

FACULTY RECITAL

Bret Pimentel, woodwinds

Delta State University Department of Music
Recital Hall, Bologna Performing Arts Center

Thursday, August 20, 2020

2:00 PM

*Please silence all cell phones and other devices. No photography
or recording of the performance, please.*

PROGRAM

THE SHADOW BOXER: A STUDY FOR EACH OF THE FOUR WOOD-WINDS

Samuel Adler, 1963

- I. Flaunting
- II. Oboration
- III. Clarinon
- IV. Bassoonery

[*The Shadow Boxer* is] a group of four studies, each published separately, originally written for one performer [Noah Knepper] who plays flute, oboe, clarinet, and bassoon. ... The studies may be programmed individually or in combination with any or all of the other studies.

The flute may be accompanied by a piccolo ... playing the same part ... except where “no piccolo” ... is indicated ... the oboe may be accompanied by an English horn ... the clarinet may be accompanied by an E ♭ clarinet ... the bassoon may be accompanied by a contrabassoon... [In this performance, electronics will be used to simulate the additional instruments.]

– *Samuel Adler*

HEAVY LIFTING, FOR SOLO WOODWIND DOUBLER

Kyle Tieman-Strauss, 2017

- I. Angular Material
- II. Stacks
- III. Circular Motion
- IV. Lines

Writing a piece for four instruments for one player, as I did here, is a peculiar thing. Not many woodwind players are fluent in the sheer number of instruments as Zach [Larimer, the original dedica-

tee] is, so approaching the idea of a multi-woodwind solo presented strange challenges I've never faced. Each movement is written for one instrument, but to string them all together, I added some foot-operated percussion, which creates a constant amidst the instrument changes, as well as sets (and subverts) metric patterns (and gives him one more thing to do). The four short movements, fast-slow-fast-slow, each explore one kernel of an idea: the first, angular short patterns; the second, stacked intervals and long notes; the third, arpeggiated chords; and the fourth, a lonesome solo.

– Kyle Tieman-Strauss

JEEPERS (WORLD PREMIERE)

Nicole Chamberlain, 2020

Commissioned with support from the Faculty Research and Grant-Writing Fund

- I. Crack-up for Flute
- II. Ragamuffin for Clarinet
- III. Wet Blanket for Bassoon
- IV. Flim-flam for Oboe
- V. Slap Happy for Alto Saxophone

Jeepers was commissioned by Dr. Bret Pimentel. The piece calls for a performer who is very skilled at all of the woodwinds: flute, oboe, clarinet, bassoon, and alto saxophone. Each movement is dedicated to a single instrument showcasing certain extended techniques that portray a certain annoying personality using outdated slang from the 1940s.

The overall arching theme is that each personality portrayed is either disturbing, comical, or at least annoying making the fitting title of *Jeepers* which is used as an expression of surprise or alarm. The first movement, *Crack-up*, is for flute and refers to someone who goofs off, giggles, or bursts out laughing—typical personality trait of us flute players. The second movement, *Ragamuffin*, for

solo clarinet, refers to someone who might be rough around the edges and unreliable. *Wet Blanket* is for solo bassoon, and we all have met this person who really dampens the upbeat mood of the group. *Flim-flam* for oboe is someone who might deceive or lie. While he has his good side, something sinister may be afoot. Finally, there is *Slap Happy* for alto saxophone. This refers to someone who is casual, flippant, or punch-drunk. What else would you name a piece that call for an abundance of slap tonguing?

– Nicole Chamberlain

from THE BIRD FANCYER'S DELIGHT

Published by Richard Meares, 1717; numbers from modern Schott edition

Tunes for the Linnet

V.

VI.

IV.

Tunes for the Bullfinch

VII.

X.

VI.

Tunes for the Canary Bird

I.

IV.

II.



Linnet



Bullfinch



Canary

[Regarding *The Bird Fancier's Delight*:] Teaching birds to imitate tunes “properly compos’d within the compass and faculty of each bird” was a popular and lucrative hobby in the 18th century ... Special keys were prescribed for the linnet (C major), the bullfinch (C minor), [and] the canary (F major) ... but they were not adhered to rigidly.

– *Stanley Godman*, from the Schott edition

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from QUATUOR POUR LA FIN DU TEMPS

Olivier Messiaen, 1941

III. Abîme des oiseaux

The abyss [abîme] is Time with its sadness, its weariness. The birds [oiseaux] are the opposite to Time; they are our desire for light, for stars, for rainbows, and for jubilant songs.

– *Olivier Messiaen*

RILEANNA

Traditional tunes from the recording *Feadóga Stáin* by Mary Bergin, 1979; transcribed by Bret Pimentel

- I. Bean Uí Chroidheain (Mrs. Crehan's)
- II. Gearoid Ó Comain (Gerry Commene's)
- III. An La Baisti (The Rainy Day)

Mary Bergin is widely regarded as one of the foremost tinwhistle (or “pennywhistle”) players in the world, and her album *Feadóga Stáin* as a landmark recording for her, for the instrument, and for Irish traditional music. These three *rileanna* (reels) are traditional tunes, played here in an attempt to imitate Bergin's characteristic smooth, lyrical style.

– Bret Pimentel

THREE PIONEER HYMNS

Arranged by Bret Pimentel

- I. March: Redeemer of Israel
- II. Air: Gently Raise the Sacred Strain
- III. Jig: Now Let Us Rejoice

Among my ancestors are a number of Mormon pioneers, who crossed the plains in ox-drawn wagons and on foot to settle in the Salt Lake valley. Some of them were immigrants from the British Isles. I imagine it is possible that some of them had traditional musical instruments, like the British/Irish tinwhistle, with them during their months-long journeys, and played them for entertainment and solace while camping along the trail. These three hymns likely would have been known to them, and are performed here as I imagine they might have sounded.

– Bret Pimentel