



STUDENT RECITAL SERIES

presents a

Senior Recital

featuring

Karina Herrera Zambrano, horn

with

Yetong Tang, piano

and

Jonathan Carley, tuba

Molly Frederick, horn

October 25, 2026, 12:30 p.m.

Doudna Fine Arts Center

Recital Hall

1860 7TH STREET | CHARLESTON, IL 61920 | (217)581-3110 | EIU.EDU/DOUDNA



PROGRAM

Bagatelle

Hermann Neuling
(1897-1967)

Karina Herrera Zambrano, horn
Yetong Tang, piano

Horn Concerto, Op. 91

Reinhold Glière
(1875-1956)

III. Moderato—Allegro vivace

Karina Herrera Zambrano, horn
Yetong Tang, piano

‘Twas a Dark and Stormy Night

Kerry Turner
(b. 1960)

Karina Herrera Zambrano, horn
Molly Frederick, horn
Yetong Tang, piano

INTERMISSION

España

Vitaly Mikhailovich Bujanovsky
(1928-1993)

Karina Herrera Zambrano, horn

Sonata for Horn and Piano

Edith Boroff
(1925-2019)

- I. Rhapsody
- II. Scherzo
- III. Sarabande
- IV. Estampie

Karina Herrera Zambrano, horn
Yetong Tang, piano

Devil's Waltz

Steven Verhelst
(b. 1981)

Karina Herrera Zambrano, horn
Jonathan Carley, tuba

Bagatelle by Hermann Neuling (1897 - 1967)

Bagatelle is a well-known piece for low horn and piano. It is often used in 2nd and 4th horn orchestral auditions in Europe. Written during the 1950s by Hermann Neuling, it was designed to be a challenging piece that showcases the flexibility and agility of the performer. It exposes the low register while still requiring them to play across the rest of the horn's range. The piece was relatively unknown for a few years until the early 1980s, when it was used by Fergus McWilliams to win a Berlin Philharmonic low horn audition. Even though the piece is a well-established staple in the low horn repertoire, it often has a negative reputation with horn players. Although many factors are at play for this reputation, including the difficulty of the piece, one could also be its character. *Bagatelle* tries to portray Romantic-style grandness and expressiveness through its composition and melody. This element conflicts with the slightly humorous and playful character the piece has because of the extreme jumps to the low register.

Hermann Neuling (1897 - 1967) was a prominent German horn player that is relatively unknown outside of the horn world. He won the low horn position of the Berlin State Opera in 1924 and stayed there until he retired in 1961. While he lived in Berlin, he taught at the Berlin Conservatory and occasionally traveled with the Berlin Philharmonic. He was also a part of the Bayreuth Wagner Festival Orchestra from 1931 - 1964. He would compose by day and perform operas by night. His most famous work is the *Bagatelle*, but he has written sets of etudes, both for low and high horn, a cadenza for Mozart's Third Horn Concerto, and his own horn concerto, which is almost entirely lost.

Horn Concerto, III. Moderato – Allegro Vivace by Reinhold Glière (1875 – 1956)

Glière's *Horn Concerto* is a popular concerto in the horn repertoire. The piece is made up of three movements; *Allegro*, *Andante*, and *Moderato – Allegro Vivace*. Although the piece was written in 1951, the concerto is structured in a Neoclassical style with strong Romantic influences. It was premiered by Russian horn player Valery Polekh with the Leningrad Radio Symphony Orchestra. Glière wrote the concerto at Polekh's suggestion after a discussion during a rehearsal break that sparked the idea. Six months after that encounter, they met again to view the manuscript Glière had written for Polekh. With some input from Polekh, including a cadenza that he wrote, Glière finished writing the concerto within a year's time. The third movement of the concerto develops a main idea that gets repeated over and over again, changing tonalities throughout. The energetic and light main idea is contrasted with two other ideas. First is a chorale-like theme that is slow and lingering. The second is a soaring legato line. These three ideas are interchanged until it ends in an energetic coda.

Glière was born in Kiev on January 11th, 1875. He entered the Kiev School of Music in 1891, where he received violin instruction. He entered the Moscow Conservatory in 1894, where he started his compositional studies. After graduating, he accepted a teaching post at the Moscow Gnesin School of Music. There, he began teaching eleven-year-old Sergi Prokofiev. In 1913, he taught at the Kiev Conservatory. In 1920, he moved to teach at the Moscow Conservatory until 1941. He is known for incorporating Eastern European folk music into his works. This made him extremely popular during the beginning years of the Soviet Union due to his music being in a national style.

'Twas a Dark and Stormy Night by Kerry Turner (b. 1960)

'Twas a Dark and Stormy Night is a piece that was inspired by a book with the same title. The book the piece was inspired by is a compilation of short stories that entered a literature competition in England. The main rule for the stories submitted required the stories to start with "'Twas a dark and stormy night." After that, the stories could take whatever direction the author wished. Turner took this concept and applied it to a musical setting, starting the piece with that line and having it change into something new. The music starts with an unaccompanied horn cadenza that truly reflects the image of a stormy night. It was originally composed during the winter of 1987 for solo horn and organ. Since then, it has been adapted to several idioms including solo horn and piano, two horns and organ, two horns and orchestra, and two horns and piano.

Kerry Turner is an American hornist and composer. He won his first composition competition, the San Antonio Music Society Composition Competition, at age 11. He later won a scholarship for Baylor University at 17 after winning the Baylor composition contest. After transferring to the Manhattan School of Music, he later won a scholarship to study with Hermann Baumann at the Stuttgart College of Music and Performing Arts after he graduated from Manhattan. After his studies, he placed fifth at the Geneva International Horn Competition and won the bronze medal at the 39th Prague Spring International Music Competition. In 1983, Turner won the position of principal horn of the Gürzenich Orchester, Cologne. In 1985, Turner joined the Radio-Tele-Luxembourg Symphony Orchestra and the American Horn Quartet.

España from *Pieces for Horn Solo: Four Improvisations (from traveling impressions)* by Vitaly Mikhailovich Bujanovsky (1928 – 1993)

España is an unaccompanied horn piece that comes from a collection called *Pieces for Horn Solo: Four Improvisations (from traveling impressions)*. It was published by McCoy's Horn Library. The set includes *Scandinavia*, *Italy*, *España*, *Japan* and an additional fifth piece at the end called *Russian Song*. The whole set is meant to paint the country it is depicting while also demonstrating the technique of the performer. Out of the five works, *España* is by far the most popular. It is a staple in the solo horn repertoire for its difficulty and stylistic demands. The piece often switches character between fierce and gentle all the way until the end. It incorporates the use of bends and stopped horn to imitate the embellishments often found in Spanish music. The rhythms throughout the piece also take elements from Spanish music, often reminiscent of flamenco music.

Vitaly Mikhailovich Bujanovsky (1928 – 1993) was a Russian horn player, music teacher and composer. He was born in Leningrad to a line of musicians. His grandfather was a violinist and his father was principal horn of the Kirov Opera Orchestra and professor at the Rimsky-Korsakov Leningrad Conservatory. Bujanovsky's father was his first horn teacher. He joined his father's section at the Kirov Opera Orchestra in 1946, when he was 18. Later in his life, he went on to become principal horn player of the Leningrad Philharmonic Orchestra. He was also a prominent educator, becoming a professor at the Leningrad Conservatory. Frøydis Ree Wekre, who studied with Bujanovsky, wrote, "Through his interpretive style one realizes that the horn has as many artistic possibilities as any of the traditional solo instruments." In 1985, he was elected by the International Horn Society as an Honorary Member.

Sonata for Horn and Piano by Edith Boroff (1925 - 2019)

Sonata for Horn and Piano is a piece by female American composer Edith Boroff. It was premiered at Northwestern University in 1955 by hornist Nancy Becknell, with the composer herself playing the piano part. It is comprised of four movements with differing styles that uniquely subvert expectations of a sonata. The movements, *Rhapsody*, *Scherzo*, *Sarabande*, and *Estampie*, are supposed to move back in time and represent music from the Medieval era all the way to the Romantic period. The composer describes the movements to contrast each other in form and melodic writing. The first movement, *Rhapsody*, is a melancholic tune that is contrasted with a slightly quicker and low aggressive idea. The piano and horn parts often are in different meters from each other, with one being in 6/8 while the other in 2/4 and vice versa. The *Scherzo* is an odd expression of rhythmic ideas that have great dynamic range. The *Sarabande* is similar to that of standard sonatas by being slow and beautifully expressive. The last movement, *Estampie*, is a quick and lighthearted dance that imitates medieval music.

Edith Borroff was an American composer born in New York City to a family of professional musicians. She was surrounded by music her entire life, training her from youth. She composed songs and pieces before age 6. As a female composer during the mid 1900s, she faced many challenges that she had to overcome to be respected. She received her education at Oberlin Conservatory, the American Conservatory of Music and the University of Michigan. She taught at Hillsdale College, University of Wisconsin at Milwaukee and Eastern Michigan University. Borroff held an interest in education and has contributed to many educational journals. She was extremely successful in her career and showed that she was extremely capable when compared to her male colleagues.

Devil's Waltz by Steven Verhelst (b. 1981)

Devil's Waltz is an extremely popular bass trombone duet. This duet has seen a wide range of adaptations for different instruments. *Devil's Waltz* is one of three bass trombone duets that were written for bass trombonists Martin Schippers and Tomer Mashkowski. The other two duets written for this duo, *Angel's Tango* and *Limbo Dance*, along with *Devil's Waltz*, were all eventually adapted into a suite called *Heaven or Hell* that is set for two bass trombones and Concert band. It is also available with a piano reduction or brass fanfare. *Devil's Waltz* as the original bass trombone duet is a fun piece that starts with a slow waltz and turns into a fast-paced groove with interchanging lines. The piece is well designed to push the limits of the bass trombone, demanding the performers to play both extreme ends of their registers. This version is relatively unchanged to the original version, only small changing octaves and switching lines to better fit it for horn and tuba.

Verhelst is a Belgium composer and bass trombonist. He has played in many Belgian and Dutch orchestras such as the Rotterdam Philharmonic Orchestra, the Metropole Orchestra and the Radio Philharmonic Orchestra. In 2005, he was a member of the World Youth Orchestra during the summer concert tour in China. He is a member of World Brass, the Netherlands Wind Ensemble, and the Belgian Brass Offensive. He is a prolific composer that writes for solo brass and wind band.