



DEPAUL UNIVERSITY

SCHOOL OF MUSIC

Friday, May 8, 2026 • 7:00 PM

ELI HOFFMANN

Senior Recital

Brennan Family Recital Hall
2330 North Halsted Street • Chicago

Friday, May 8, 2026 • 7:00 PM
Brennan Recital Hall

ELI HOFFMANN, HORN

Senior Recital

NICK POITHIER, PIANO

PROGRAM

Hermann Neuling (1897–1967)
Bagatelle for Low Horn and Piano (1956)

Bernhard Krol (1920–2013)
Laudatio (1966)

Kerry Turner (b. 1960)
Quartet No. 3 for Horn Quartet (1992)
III. The Ghost Town Parade
IV. Finale

Kathryn Wolfgram, horn
Leah Robin, horn
Hannah Janka, horn

- Intermission -

Halsey Stevens (1908–1989)
Sonata for Horn and Piano (1953)
I. Allegro moderato
II. Poco adagio
III. Allegro

Ceumar Coelho (b. 1969)
Feliz e Triste (2009)
Toby Elliott, drums & cymbals
Zach Winkler, guitar
Maximus Wilson, bass

Eli Hoffmann 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

Hermann Neuling (1897–1967)

Bagatelle for Low Horn and Piano (1956)

Duration: 6 minutes

Hermann Neuling was a German horn player and composer who lived in the 1900s. Today, he is best known for his solo work, Bagatelle, although he also wrote a prominent etude book for low horn. An expert in low horn, Neuling composed Bagatelle with a focus on the low range of the instrument. The combination of large intervallic jumps and smooth melodic passages make this piece quite challenging yet rewarding to the performer while still being comprehensive to the listener. Over time, this piece became an excellent metric to showcase technical and musical abilities not only in recital settings, but also in professional auditions.

Bernhard Krol (1920–2013)

Laudatio (1966)

Duration: 5 minutes

Herman Neuling was a longtime horn player in the Staatskapelle Berlin, the resident orchestra of the Berlin State Opera. Incidentally, Bernhard Krol, the composer of this next piece, performed in the same orchestra at the same time. Krol also performed in the Berlin Philharmonic and the Stuttgart Radio Symphony Orchestra. Written for legendary horn soloist Hermann Baumann, Laudatio is one of the more prominent unaccompanied horn solos performed today. A large portion of the 20th century is often referred to as the contemporary era of music, meaning pieces are generally more abstract and not as easy to follow and composers are pushing the limits of creative writing. Thus, Laudatio is a great example of contemporary horn solo repertoire. Unlike most music, Laudatio is written without measures, only with suggested pauses, allowing the performer take as many liberties as they wish and to make the piece their own, allowing more room for interpretation and personal expression than a measured piece might. While it may be more difficult to follow, there are a few motifs that keep coming back throughout that make the piece easier to comprehend.

Kerry Turner (b. 1960)

Quartet No. 3 for Horn Quartet (1992)

Duration: 10 minutes

Formerly a member of the American Horn Quartet, Kerry Turner is one of the most widely recognized American composers in horn-specific repertoire. Turner writes pieces ranging from solo horn to horn octets. His Quartet No. 3 offers a great challenge for the performers,

especially in the fourth movement. One of the main challenges in any chamber ensemble is to sound as cohesive as possible, no matter the repertoire. In the fourth movement of this piece, there are several instances where different horn parts pass off the melody to one another in quick succession. At some parts, it's every other note that gets passed off, and running 16th notes at others. This can make playing together tricky from a timing standpoint but also makes for a more three-dimensional listening experience.

Halsey Stevens (1908–1989)

Sonata for Horn and Piano (1953)

Duration: 15 minutes

Halsey Stevens' Sonata for Horn and Piano is a hidden gem when it comes to solo horn repertoire. This is another one of those solos that was written in the 20th century, 1953 to be exact, and once again the composer stretches the boundaries of composition, thus further challenging the performer. One unique aspect of this piece is that while there is technically a key signature, the entire piece changes key signatures so frequently that it gets difficult to find the home key after a while. Interestingly, while this is a sonata for horn, Stevens wrote it in such a way that the accompaniment doesn't really feel like an accompaniment, but more like a dialogue between the piano and the horn.

Ceumar Coelho (b. 1969)

Feliz e Triste (2009)

Duration: 3 minutes

Bossa nova is a genre that emerged from Rio de Janeiro in the 1950s. Best described as a fusion of jazz and samba, this genre of music appeals to a wide audience with jazz-like smoothness combined with samba-like pep. Ceumar Coelho is a Brazilian artist focusing on bossa nova and Brazilian pop. Her song *Feliz e Triste* is a great example of bossa nova with more complex jazz chords while maintaining a samba-like rhythm that's easy to follow. *Feliz e Triste* translates to English as "happy and sad". Both the happy (major) and sad (minor) modes in the music transition between each other fluidly, fitting this song perfectly.

Notes by Eli Hoffmann