

UArkMusic

2025-2026 Season

CONTENTS

text that is bolded and underlined is a hyperlink or bookmark that can be clicked or tapped for more information

[View the program](#)

[Personnel](#)

[Upcoming events](#)

[Your support matters](#)

STAY CONNECTED

[Sign up for newsletter](#)

find us on social media

[Facebook](#)

[Instagram](#)

[Threads](#)

[YouTube](#)

ABOUT MUSIC

The University of Arkansas is accredited by the National Association of Schools of Music and the Department of Music is housed within the Fulbright College of Arts & Sciences.

Home to over 300 music students and fifty faculty members, we offer a variety of degree programs at the undergraduate and graduate levels.

Department faculty and students perform over 400 concerts per year, on and off campus. Large concerts are performed at the 600-seat Faulkner Performing Arts Center that opened in 2015. Chamber and solo recitals are primarily presented at the 200-seat Stella Boyle Smith Concert Hall, which began a full renovation December 2022 and should reopen in 2025.

For more information, find us on social media or contact us at (479) 575-4701, email us at **music@uark.edu**, or visit **music.uark.edu**.

UArkMusic

2025-2026 Season

[Download accessible copy of this program](#)

MUSIC MONDAY CONCERT SERIES

Melanie Ferrabone, bassoon

Paola Budani, piano

WITH:

Theresa Delaplain, percussion

7:30 p.m., Monday, September 8, 2025

Faulkner Performing Arts Center

University of Arkansas

PROGRAM

Drei Romanzen, Op. 94

Robert Schumann (1810-1856)

I. Nicht schnell

Sonatina for Bassoon and Piano

Alexandre Tansman (1897-1986)

I. Allegro

II. Andante

III. Allegro giocoso

Sonata for Bassoon and Piano, Op. 168

Camille Saint-Saëns (1835-1921)

- I. Allegro moderato
- II. Allegro scherzando
- III. Molto adagio - Allegro moderato

INTERMISSION

Contemplation

Robert Mueller (1958-2025)

Theresa Delaplain, rain stick

Fagoteando

Guido López-Gavilán

Fago Pukllay

Daniel Cueto (b. 1983)

- I. Alegre
- II. Tranquilo
- III. Movido

PROGRAM NOTES

Drei Romanzen, Op. 94

Robert Schumann (1810–1856)

Originally composed for oboe and piano in 1849, Schumann's *Drei Romanzen* quickly became beloved by performers of other instruments, including the bassoon. Written during one of the most prolific years of Schumann's career, the three short movements embody his lyrical and poetic style. The first romance (*Nicht schnell*) unfolds with tender intimacy, the second (*Einfach, innig*) carries a heartfelt simplicity, and the final movement (*Nicht schnell*) revisits the singing, song-like quality of the opening. Together, the set reflects Schumann's gift for crafting music that feels both personal and timeless. In this recital, only the first romance will be performed.

Sonatina for Bassoon and Piano

Alexandre Tansman (1897–1986)

Polish-born French composer Alexandre Tansman was a cosmopolitan figure whose music blends neoclassical clarity with modern color. His *Sonatina for Bassoon and Piano* (1952) is a sparkling work that balances technical brilliance with charm. The opening *Allegro* features buoyant rhythms and playful exchanges between bassoon and piano. The lyrical *Andante* provides a contrasting moment of warmth and expressivity, while the concluding *Allegro giocoso* bursts with wit and energy. Tansman's sonatina is both approachable and virtuosic, showcasing the agility and character of the bassoon.

Sonata for Bassoon and Piano, Op. 168

Camille Saint-Saëns (1835–1921)

Composed in 1921, the *Bassoon Sonata in G major* is one of Saint-Saëns's final works, written in the last year of his life as part of a series of chamber pieces for wind instruments. Despite his advanced age, Saint-Saëns infused the work with elegance, clarity, and youthful vitality. The first movement (*Allegro moderato*) is graceful and lyrical, the second (*Allegro scherzando*) sparkles with wit and lightheartedness, and the final movement (*Molto adagio – Allegro moderato*) contrasts meditative lyricism with a spirited conclusion. The sonata remains a cornerstone of

the bassoon repertoire, celebrated for its charm and refinement.

Contemplation (2001)

Robert Mueller (1952–2024)

Contemplation for bassoon and piano was commissioned by bassoonist Richard Ramey and pianist Pavel Polanco-Safadit and premiered by them in November 2001. The duo also toured the work in Arkansas and South Carolina that same year, later recording it on their album *Olor a Café* (Javalina Records). Published by Bocal Music, Contemplation reveals Mueller's lyrical voice, blending meditative lyricism with subtle rhythmic vitality. The piece highlights the expressive depth of the bassoon in intimate dialogue with the piano.

Robert Mueller was a longtime Professor of Music at the University of Arkansas, where he taught composition, music theory, and conducted the University Symphony Orchestra, also serving as Chair of the Composition/Theory Area. His works have been performed by major orchestras nationwide, including Cincinnati, Omaha, Fort Smith, Lansing, and Arkansas, among others. He served as composer-in-residence multiple times, including three residencies with the Fort Smith Symphony. Throughout his career, Mueller was celebrated not only as a composer but also as a dedicated performer and educator, leaving a lasting legacy within the University of Arkansas and beyond.

Fagoteando (2008)

Guido López-Gavilán (b.1944)

Fagoteando, by Cuban composer Guido López-Gavilán, is a work conceived with freedom and good humor. It alternates rhythmic cells derived from the mambo with lyrical, song-like sections that highlight the timbral qualities of the bassoon. Its harmonic language, rooted in contemporary music, leads the listener toward dynamic climaxes that allow the performer to showcase both virtuosity and interpretive imagination.

López-Gavilán is one of Cuba's most renowned composers and conductors, with a career that spans symphonic, choral, chamber, and popular music. His style is dis-

tinguished by the fusion of Afro-Cuban elements with contemporary techniques, creating a unique language that bridges tradition and modernity. His works have been performed across the Americas, Europe, and Asia, establishing him as one of the most influential voices in contemporary Latin American music.

Fagot Pukllay (2019)

Daniel Cueto (b. 1986)

Peruvian composer and flutist Daniel Cueto draws on European, North American, and South American traditions, with a strong focus on Andean heritage. His music has been performed internationally, and he is currently pursuing a Doctor of Composition at Indiana University. *Fagot Pukllay*—“fagot” meaning bassoon in Spanish and “pukllay” meaning “game” or “to play” in Quechua—infuses Western formal structures with the pentatonic scales and syncopated rhythms of the Peruvian Andes. Over approximately ten minutes, the trio of movements—I. Alegre (Joyous), II. Tranquilo (Calm), and III. Movido (Lively)—guides the listener through contrasting moods, blending playful energy with lyrical repose and rhythmic vitality. This work uniquely enriches the bassoon repertoire with its magical harmonies and clever syncopations, offering both performers and audiences an engaging and fresh musical experience.

PERSONNEL

Dr. Melanie Ferrabone, an outstanding Panamanian bassoonist, has developed a multifaceted international career as a teacher, soloist, chamber musician and orchestral performer. Her work has influenced generations of musicians around the world.



She currently teaches bassoon at the University of Arkansas and was previously an adjunct professor at Florida International University. During the summer, she serves as Coordinator of Programming and Artistic Operations at the Saint Malo Festival in Panama, where she also performed as a soloist in 2024.

He has been part of renowned orchestras such as the Arkansas Symphony, Palm Beach Symphony, Florida Grand Opera and Gulfshore Opera, as well as collaborating in recordings with Miami Art House and L Music Miami. His participation in international events includes the College Music Society Conference (2024), the Meg Quigley Bassoon Competition (2023) and the Central American Double Reed Festival (2023).

Ferrabone has been featured twice in Score Magazine as one of the most influential women in Florida music. Her musical training began in Panama with Daniel Agudo and continued in the U.S., where she earned her Bachelor's degree at the University of Southern Mississippi and her Master's and Doctorate at the University of Miami under the tutelage of Gabriel Beavers.

With his talent and commitment, he continues to inspire new generations of bassoonists and to contribute to the international musical scene.



Paola Budani is an Albanian pianist recognized for her work as both a soloist and collaborative artist across Europe and the United States. She has performed at international festivals and venues including the Chopin Fest Pristina (Kosovo), Nei Suoni Dei Luoghi Festival (Italy), Balkan Contemporary Music Festival (Albania), and the Society of Composers Region II Conference (New York). In 2017, she was awarded a Yamaha scholarship as the best student of the University of Arts in Tirana, Albania, where she completed her bachelor's studies with Prof. Merita Rexha Tershana. She later participated in an Erasmus exchange program at Agder University in Kristiansand, Norway, and completed her master's degree at Syracuse University under Prof. Ida Tili-Trebicka.

Paola has distinguished herself as a collaborative pianist. She received the Outstanding Pianist Collaborator award at the Antonio Janigro International Cello Competition in Croatia (2022) and served as the official pianist of the International Competition “Gjiroclassica” in Albania. At Syracuse, she appeared in numerous recitals, chamber music concerts, and as pianist for the Crouse Choral and Setnor Seniority Mixed Choirs. Her awards include the Gayle Ross Prize (2022, 2023) and the Setnor School Concerto Competition (2023). She was also a piano fellow at the Eastern Music Festival in 2023.

In April 2024, Paola made her Carnegie Hall debut as soloist, chamber musician, and accompanist. She is currently pursuing her Doctor of Musical Arts degree at the University of Nevada, Reno, under Dr. Hyeyeon Park.