



DEPAUL UNIVERSITY

SCHOOL OF MUSIC

Wednesday, June 3, 2026 • 7:00 PM

TARRE NELSON

Certificate Recital

Murray and Michele Allen Recital Hall
2330 North Halsted Street • Chicago

Wednesday, June 3, 2026 • 7:00 PM
Allen Recital Hall

TARRE NELSON, HORN

Certificate Recital

KEISY PEYERL, PIANO

PROGRAM

Emil Hlobil (1901–1987)
Sonata for horn, Op. 21 (1901–1987)
I. Animato
II. Lento
III. Vivace

Bernhard Krol (1920–2013)
Laudatio (1966)

- Intermission -

Johannes Brahms (1833–1897)
Trio für Violine, Horn, und Klavier, Op. 40 (1865)
I. Andante
II. Scherzo, Allegro
III. Adagio mesto
IV. Finale, Allegro con brio

Mia Smith, violin

Tarre Nelson is from the studio of Neil Kimel. This recital is presented in partial fulfillment of the degree Certificate of Music.

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

PROGRAM NOTES

Emil Hlobil (1901–1987)

Sonata for horn, Op. 21 (1901–1987)

Duration: 17 minutes

Emil Hlobil was a Czechoslovakian composer and professor active during the 20th century. He studied composition with Josef Suk and Jaroslav Křička at the Prague Conservatory. Following the style of his teachers, he primarily composed in the style of Czech Romanticism and Impressionism. After the invasion of Czechoslovakia in 1939 by Nazi Germany, Hlobil was appointed to teach composition at the Prague Conservatory, where he taught from 1941 to 1958. Hlobil's politics and compositional style intertwined with his nationalist and communist beliefs. He, along with many other avant-garde, left leaning artists, signed the May Declaration of the Representatives of Culture of Czech People in 1946, showing support for a unified nation after their cultural identity was almost lost to the Nazi invasion.

The sonata begins with a broad and flowing phrase leading into a delicate three-note anacrusis tenuto motif. This motif is altered to a heavy marcato that transitions to a jaunty passage which constantly shifts the feeling of the downbeat. The second movement opens with a delicate line that soars up before fading away. The theme from the first movement is reintroduced, this time followed by cascading motion. The third movement has the piano introduce the motif, with this iteration introducing a pentatonic scale. The theme then alternates between triple and duple meters with buoyant and flowing phrases. The movement then enters a tranquil section that gradually builds intensity to the end of the work with the opening pentatonic line returning. The sonata ends with an exclamatory E-flat major chord.

Bernhard Krol (1920–2013)

Laudatio (1966)

Duration: 5 minutes

Bernhard Krol was a German composer and hornist active during the 20th and early 21st centuries. Krol was a pupil of Josef Rufer, who studied with Arnold Schoenberg. After completing his studies, Krol performed with the Berlin State Opera until the construction of the Berlin Wall in 1961. He then moved to perform with the Stuttgart Radio Symphony Orchestra, which allowed him to live in West Germany. Despite Krol's composition lineage including Schoenberg, his works did not feature Serialism or atonal styles. His works were not in the avant-garde style of his peers, instead focusing on traditional harmony with idiomatic writing. Krol's catalogue spans over 200

works, including compositions for orchestra, chamber ensembles, operas, and masses. Music with sacred subjects was prominent in his later compositions.

Laudatio was commissioned by hornist Hermann Baumann while the two worked together at the Stuttgart Radio Symphony Orchestra. The title of the work translates to “praise” in Latin, with the piece featuring a quote from the opening of the Gregorian chant, *Te Deum laudamus*. The piece centers around a descending minor second motif, representing a desire for spiritual guidance. The unmeasured nature of this work allows the performer to take creative liberty with rubato. *Laudatio* takes the listener through a journey of tranquility, sorrow, prayer, and revelation.

Johannes Brahms (1833–1897)

Trio für Violine, Horn, und Klavier, Op. 40 (1865)

Duration: 30 minutes

Johannes Brahms was a composer and pianist active during the height of the Romantic period. He became versed in the hand horn during his youth, learning from his father. Brahms enjoyed being in natural settings, spending holidays hiking and the summer months between 1862–1872 in the Black Forest at Baden–Baden with Clara Schumann and her friends. Along with nature providing inspiration, another major catalyst for composing this Trio was the death of his mother in February of 1865. The Trio is a glimpse into his past, with the instrumentation being three of the four instruments he learned growing up, only omitting the cello.

The hand horn was closely associated with nature, and Brahms connects this in the horn calls heard throughout the piece. The work opens with a haunting melody in the violin which is passed to the horn. The movement then transitions to a lively interlude before returning to the opening motif. Finally there is an agitated section that leads to a serene conclusion. The second movement is a scherzo that mixes triple and duple meters with lyrical interjections. Motifs in the third and fourth movements quote the folk song *In den Weiden steht ein Haus* that Brahms learned from his mother. The third movement is an elegy to his mother, heard as a mournful funeral march in six–eight time. The trio concludes with a brilliant rondo which briefly hints at the tension of the previous movement. The work ends with an E–flat–major chord celebrating the beauty of life and nature.

Notes by Tarre Nelson