



DEPAUL UNIVERSITY

SCHOOL OF MUSIC

Wednesday, April 22, 2026 • 7:00 PM

KATHRYN

WOLFGRAM

Junior Recital

Brennan Family Recital Hall
2330 North Halsted Street • Chicago

Wednesday, April 22, 2026 • 7:00 PM

Brennan Recital Hall

KATHRYN WOLFGRAM, HORN

Junior Recital

YOKO YAMADA, PIANO

PROGRAM

Boris Anisimov (1907–1997)

Poem for Horn and Piano

Johann Sebastian Bach (1685–1750); arr. Wendell Hoss

**Cello Suite No.5 in C minor, BWV 1011 & Cello Suite No.1 in G major,
BWV 1007 (1717–1723)**

Suite No. 5, Sarabande

Suite No. 1, Courante

- Intermission -

Reinhold Gliere (1875–1956)

Horn Concerto, Op. 91 (1951)

I. Allegro

II. Andante

III. Moderato – Allegro vivace

Gunther Schuller (1925–2015)

Duets for Unaccompanied Horns (1969)

I. Molto lento

II. Vivace

III. Andante moderato

IV. Allegro volante

Hannah Janka, horn

Kathryn Wolfgram is from the studio of Neil Kimel. This recital is presented in partial fulfillment of the degree Bachelor 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

Boris Anisimov (1907–1997)

Poem for Horn and Piano

Duration: 10 minutes

Boris Anisimov was a Russian and Soviet trombonist, conductor, composer, and music educator whose career spanned through the 20th century. He trained at the Leningrad Conservatory and spent over 60 years with the orchestra of the Kirov Opera and Ballet Theatre as both performer and conductor. Anisimov wrote works for brass and wind ensembles and authored pedagogical books on instrumentation and ensemble playing.

Poem for Horn showcases Anisimov's lyrical writing for the horn. The piece opens with a bold, heroic theme reminiscent of Strauss' First Horn Concerto, immediately establishing a commanding presence. The music soon shifts into smooth melodies that contrast with the opening theme. Wide leaps and long slurs highlight the instrument's singing qualities. The cadenza section is particularly exciting, featuring the unique colors of stopped horn and moments of unexpected pacing. The piece ends in an energetic gesture that brings the heroic themes full circle.

Johann Sebastian Bach (1685–1750); arr. Wendell Hoss

Cello Suite No.5 in C minor, BWV 1011 & Cello Suite No.1 in G major, BWV 1007 (1717–1723)

Duration: 6 minutes

Bach's Six Cello Suites, composed around 1717–1723, are some of the most famous and frequently performed works in the solo instrumental repertoire. Each suite is made up of a series of dance movements, beginning with a prelude, followed by a series of dances that were popular across Europe during the Baroque period. The Cello Suites were not widely known during Bach's lifetime, but they gained recognition later after famous cellists performed them in the early 20th century. Today, they are considered foundational works for cellists and have inspired adaptations for many instrument, bringing new colors to Bach's music.

The first piece, the Sarabande from the Fifth Suite, is a slow and stately dance in triple meter. It is characterized by its steady, flowing rhythm and emphasis on the second beat, giving it a gentle, swaying feel. On the horn, the sarabande's long, singing lines highlight the instrument's tone and lyrical qualities, transforming the original cello phrasing into a voice-like melody. In contrast, the Courante from the First Suite is a lively, flowing triple meter "running dance" that

originated from France. It features passages with continuous motion and energetic rhythms, with the horn bringing out the courante's lively, dance-like character.

Reinhold Gliere (1875–1956)
Horn Concerto, Op. 91 (1951)

Duration: 25 minutes

Reinhold Gliere was a Russian and Soviet composer whose music is associated with rich lyricism and its incorporation of folk songs. He composed during a time when musicians were experimenting with more modern styles, but Gliere stuck to the traditional, Romantic sound. His concerto is one of the most frequently performed works in the horn repertoire. It was written for Valeriy Polekh, principal horn of the Bolshoi Theatre Orchestra for over thirty years. Polekh premiered the piece and contributed significantly by writing the standard cadenza. He described his first experience playing through the concerto in Gliere's apartment in 1951: "I could feel with my entire self that the concerto was a success. The composer put his whole heart, soul, talent, and great love for the instrument into it. I felt that the concerto would become a horn player's favorite."

The concerto highlights the expressive abilities of the horn, weaving together recurring musical ideas that reappear across different movements, helping to unify the work as a whole. His writing for the horn is lyrical and heroic, showing off the instrument's wide range and tone. The first movement begins in a noble character, with a flashy opening sentence that immediately catches the audience's attention. The horn moves between broad, singing lines and bold fanfares, balancing lyrical passages with more powerful statements. The second movement provides a melodic contrast. It is calm and reflective, with long, flowing melodies that resemble a vocal line. The horn's warm tone stands out, and the pacing and melody make the music feel like a quiet conversation between the soloist and the orchestra. The final movement shifts into a lively and energetic character. It begins moderately and builds into a fast, dance-like section that alternates between agile passages and broader statements, bringing back the heroic character in the first movement. The work concludes with a bright, lively coda, ending the piece with a burst of energy.

Gunther Schuller (1925–2015)

Duets for Unaccompanied Horns (1969)

Duration: 7 minutes

Gunther Schuller was an American composer, conductor, and horn player known for combining elements of classical music and jazz. He was influenced by the twelve-tone techniques of the Second Viennese School and used these ideas freely. He experimented with unusual combinations of instruments and explored new ways of organizing musical material. *Duets for Unaccompanied Horns*, written in 1962, demonstrate this approach while highlighting his understanding of the horn as a performer. Throughout the piece, the two players interact closely, passing musical ideas back and forth and imitating one another. At times, the lines are so closely connected that they blend together, creating the effect of a single, unified voice.

The first movement begins with one horn sustaining a steady pitch while the other plays a smooth melody. As the movement continues, this sustained note appears less frequently, and the motion becomes more active. The energy gradually builds as the lines become more rhythmically driven. The second movement creates a sense of instability by constantly shifting the meter. This constant change gives the music a push-and-pull feeling, as the listener is never fully settled into a single pulse. The result is a movement that feels flexible and unpredictable. The third movement introduces two distinct rhythmic patterns that repeat throughout. One is grouped in three, while the other is grouped in four, and the two horns alternate between these patterns. As they overlap, they create a layered effect that can feel almost hypnotic. The final movement opens with both horns moving in opposite directions. The lines are smooth and continuous, with flowing motion that connects each phrase. As the movement progresses, the energy builds in a way similar to the first movement, leading to a strong and engaging conclusion.

Notes by Kathryn Wolfgram

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804 West Belden Avenue
Chicago, IL 60614
773.325.7260
music.depaul.edu

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