

# FACULTY RECITAL

Bret Pimentel,  
woodwinds and electronics

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

Thursday, August 19, 2021

7:30 PM

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

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## PROGRAM

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### SUITE NO. 1 IN G MAJOR, BWV 1007

Johann Sebastian Bach, c. 1720

Arranged by Bret Pimentel

Electronic wind controller

Bach produced much of his greatest instrumental music during the six years of his tenure at Cöthen, including ... the works for unaccompanied violin and cello. ... In comparing these two series of Bach's works, Philipp Spitta wrote, "The passionate and penetrating energy, the inner fire and warmth which often grew to be painful in its intensity [in the violin works], is here softened down to a quieter beauty and a generally serene grandeur, as was to be expected from the deeper pitch and fuller tone of the cello." ...

The First Suite (G major) opens with a fantasia-like Prélude whose steady rhythmic motion and breadth of harmonic inflection generate a sweeping grandeur that culminates magnificently in the heroic gestures of the closing measures.

Yo-Yo Ma

### CLAIR DE LUNE

*from* Suite Bergamasque

Claude Debussy, 1905

Arranged by Melissa Keeling, 2017

Flute with effects

This arrangement is dedicated to my mom, Dana Gensler, and my grandmother, Grand Jenny Leigh.

My mom is a pianist and my first music teacher. As a child, I remember waking up to her piano playing on the weekends...

My grandmother (my mom's mother) was also a pianist. Claude Debussy's Clair de Lune was her signature piece, and she would

often play it at family gatherings. This is a very special piece in my family.

To both of these incredible women musicians – thank you for passing on the gift of Music.

Melissa Keeling

*from* MPINGO PARABLES

IV. Counting the Rings

Brett Wery, 2014

B-flat and A clarinets with looper

The Mpingo Parables were commissioned by clarinetist Michele Von Haugg and inspired by her remarkable work with Clarinets for Conservation. Each summer Michele fearlessly leads a group of mild mannered clarinetists to Tanzania ... to teach the youth of small communities to play the clarinet and plant the Mpingo tree, the source of clarinets, oboes, and piano keys. The Mpingo trees are planted in a sustainable manner and villages taught the potential of this important resource to enrich and empower their community.

Bret Wery

GARDEN OF LOVE

JacobTV (Jacob ter Veldhuis), 2002

Oboe with audio track

As in all my boombox pieces, speech is the ready made source of inspiration: melody and rhythm of the spoken word was analysed and written down. After that I composed the soundtrack. The solo instrument plays the same musical lines along with the soundtrack, like a dialogue. Both the instrument and the soundtrack are of equal importance.

JacobTV

## BILLIE

JacobTV (Jacob ter Veldhuis), 2003

Alto saxophone with audio track

## HOCKET DELAY 2019

Paul Hanson

Transcribed by Stefano Carbonelli, edited by Bret Pimentel

Electric bassoon with effects

Paul Hanson is a jazz bassoonist and multi-instrumentalist. This piece is transcribed from a 2019 live performance at the Hillside Club in Berkeley, California, with bassist Jeff Denson. “Hocket” refers to a melody divided between two alternating parts, in this case the “live” bassoon and its own electronic echo.

## SO WHAT

Miles Davis, 1959

Arranged by Bret Pimentel

Electric bass clarinet with looper and effects

“So What” is the first and best-known track from Davis’s 1959 album *Kind of Blue*, widely regarded as one of the best and most influential jazz recordings of all time, as well as likely the best-selling.

## MR. SAXOBEAT

Marcel Prodan and Andrei Nemirschi, 2010

Arranged by Bret Pimentel

Alto saxophone with looper and effects

“Mr. Saxobeat,” performed by Romanian singer Alexandra Stan, reached top-10 chart positions in over 20 countries and was nominated for awards in Romania, Spain, and Germany.

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## THE GARDEN OF LOVE

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I went to the Garden of Love,  
And saw what I never had seen:  
A Chapel was built in the midst,  
Where I used to play on the green.  
And the gates of this Chapel were shut,  
And Thou shalt not. writ over the door;  
So I turn'd to the Garden of Love,  
That so many sweet flowers bore.  
And I saw it was filled with graves,  
And tomb-stones where flowers should be:  
And Priests in black gowns, were walking their rounds,  
And binding with briars, my joys & desires.

William Blake

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## BILLIE

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I was scared to death  
ne no a hum, ne no a hum etc.  
I was scared to death  
at that time you know  
I'm always scared – You are?  
I'm always scared  
I was in the wings haha  
and I couldn't control my  
knees  
I'm always scared – You are?  
Well, you can call it that...  
I uh waited until the last  
minute  
and said I wasn't gonna go  
on...  
I had every chance  
I had every chance I got and  
still gettin'  
dare to sing !?– I'm always  
scared  
dare to sing !?– I'm always  
scared  
but anyway, I went back and  
I did 16 songs

and I like to do a little tune  
they make me cry, they make  
me happy  
I walked out you know and  
then  
and I like to do a little tune  
they make me cry, they make  
me happy  
I walked out you know and  
then  
and I like to do a little tune  
they make me cry, they make  
me happy  
bend this note bend that  
note–boot  
two kinds of blues:  
there's happy blues and  
there's sad blues  
I've been very happy, been  
very happy  
The blues to me is like being  
very sad, very sick,  
going to the church.  
they was talkin' jazz, hihi, at

that time you know – cook!  
dare to sing – I’m always  
scared  
they was talkin’ jazz, hihi, at  
that time you know  
bend this note bend that note  
– boot  
dare to sing, dare to sing  
hahaha, when I got through  
it  
can you sing and I said sure I  
sing all the time  
can you sing and I said sure I  
sing all the time  
I always knew I could sing  
‘cause I always did sing,  
but uh  
so I sang, and everybody  
loved me and I made about  
a 40 dollars in tips  
and I got the job!  
they make me cry, they make  
me happy  
blues, again blues, again  
blues  
a little, a little a little too  
much  
so I walk so I talk  
and my voice is too loud  
when I’m out in the crowd  
so that people are apt to stare  
I can’t hear the band at all!  
uh h h  
Know know know do they  
know – do they care?  
That it’s only that I’m lonely  
and low as can be  
And the tunes are not always  
the best – I request  
And my voice is too loud – I  
can’t hear the band at all!  
But what else can you do, but

what else can you do  
At the end of a love affair  
So I smoke and I joke uh hh a  
litt– a litt– a little too much  
And I laugh, and the smile on  
my isn’t really a smile at  
all!  
And the smile on my face, on  
my face  
Face face face – adadadada –  
for the trees  
Face face face – for the sun  
into the rock  
And now a little tune written  
‘specially for me  
Strange fruit, strange fruit  
I never had brothers or  
sisters, cousins or uncles –  
All I had was my mom  
My mom and I had a pretty  
rough time when we were  
in Baltimore  
All we had was one preacher,  
he used to come every  
Sunday  
to an an to an an c no t no t  
no s no t  
Jesus Christ no! like Jesus  
no!  
Like no Jesus cook like no  
some cook like no Jesus  
cook  
Jesus Christ, they want me  
out of Chicago or uh  
Boston, he said  
Like Jesus no!  
Oh man it took me ten years!  
And I said: I can’t go out  
there, there’s too many  
people...

Billie Holiday (from various  
interviews)