



DEPAUL UNIVERSITY

SCHOOL OF MUSIC

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Sunday, May 24, 2026 • 4:00 PM

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# HANNAH JANKA

*Junior Recital*

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Brennan Family Recital Hall  
2330 North Halsted Street • Chicago

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# HANNAH JANKA, HORN

*Junior Recital*

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## PROGRAM

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Wolfgang Amadeus Mozart (1756–1791); trans. P. F. Strohm  
**Andante and Allegro, from Horn Quintet K. 407 (1782)**

Tarre Nelson, horn  
Kathryn Wolfgram, horn

Reinhold Glière (1875–1956)

**Four Pieces, Op. 35 (1908)**

- I. Romance
- II. Valse Triste
- III. Nocturne
- IV. Intermezzo

Kathryn Wolfgram, piano

- Intermission -

Gunther Schuller (1925–2015)

**Duets for Unaccompanied Horns (1962)**

- I. Molto Lento
- II. Andante
- III. Vivace

Kathryn Wolfgram, horn

Paul Hindemith (1895–1963)

**Horn Sonata (1939)**

- I. Mässig bewegt
- II. Ruhig bewegt
- III. Lebhaft

Kathryn Wolfgram, piano

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*Hannah Janka is from the studio of Oto Carrillo. This recital is presented in partial fulfillment of the degree Bachelor of Music.*

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*As a courtesy to those around you, please silence all cell phones and other electronic devices. Flash photography is not permitted.*

## PROGRAM NOTES

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Wolfgang Amadeus Mozart (1756–1791); trans. P. F. Strohm  
**Andante and Allegro, from Horn Quintet K. 407 (1782)**

*Duration: 10 minutes*

Mozart composed his Horn Quintet in E-flat Major for the horn player Joseph Leutgeb. The instrumentation is one horn, one violin, two violas, and one cello. In 2022, P.F. Strohm transcribed the piece into a horn trio with two movements, omitting the first movement, Rondo-Allegro that was originally composed by Mozart. The Andante movement has slurred phrases throughout the three horn parts that are adorned with ornamented trills. The Allegro is a technically demanding, scalar movement.

Reinhold Glière (1875–1956)

**Four Pieces, Op. 35 (1908)**

*Duration: 12 minutes*

Reinhold Glière was a member of the Soviet Composers' Union and best known for writing operas, ballets, and cantatas. One of his most famous works is a ballet he wrote in 1927, *The Red Poppy*. His Four Pieces, Op. 35 contain flowing, slurred lines that evoke a strong sense of longing. Although the piece is very poignant, the long phrases can make the performer and listener feel a sense of bittersweet nostalgia. The long phrases are similar to a deep sigh that makes the performer feel they are reminiscing as they play. The Romance contains repeated slurred rhythms and expressive dynamics throughout. Valse Triste directly translates to "sad waltz". This movement contains eighth note slurs that drive its melancholic nature. The Nocturne is another slurred movement that fills the listener with nostalgia as the opening theme repeats throughout this movement. Lastly, the Intermezzo concludes the piece with wider slurred intervals that give the listener a feeling of resolution.

Gunther Schuller (1925–2015)

**Duets for Unaccompanied Horns (1962)**

*Duration: 7 minutes*

Gunther Schuller was an American composer and conductor, educator, French horn player, and jazz musician. Many of his compositions intertwine jazz and classical styles. He was a very skilled musician from a young age, playing as a substitute horn player with the New York Philharmonic at the age of 15. His career with the horn only took off from there. At 17, he was playing with the Cincinnati Symphony, and at 19 he joined the Metropolitan Opera. Schuller continued to perform while continuing his composing career after he got home from opera performances. After 15 seasons of

playing horn at the Metropolitan Opera, Schuller decided to focus his time on composing.

The Duets for Unaccompanied Horns is a contemporary, atonal, and technical piece that contains rapid meter changes and complex rhythms. The movements require focus and precision, especially in the second movement with frequent meter changes, and offset rhythms between the two horns.

Paul Hindemith (1895–1963)

### **Horn Sonata (1939)**

*Duration: 17 minutes*

Paul Hindemith was a German and American composer, music theorist, teacher, violist, and conductor. Hindemith believed there were not many suitable solo works for wind instruments, so he decided to write at least one sonata for most instruments. After Hindemith wrote the Horn Sonata, he had a conversation with then principal horn of the Chicago Symphony Orchestra, Philip Farkas. Farkas learned that Hindemith intended for all three movements of the Horn Sonata to be performed at nearly the same base tempo, but with different characters.

The first movement, *Mässig bewegt*, begins with a stately horn theme that soars over the developing piano accompaniment. The movement concludes with a restatement of the opening melody from the horn. The next movement, *Ruhig bewegt*, can be translated to quietly moved. This movement features slow, expansive horn melodies. Meanwhile, the piano juxtaposes quick, technical interjections and accompaniment. The final movement, *Lebhaft*, is similar to the first movement as it includes broader themes in the horn. Despite the horn and piano maintaining individual characters during this movement, each influences the other's lines and phrases.

*Notes by Hannah Janka*