra. From 1986 to 1989 Ms. Jimenez was timpanist with the Orquesta Filarmónica del Bajío and taught at the University of Guanajuato as well as directed the Orquesta Filarmónica del Bajío Percussion Quartet.

In 1989 she was given a Fulbright-Benito Juárez scholarship to study at Manhattan School of Music with Chris Lamb and Duncan Patton, where she earned a a Master of Music degree. While at Manhattan she won the solo competition, the first time that a percussionist had ever won and also the George Shick prize for musical excellence in the class of 1991.

Ms. Jiménez was awarded a scholarship to the Tanglewood Music Center Orchestra and performed as timpanist and percussionist under Bernstein, Ozawa, Previn, Foss, Knussen and Schuller. She has also played in the Manhattan Symphony Orchestra, Manhattan Percussion and Contemporary Ensemble, the Plainfield Symphony Orchestra and the New York Youth Symphony Orchestra in Carnegie Hall. In 2004, as a member of the World Peace Orchestra, she toured Moscow and Saint Petersburg with Valeri Gergiev. Ms. Jimenez holds degrees from the Manhattan School of Music, Hartford University and the Universidad Anahauac del Sur (Mexico City).

Since 1981 she is timpanist with the Mexico City Philharmonic Orchestra, the Orquesta Sinfónica de Minería and the Mexican Soloist Chamber Orchestra. At the National School of Music (Universidad Nacional Autónoma de México) and the Escuela de Perfeccionamiento Vida y Movimiento she teaches a wide variety of subjects ranging from timpani and percussion to music philosophy, acoustics, organology and percussion laboratory. Founder of Percusionarte, she has ventured into jazz with AtrilV, recording works of Kupferman. A winner of FONCA project grants in 1994 and 1996, Ms. Jiménez was distinguished in 1998 with the Mozart Medal, a prize given by the Austrian government and the Domecq Cultural Institute.

She has performed under the baton of Jorge Mester, Plácido Domingo, Scott Yoo, Grzegorz Nowak, Zaeth Ritter, José Miramontes, Carlos Miguel Prieto, Paul McCreesh, Antoni Ros-Marba, Carlos Spierer, David Gilbert, Kurt Masur, Sergio Cárdenas, Valery Gergiev, Oliver Knussen, José Areán, José Miramontes, Fernando Lozano, Eduardo Díazmuñoz, Jesús Medina, David Gilbert, Kurt Massur, Sergio Cárdenas, to mention a few, and also enjoyed the opportunity to play with legendary conductors Leonard Bernstein, Eduardo Mata, Lukas Foss, Luis Herrera de la Fuente, Jorge Velazco, and Zaeth Ritter.

As a soloist, Ms. Jiménez has performed with the Manhattan Philharmonia, Orquesta Sinfónica de Xalapa, Orquesta Sinfónica Nacional (Mexico), Orquesta Sinfónica Carlos Chávez, Orquesta de Cámara Morelos, Orquesta Filarmónica de la UNAM, Orquesta de Cámara de Bellas Artes, Orquesta Filarmónica de la Ciudad de México, Orquesta Sinfónica del Bajío, Orquesta Sinfónica de San Luis Potosí, and Orquesta Sinfónica Sinaloa de Las Artes.

Among Mexican and world première performances are: Concierto Voltaje para Timbales y Orquesta, dedicated to Gabriela Jiménez, Concierto Zócalo Tropical and Concierto Candela (all three works by Gabriela Ortiz) and David Noon’s Concierto for Percussion and Orchestra. Her repertoire also includes Afterlight for Mixed Soloists and Orchestra by Carlos Sánchez, Sonata de los Solares by Valentín Ruiz López, Creation by Tomás de Marco, Concerto for Percussion and Orchestra by Salil Shavded, and Moonsticks, dedicated to Gabriela Jiménez by composer Mayer Kupferman, Armand Russell’s Concerto for Percussion and Chamber Orchestra, marimba concertos by Robert Kurka, Paul Creston, Jorge Sarmientos, Ney Rosauro, timpani concertos by William Kraft, Ricardo Risco, Ney Rosauro and Sigfried Matthys, Xylophone Concertos by Toshiro Mayuzumi and Alan Hovaness, and Philip Glass’ Concerto for Two Timpani and Orchestra. Upcoming solo performances include Concierto Lando for Percussion and Orchestra by Douglas Tarnawiecki, The Big Top by Federico García Castells, and a work titled Tres Cuadros para Percusión y Orquesta by Jorge Ritter, which is dedicated to Gabriela Jiménez.