

# FACULTY RECITAL

Bret Pimentel, woodwinds  
*with* Kumiko Shimizu, piano  
*and* Josh Armstrong, percussion

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

Monday, August 21, 2023

7:30 PM

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

## PROGRAM

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### SONATA FOR BASS CLARINET AND PIANO (1949)

Bruce Howden

1. With jocular abandon
2. With smoothness and deliberation
3. Jauntily

Bruce Howden, Ph.D (1922–1997) was an American composer, a university professor, and an editor for Schirmer Music Publishing.

A photocopy of the handwritten score for this piece came into my possession in 2014, from a family member of the late James Tootelian, who performed the piece as part of a student recital at Northwestern University in 1950. The dedicatee, James Pritchard, presumably also performed it around the same time, but I have not been able to find documentation of any other performances or recordings.

In 1966, composer Burnet Tuthill mentioned the sonata in an article as a work deserving of publication, in the same paragraph as clarinet works by Bernstein, Etler, Heiden, and others. It appears the piece may have been briefly available from a New York company called Independent Music Publishers, which is no longer in existence.

### THREE ARMENIAN FOLK TUNES

1. Երազ (Yeraz, “Dream”)
2. Մարալիկ (Maralik, “Little Deer”)
3. Վարդանի մոր ողբը (Vardani mor voghby, “Vartan’s Mother’s Grief”)

The Armenian duduk is a double-reeded instrument made of

apricot wood. It dates at least to the 5<sup>th</sup> century CE, and possibly as much as 1,500 years earlier than that. In recent years it has been widely used in film and television scores to evoke various exotic or fictional locations.

“Vartan’s Mother’s Grief” refers to Armenian military commander Vartan Mamikonian, who died in battle in 451 CE against the Sassanid Empire (modern-day Iran).

### THREE NATIVE AMERICAN FLUTE MELODIES (1982)

R. Carlos Nakai

1. Wioste Olowan Inkpa taya (“Lullaby,” traditional, edited by R. Carlos Nakai)
2. Death Song – Lament
3. 11/20/82 Song

R. Carlos Nakai (b. 1946) is perhaps the best-known performer of Native American flutes.

There are many kinds of flutes created by Native American peoples. The kind favored by Mr. Nakai and featured in this performance are similar to some produced by the Lakota people.

Little is known about the details of how these instruments were traditionally played or what established repertoire, if any, existed. Mr. Nakai’s compositions and flute adaptations of traditional songs are part of a late 20<sup>th</sup>-century resurgence of interest in the instrument.

### TRIUMPHAL MARCH *from* PETER AND THE WOLF (1936)

Sergei Prokofiev, arranged by Bret Pimentel

Prokofiev’s (1891–1953) *Peter and the Wolf* uses the instruments of an orchestra to tell a children’s story, with instruments representing individual characters. My arrangement of this final movement features the woodwinds: the flute (bird), the oboe (duck), the clarinet (cat), and the bassoon (grandfather), supported by piano and percussion.

## BOLÉRO (1928)

Maurice Ravel, arranged by Bret Pimentel

In Ravel's (1875–1937) famous *Boléro*, a repeating melody is passed from instrument to instrument, demonstrating various orchestral timbres and combinations.

My arrangement (and slight abridgment) features the famous solos for woodwind instruments, aided by electronics to produce some of the harmonies and approximate some of the ensemble textures. The woodwinds featured are flute, clarinet, bassoon, the small clarinet in E $\flat$ , English horn (replacing the original oboe d'amore), flute again (but higher and paired with [electronic] trumpet), tenor saxophone, soprano saxophone, piccolo (harmonized electronically with another piccolo, French horn, and celeste), and then ensembles led in turn by oboe, clarinet, soprano saxophone, and piccolo.

## PRAISE TO THE LORD, THE ALMIGHTY (1665)

*from* Enewerten Gesangbuch, arranged by Peter Hilliard

Composer Peter Hilliard was kind enough to dedicate this hymn arrangement to me, in his recent publication *Clarinet Music for Worship*. Mr. Hilliard is also a conductor and pianist in the Philadelphia, Pennsylvania area, and teaches at Villanova University.

Program notes by Bret Pimentel