

# FACULTY RECITAL

Bret Pimentel, woodwinds and  
electronics

Recital Hall, Music Building, Mississippi State University  
Tuesday, September 10, 2024  
7:30 PM

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

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## PROGRAM

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### 2001: ALSO SPRACH ZARATHUSTRA (2010)

Melissa Keeling

Flute with looper, distortion, delay, and harmonizer

This arrangement for electric flute of “2001: Also Sprach Zarathustra” was inspired by Strauss’s great tone poem, as well as [American rock band] Phish’s interpretation of the melody. Here, only the opening fanfare (“Sunrise”) is quoted.

—Melissa Keeling

### ICHYHYTANSUCA FOR OBOE & LIVE ELECTRONICS (2021)

Julián Brijaldo

Oboe with delay and harmonizer

Bogotá is the city of many, but the home of few. Its cold and heavy rainstorms, for the few of us who have called it home, induce a calm, meditative state where the sound of raindrops on the pavement isolate us from the turmoil and noises of its fast-paced chaotic life. This association, I am aware, is not shared by many. For those who have moved there for work, for those who have fled there escaping violence, and students from other regions working towards a degree in their desired field, the drastic weather of ‘the fridge,’ as it is commonly called, is an unsettling reminder of the lives they’ve left behind. Ichyhytansuca, in the Muisca tongue once spoken by different tribes that lived in the region, means “getting soaked in the rain.” The piece navigates in and out of a meditative state, where fear, anxiety and anger run interference, representing the struggle between home and exile, optimism and nostalgia that lives inside migrant populations in the city I once called my own.

—Julián Brijaldo

CACOPHONY FOR SOLO B-FLAT CLARINET AND DELAY  
(2021)

Jenni Brandon

Clarinet with delay, octave, and reverb

The inspiration for *Cacophony* comes from a large, canopied tree on my street. At dawn and dusk, the birds gather here and create an amazing cacophony of birdsong. In this work I wanted to recreate the sounds and textures of this effect by using both the lyrical and rhythmic abilities of the clarinet, but also the color opportunities that the delay pedal offers. You'll hear a variety of birdsong, from a single bird singing just before dawn, to the back-and-forth calls of birds using the reverse delay. The digital delay creates a sense of duet and birds trying to out-sing each other. Eventually all the birds arrive in the tree to sing, using the digital delay to create a hazy wall of sound as timbral trills break through the cacophony as individual songs of birds. I am very grateful to Chris [Mothersole] for introducing me to the wonders of the delay pedal, and for commissioning and premiering *Cacophony*.

In one movement with sections:

- I. A single bird singing just before dawn
- II. Sparse, open; like two birds calling to each other across a distance
- III. Bird Duet: Competitive birds singing before dawn; like birds flying off in opposite directions, single bird sings again
- IV. Hazy, like morning mist, a brightening in the sky
- V. Dawn arrives with a cacophony of song
- VI. Contemplative

—Jenni Brandon

DARK MATTER (2018)

Marc Mellits

Bassoon with overdrive, distortion, auto-wah, pitch shifter, delay, and chorus

“Dark Matter” is the first piece I composed fully, from beginning to end, after battling a long recovery from being diagnosed with a rare autoimmune disease (VKH). Of all the bizarre symptoms that I experienced, the most otherworldly was blindness; I lost nearly all my eyesight in my right eye, and 50% in my left. This meant I could sense some light through my left eye, and was therefore not in complete darkness, thankfully, but it did put me into another world. There was

never a moment when I did not trust my doctors in being able to repair the damage and halt the disease, however, this came at a cost. The drug therapy was equally as damaging, if not worse, than the disease itself. For ten months straight, I was not able to write music, not able to sleep, and I lost a bit of myself during this time. However, once the disease was finally pushed back, I began finishing “Titan,” a work I had started before the symptoms appeared. Much to my surprise, the music was filled with joy. The next piece I started was “Dark Matter,” which was the first work of mine to have material that was entirely post recovery. In a way, the electric guitar pedals and the processing are the disease, and the musical instrument is me and my eyesight. I wanted to take this experience of struggle and recovery and channel it into music. The path of recovery for me was continuously getting healthier overall, but there were a few setbacks when the disease fought back, which are depicted in the music itself. It was a battle—a silent, blind, and dark scream—a struggle. The timing of being asked to incorporate electric guitar effects pedals seemed too perfect of an opportunity to channel the energy of my disease into music, so I jumped at it. I cannot thank all the musicians involved in the consortium for “Dark Matter” enough, who were willing to go along with a piece written with electronics in mind; and to my friend Jacob Goforth for putting the consortium together and for having the bold idea of using effects pedals.

—Marc Mellits

## HUNGER (2018)

Marc Mellits

Saxophone with looper and reverb

“Hunger” is part of a series of pieces of mine that use looping technology. Everything is created live, there are no pre-recorded loops. The soloist presents the material, and using looping technology, the short fragments of melody are repeated, and then layered with additional loops of sound building an overall tapestry of sound. The technology utilized in creating the loops can be as simple as an Apple iPad, or as complex as a computer. As the music unfolds, various harmonic and rhythmic “games” are created as the soloist soars over the repeating sound of their own accompaniment. The sound itself weaves in and out of the texture, playing off the loops to create a hybrid sound between man and machine. Within this overlay, between both human and mechanical connections, my hope is to find the beauty that is at the heart of both.

—Marc Mellits