



SCHOOL OF MUSIC

Mario Puentes, Bassoon and Contrabassoon **Gyuhee Kim, Piano**

Senior Recital | November 2nd, 2025 | 5pm
T. Earl Hinton Hall

Argenta for bassoon and piano (2016) Noelia Escalzo (b. 1979)

I. Zamba- Tango

II. Malambo

III. Vidala

IV. Milonga

Duetтино for two bassoons (1954) Eugene Bozza (1905-1991)

I. Allegro Moderato

II. Andantino

III. Allegro ma non troppo (stretto canonisique)

IV. Allegro ma non troppo

Charlie Miller, bassoon

Concerto for bassoon in e minor, RV 484 (1730) Antonio Vivaldi (1678 - 1741)

I. Allegro Poco

II. Andante

III. Allegro

- *brief intermission* -

A Day at the Park for contrabassoon and piano (2003) Ann Marie Kurrasch (b. 1948)

I. Hooray! We're Here!

A Latin Quintet Arr. Mario Puentes
Featuring *El Mariachi Loco* by Román Palomar Arreola (1950-2018) and *Tao Tao* by Lucho Perez (1927-2002)

Charlie Miller, James Orme, and Cadence Russell; bassoons
Sean Yarnell, contrabassoon; Isabelle Kailing, percussion

Morceau de Salon, Opus 230 (1858) Johann Wenzel Kalliwoda (1810-1866)

Middle Tennessee State University

School of Music

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Program Notes

Argenta for bassoon and piano (2016)

Noelia Escalzo (b.1979)

Noelia Escalzo is an Argentinian composer, conductor, pianist, and singer who began performing traditional Argentinian music from a young age. She has utilized her cultural roots to contribute to the growth of this style of music in various solo and ensemble settings. Argenta is one of many pieces dedicated to her dear friend, Lewis Lipnick, who is the contrabassoon player for the National Symphony Orchestra. The title of the piece is a word from her homeland that is meant to express the essence of Argentina.

The piece consists of four movements, each written in a distinct style. The first movement begins and ends as a zamba, a gentle and romantic dance in which partners will circle each other while waving handkerchiefs. The middle of the movement transitions to a tango, a dramatic and passionate dance for two that involves fluid and graceful movements. The second movement of the suite is written as a malambo, which is often a competitive song that requires fast footwork. Escalzo then introduces la vidala, a style of music that holds sacred importance to indigenous identity. It is usually sung by one voice and accompanied by a small drum or guitar. To bring an exciting ending to the suite, milonga is a dance that is very fast and syncopated, and involves knee bending from the dancers.

Duetтино for two bassoons (1954)

Eugène Bozza (1905 - 1991)

Eugene Bozza was a French violinist, composer, teacher, and conductor. He remains one of the most prolific composers for wind chamber music. He showed his familiarity with instrument capabilities by writing music that was skillfully demanding while also maintaining the expressive, melodic style typical of 20th-century French chamber music. It is because of this that Bozza's Duetтино has established itself as one of the standard works in the bassoon chamber repertoire.

This four-movement piece, written for two bassoons begins with a staccato melody that is alternated between the instruments. It transitions to a beautiful soaring aria in the first bassoon part, accompanied by the arpeggios in the second bassoon part, before returning to the first theme. The second movement of the piece begins similarly to the first movement, but it functions more like a lyrical conversation between the two bassoons. The last two movements showcase the humor in Bozza's writing with bassoons constantly interrupting each other in the third movement and the dissonances and wide leaps between the bassoons in the fourth movement.

Concerto for bassoon in e minor (RV 484)

Antonio Vivaldi (1678 - 1741)

Antonio Vivaldi was an Italian composer and violinist who became renowned for his contributions to the Baroque period, characterized by its dramaticism and expressive melodies. His music became unknown after his death, but they were rediscovered and are now celebrated worldwide. He composed over 500 concertos in his lifetime, thirty-nine of which were for the bassoon. He was one of the earliest composers to explore the virtuosity of this double reed instrument.

This Vivaldi bassoon concerto has three movements that follow a fast-slow-fast pattern. The first movement begins with the piano playing the main theme that is later echoed by the solo bassoon. To contrast with the fast passages and arpeggios in the beginning movement, the second switches to a much slower melody. Vivaldi captures the bassoon's capability to "sing" beautiful, lyrical melodies. The concluding movement returns to a fast theme that is very demanding in terms of technical ability.

Program Notes

A Day at the Park for contrabassoon and piano (2003)

Ann Marie Kurrasch (b.1948)

Ann Marie Kurrasch is an American composer and educator who has written for a wide variety of diverse instrumental and vocal ensembles. She started her music journey at the age of six and currently holds degrees in music education, music composition, and psychology. She has taken from these experiences to write pieces that are emotionally impactful to the listener. A Day at the Park is a piece commissioned by Susan Nigro, who is a professional contrabassoonist with a primary focus on solo work.

This piece is one of many works that have expanded the contrabassoon repertoire. Kurrasch uses the dark and heavy sound of the contrabassoon to create humor and excitement. The first movement begins with a playful melody that expresses the joys of arriving at the park. The middle section shifts to a more lethargic character to imitate the simple joy that the park can bring. To conclude this movement, the music returns to the same rush you feel at the beginning of the adventure.

A Latin Quintet

Román Palomar Arreola (1950-2018)

Lucho Pérez (1927-2002)

Arr. Mario Puentes

Lucho Pérez, known for his cumbia style, and Roman Palomar Arreola, known for his mariachi style, were both Mexican composers whose music had a significant impact on the Latin community. Perez's spirited cumbia style brought the genre to the forefront of mainstream Latin music, while Arreola also established himself as a leader of the mariachi genre. Their music styles continue to invite people to dance. The syncopation and lively melodies of cumbias make it a popular dance option. Mariachi music is deeply rooted in Mexican identity and serves as a form of celebration and unity. "Tao Tao" and "El Mariachi loco" are both distinct styles of music, yet they share a common thread that invites the love of dance and celebration.

Morceau de Salon, Op. 230 (1858)

Johann Wenzel Kalliwoda (1810-1866)

Johann Wenzel Kalliwoda was a Bohemian violinist, conductor, and composer. Being exceptionally talented at violin and composition, he started his studies at the young age of ten at the Prague Conservatory. His music is most noted for its lyrical beauty and melodic charm. Many consider him the "missing link" between the styles of Beethoven and Schumann. He wrote over 250 compositions that consist of symphonies, chamber works, concertos, operas, and solo works with piano.

In the later years of his life, Kalliwoda wrote three pieces by the name of "Morceau de Salon" with different opus numbers. Salon pieces were performed in private spaces that were invite only. These were chances to not only showcase a work or virtuosic performer, but also to culturally educate through new works. The composer wrote a solo salon piece each for bassoon, oboe, and clarinet. Opus 230 for bassoon has moments that are very expressive and dramatic, typical of the Romantic era. Divided into several themes and variations that change key, tempo, and meter, this piece can be described as a fantasy for bassoon that explores the large range and singing tone of the instrument in lyrical and technical passages.