

prey, sneaking along the ground on the attack. The “Mammuthus Columbi” or the Columbian Mammoth was a huge creature with enormous tusks; a gentle giant that might find itself stuck in the asphalt, leaving it open to attack by dire wolves. These wolves, which hunted in packs, are the most frequently found inhabitants in the La Brea Tarpits, and their multiphonic battle cry leads them into the hunt. By the end of the movement, they, too, have become immersed in the muck, sinking back down into the asphalt to be discovered 10,000 years later.

Each of the animals went extinct at the end of the Pleistocene Epoch, but their stories are preserved in the asphalt and told here by the gurgles and oozing of the bass clarinet.

—Jenni Brandon

**CAPRICE EN FORME DE VALSE (1950) *pour saxophone seul***

Paul Bonneau

**BLUE CAPRICE (1997) *for alto saxophone solo***

Victor Morosco



**MISSISSIPPI STATE UNIVERSITY™**  
DEPARTMENT OF MUSIC

## FACULTY RECITAL

**Bret Pimentel, clarinets and  
saxophones**

Recital Hall, Music Building, Mississippi State University

Tuesday, September 16, 2025

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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### **THREE PIECES (1919) for clarinet solo**

Igor Stravinsky

- I.
- II.
- III.

plus: Pour Picasso (1917)

### **3 PIECES (2014) for solo jazz clarinet**

Andy Firth

- I. Rhapsody: dedicated to Eddie Daniels
- II. Blues: dedicated to Don Burrows
- III. Jazz Partita: dedicated to Buddy DeFranco

### **PHOENIX RISING (2019) for solo soprano saxophone**

Stacy Garrop

- I. Dying in embers
- II. Reborn in flames

Legends of the phoenix are found in stories from ancient Egypt and Greece. While each culture possesses a range of stories encompassing the phoenix myth, these tales tend to share similar traits: a sacred bird with brilliantly colored plumage and melodious call lives for typically five hundred years; then the bird dies in a nest of embers, only to be reborn among the flames. In Egyptian stories, the phoenix gathers scented wood and spices for its funeral/rebirth pyre, then collects the ashes from its earlier incarnation and flies them to the temple of the sun in Heliopolis to offer as a tribute to the

sun god. In Greek myths, the phoenix was approximately the size of an eagle and was adorned with red and gold feathers; it would fly from either India or Arabia to Heliopolis to give its offering. The bird's association with immortality and resurrection are particularly intriguing aspects of these tales, giving numerous writers (including William Shakespeare, C.S. Lewis, and J.K. Rowling) a rich resource for their own stories.

*Phoenix Rising* consists of two movements. *I. Dying in embers* represents an old phoenix who is settling on top of a pile of embers and breathing its last breath; *II. Reborn in flames* depicts the newly born phoenix getting its first taste of flight. *Phoenix Rising* was commissioned by saxophonist Christopher Creviston, who has recorded the work on the Blue Griffin label.

—Stacy Garrop

— *brief intermission* —

### **PLEISTOCENE EPOCH: THE GREAT ICE AGE (2009) for solo bass clarinet**

Jenni Brandon

- I. Asphalt
- II. Smilodon Fatalis: Sabertoothed Cat
- III. Mammuthus Columbi: Columbian Mammoth
- IV. Canus Dirus: Dire Wolf

This piece for solo bass clarinet takes its inspiration from the La Brea Tar pits located in Los Angeles, California. It tells the story of the animals that are constantly being dug out of the asphalt, or the pits, that lived during the Pleistocene Epoch, or the great ice age, over 10,000 years ago.

The bass clarinet gurgles and oozes during "Asphalt," revealing the musical motives of the extinct animals that we will meet during the piece. The Sabertoothed Cat stalks its