



COLLEGE OF MUSIC

University of North Texas College of Music

Senior Recital | Friday, February 20, 2026 | 6:30 p.m. | Recital Hall

Gabrielle Gunn, bassoon

Sangsoo Kim, piano

Sonatine (1952) Alexandre Tansman
I. Allegra con moto (1897–1986)
II. Aria- largo cantabile
III. Scherzo–Presto

from 12 Arias from "The Barber of Seville" (1983) Gioacchino Rossini
Ecco ridente in cielo (1792–1868)
Una voce poco fa arr. Francois Gebau
Zitti zitti, piano piano

Isaac Rios, bassoon

Romance, Op. 62 (1910) Sir Edward Elgar
(1857–1934)

Duo No.1 in C Major from 3 Duets for
Clarinet and Bassoon, WoO 27 (1790–1792).....Ludwig van Beethoven
I. Allegro commodo (1770–1827)

II. Larghetto sostenuto

III. Rondo

Allyson Verret, clarinet

Recit et Allegro (1938) Noël-Gallon
(1891–1966)

Program two hundred ninety-seven of the 2025–2026 season
Photography and videography are prohibited

Program Notes

Alexandre Tansman (1897–1986): Sonatine for Bassoon and Piano

Tansman, a Polish-born composer who spent much of his life in France, wrote this Sonatine in 1952. It is a quintessential example of the "Parisian" style: witty, neoclassic, and rhythmically driving.

- Movement I is energetic and biting.
- Movement II (Aria) showcases the bassoon's "tenor" register with long, expressive lines.
- Movement III (Scherzo) is a virtuosic romp that requires nimble fingerwork and precise articulation.

Gioachino Rossini (1792–1868): Arias from The Barber of Seville

The bassoon is a masterful mimic of the human voice. These transcriptions of Rossini's most famous opera, *Il barbiere di Siviglia*, highlight the instrument's operatic capabilities:

- *Una voce poco fa*: Rosina's famous aria, full of decorative runs and "coloratura" flourishes.
- *Ecco ridente in cielo*: A beautiful serenade originally sung by Count Almaviva.
- *Zitti zitti, piano piano*: The famous trio from the end of the opera, capturing the frantic energy and hushed excitement of the characters' escape.

Sir Edward Elgar (1857–1934): Romance, Op. 62

Originally written in 1910 for the London Symphony Orchestra's principal bassoonist, Edwin F. James, this piece is a cornerstone of the bassoon's Romantic repertoire. The Romance is intimate and atmospheric. It treats the bassoon as a dark, soulful narrator, moving through wandering harmonies that suggest longing or quiet reflection.

Ludwig van Beethoven (1770–1827): Duet No. 1 for Clarinet and Bassoon

Though there is some historical debate regarding the exact date of composition, these duets are beloved for their charm and the equal partnership between the two woodwinds. In this selection, you will hear the classical elegance of Beethoven's early style, characterized by playful dialogue, scales, and arpeggios passed back and forth between the clarinet and bassoon.

Noël Gallon (1891–1966): Récit et Allegro

Gallon was a long-time professor at the Paris Conservatoire, and this piece (written in 1938) follows the traditional French contest-piece format. The Récit (Recitative) allows the performer to display a wide range of dramatic expression and tonal color, while the Allegro is a spirited, technical showcase that utilizes the full range of the instrument.