Eighth Note Publications

Four Colloquies

Donald Coakley

As noted in the dedication, Four Colloquies was a birthday gift for a very talented French Horn player. The four movements represent four dialogues between the two instruments. The role of the piano then, is more than just to accompany. While it certainly functions in that capacity, it is also an active participant in the dialogue, or colloquy with the French horn.

The first movement should be interpreted in a spirited, vigorous manner, as the con brio marking would indicate. All stylistic indications should be carefully observed. Note also, that there is no ritard at the end of this movement.

The second movement is intended to allow the French horn to "sing". There is plenty of room here for lyrical, expressive playing.

The third movement allows the French horn and piano to engage in a "multi-metered" conversation. As indicated this movement should be played with fire and verve. It should not sound labored. Like the first movement, the third ends in tempo. There is no ritard.

The final movement should be played energetically. Again, observe all the stylistic, and dynamic indications. Note that a fughetta begins in the piano at bar 249, further enhancing the dialogue between the French horn, and piano. The closing bars should be played with energy, and vigor. Again, this movement ends with no ritard.

PREVIEW ONLY

Prior to writing Four Colloquies, Roy Schaberg, emeritus Professor of French Horn at the Crane School of Music, in Potsdam, New York spent a morning with me, answering questions, and providing valuable technical information concerning the French Horn. I would like to thank him for his generosity. I would also like to thank Harcus Hennigar, a member of the French Horn section of the Toronto Symphony Orchestra, for his enthusiastic reception, and support of this work, and for preparing his student, Andrew Mee, for the first performance of Four Colloquies.

Donald Coakley studied at the Crane School of Music at the State University of New York in Potsdam, New York, the School of Music at Temple University and the Philadelphia Conservatory of Music. While studying at the Conservatory, he was a composition student of Vincent Persichetti and studied trombone with Henry Charles Smith, principal trombone of the Philadelphia Orchestra. Following graduate school, he taught at Cardinal Dougherty High School in Philadelphia, and also served as conductor of the Camden Choral Arts Society in Camden, New Jersey. After a successful tenure at Cardinal Dougherty, Coakley joined the faculty of the School of Music at Temple University.

In the early 1970s, Coakley was invited to join the Music Department of the Scarborough School System, becoming Assistant Coordinator of Music shortly thereafter. As such, he was responsible for the elementary instrumental music program in the school system. He also headed the instrumental wing at the Scarborough Music Camps. In 1970 he founded the Scarborough Schools Symphony Orchestra and subsequently oversaw the inception of four other All-City instrumental ensembles.

Donald Coakley has written successfully for school, university and professional groups. He is a member of the Canadian League of Composers, as well as an Associate Composer with the Canadian Music Centre. In 1977, Coakley received the Distinguished Service to Education Award from the State University of New York; and in 1994 he received the Anson Taylor Award for excellence in teaching from the Scarborough Board of Education.

ISBN: 9781554723874 COST: $12.00 DIFFICULTY RATING: Difficult
CATALOG NUMBER: SH2520 DURATION: 11:00 F Horn and Keyboard

To my friend Andrew Mee on his Sixteenth Birthday
Commissioned by his parents Jo-Ann and Ernie Mee

FOUR COLLOQUIES

Donald Coakley
2004

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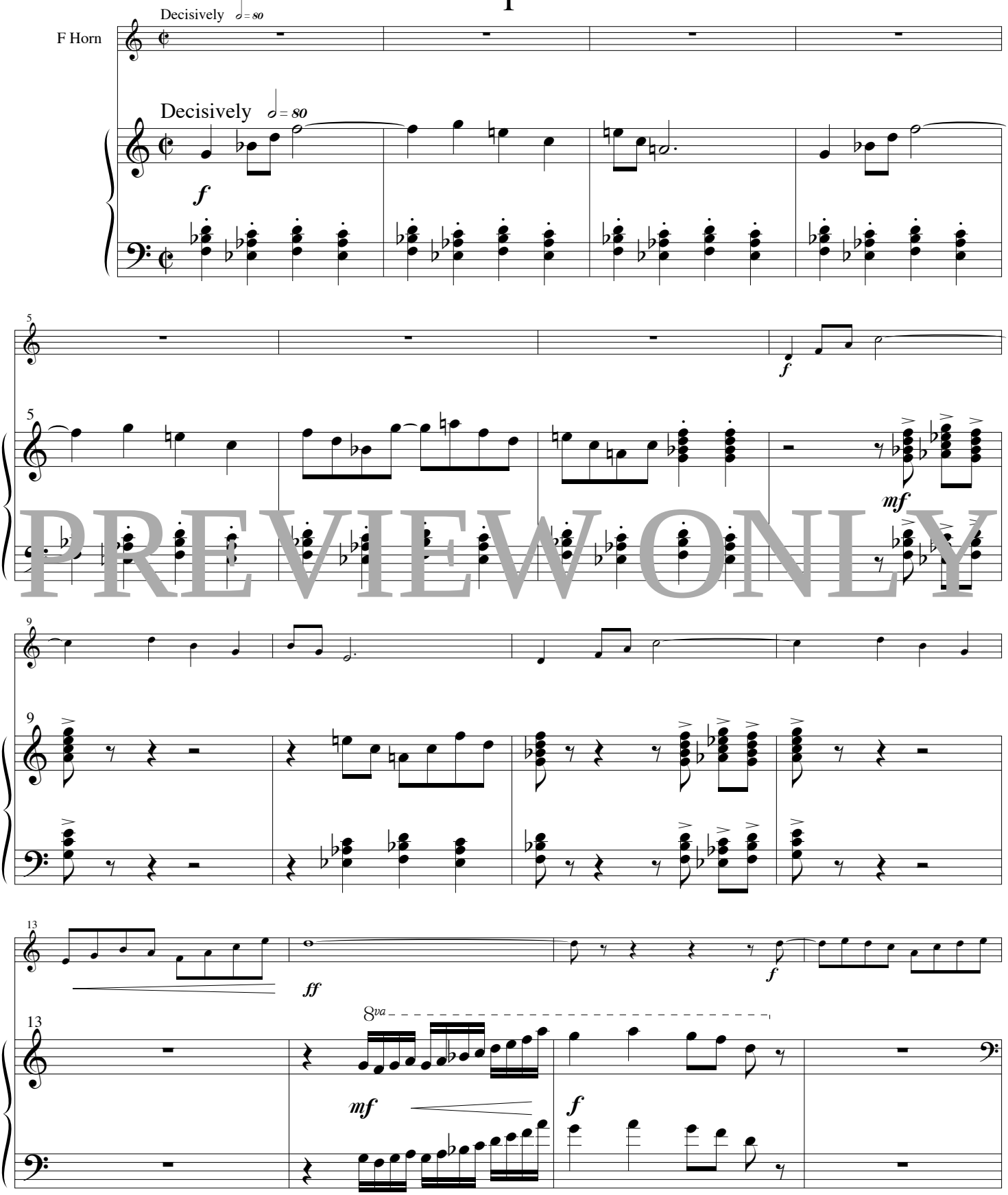

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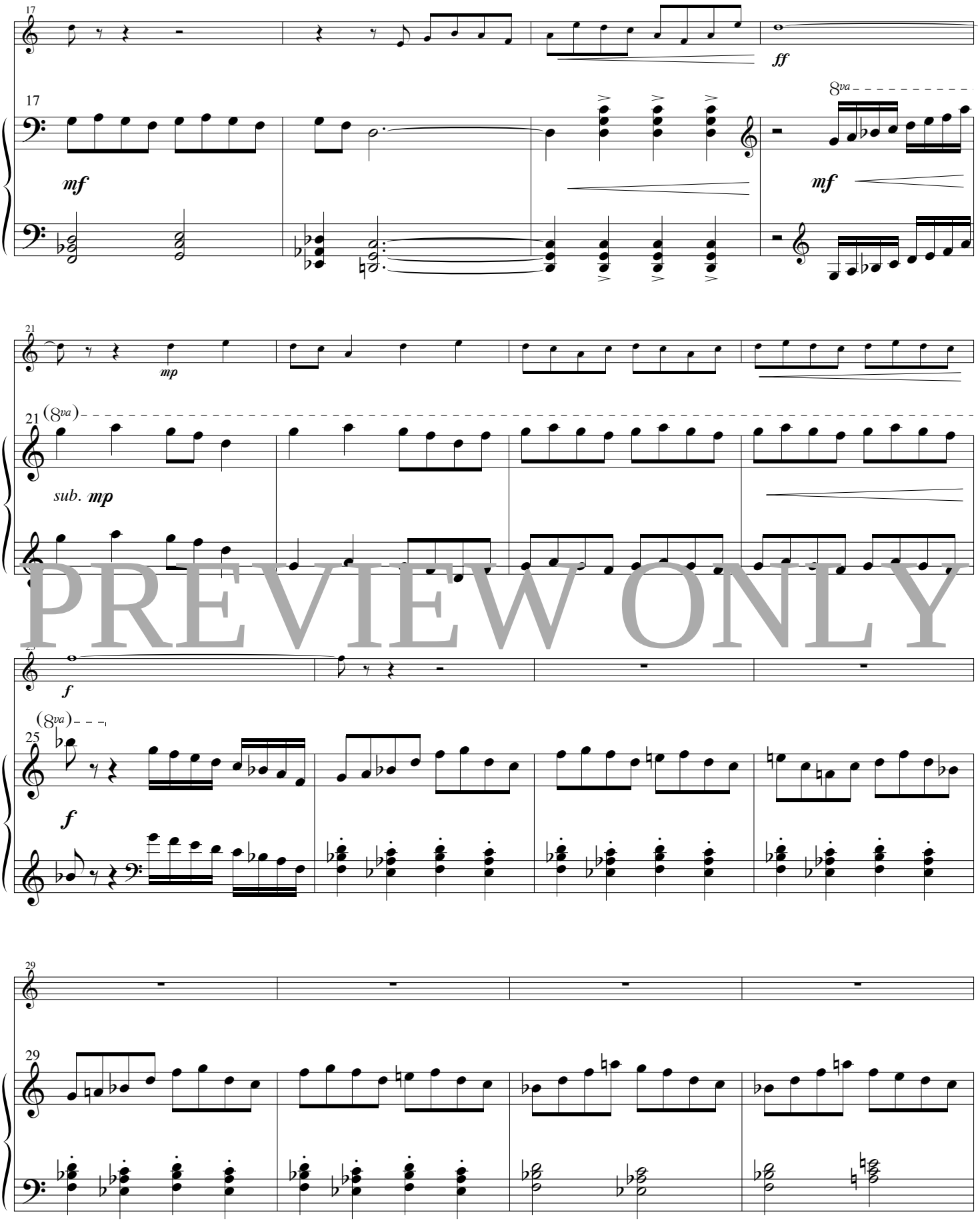
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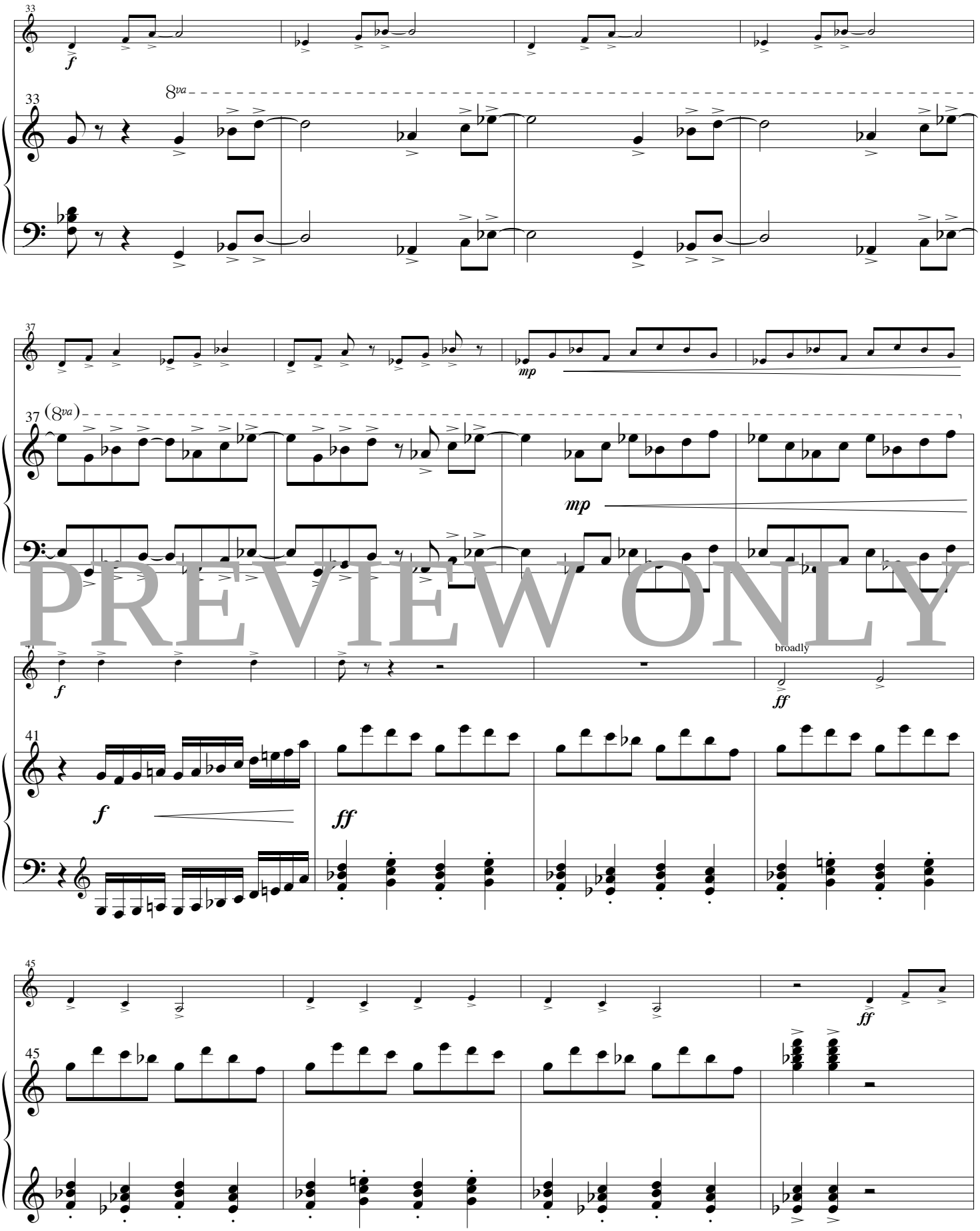
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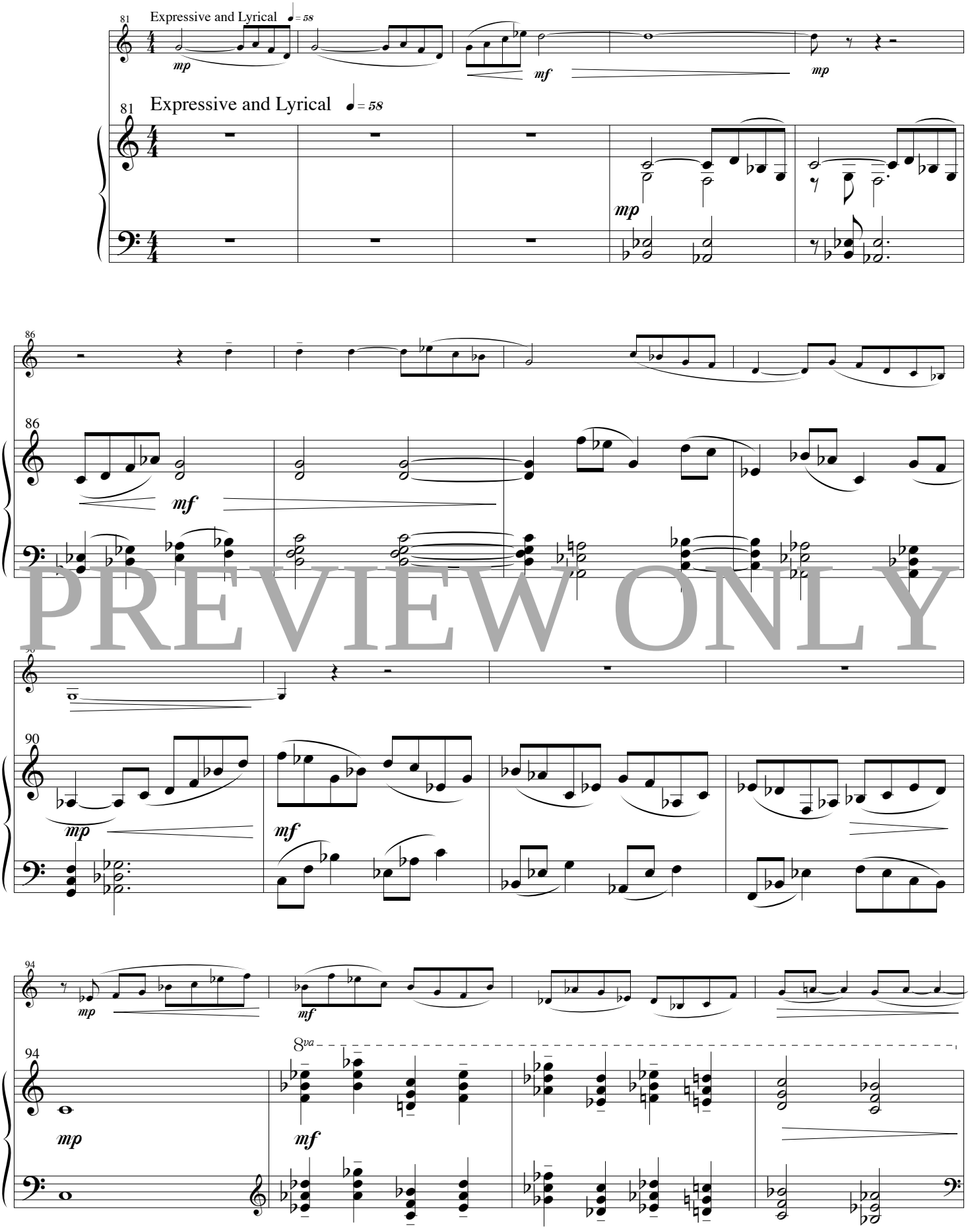

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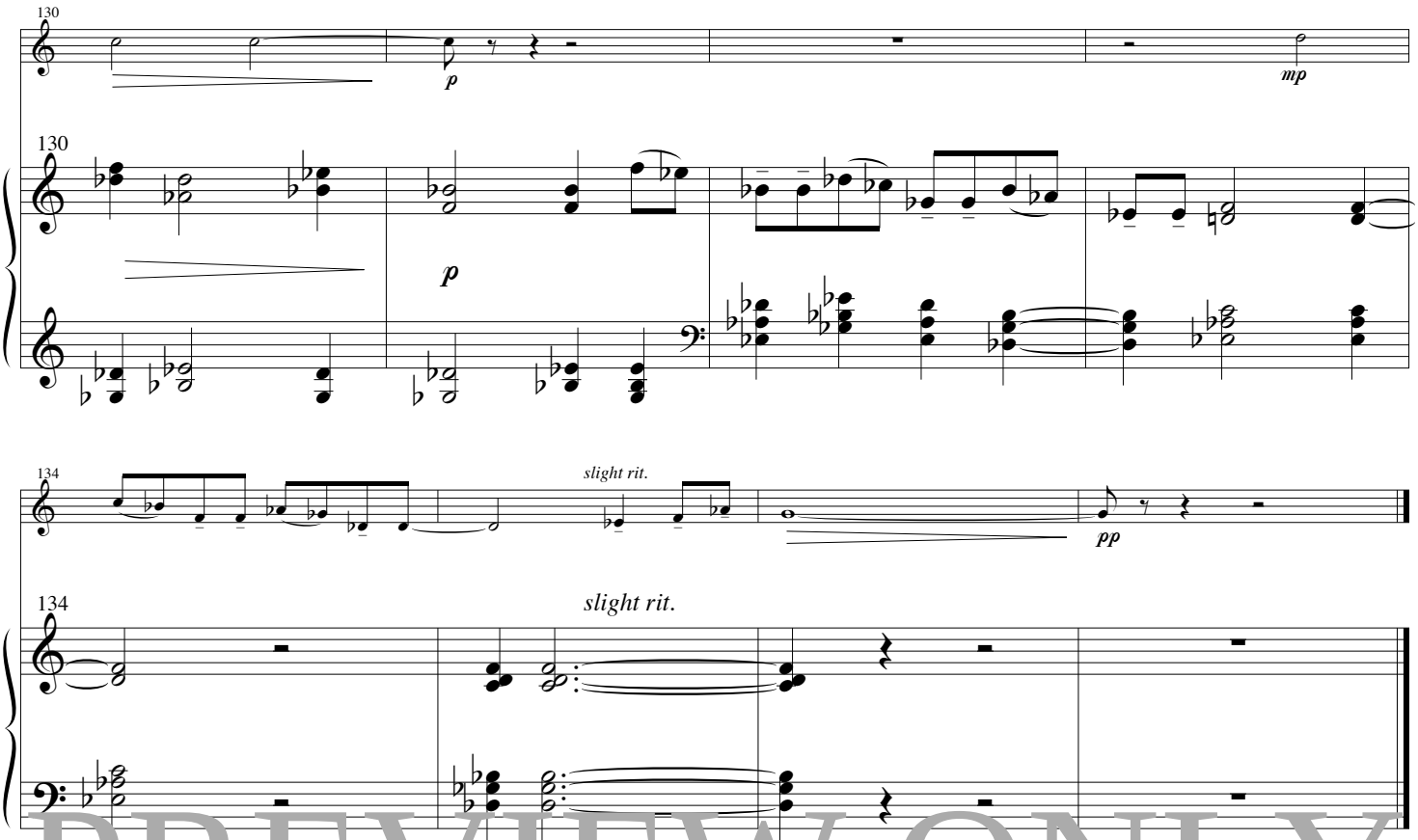

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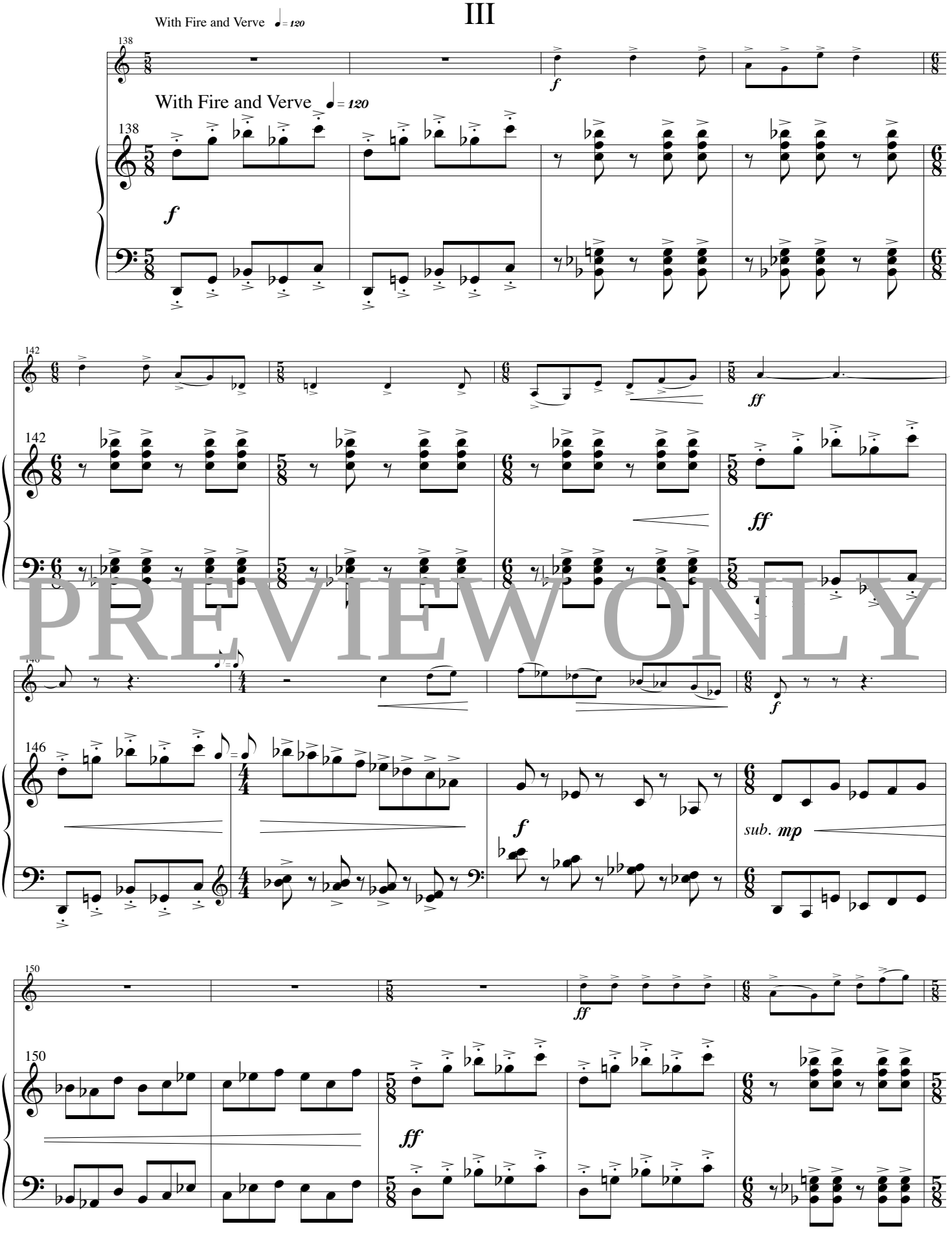

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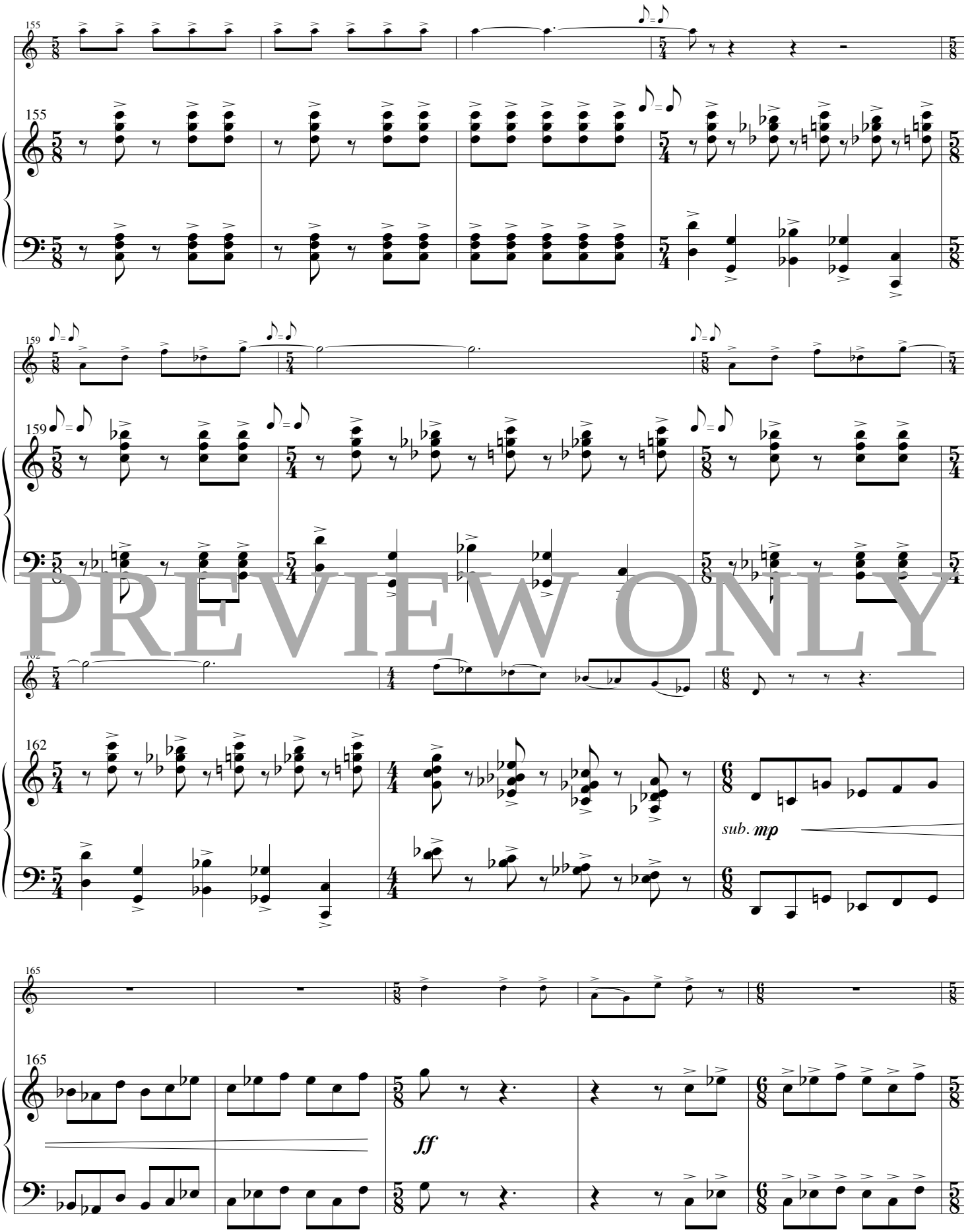

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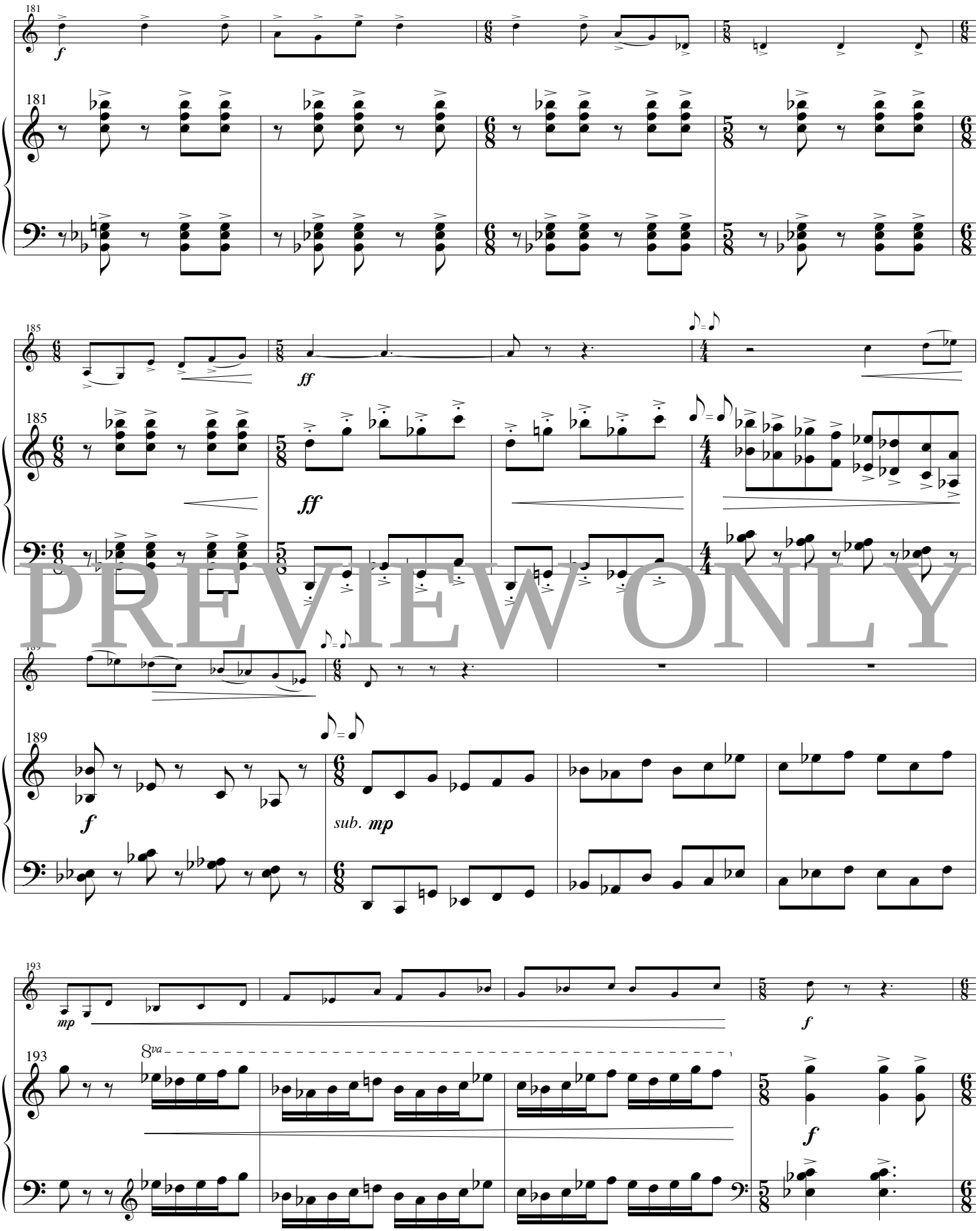

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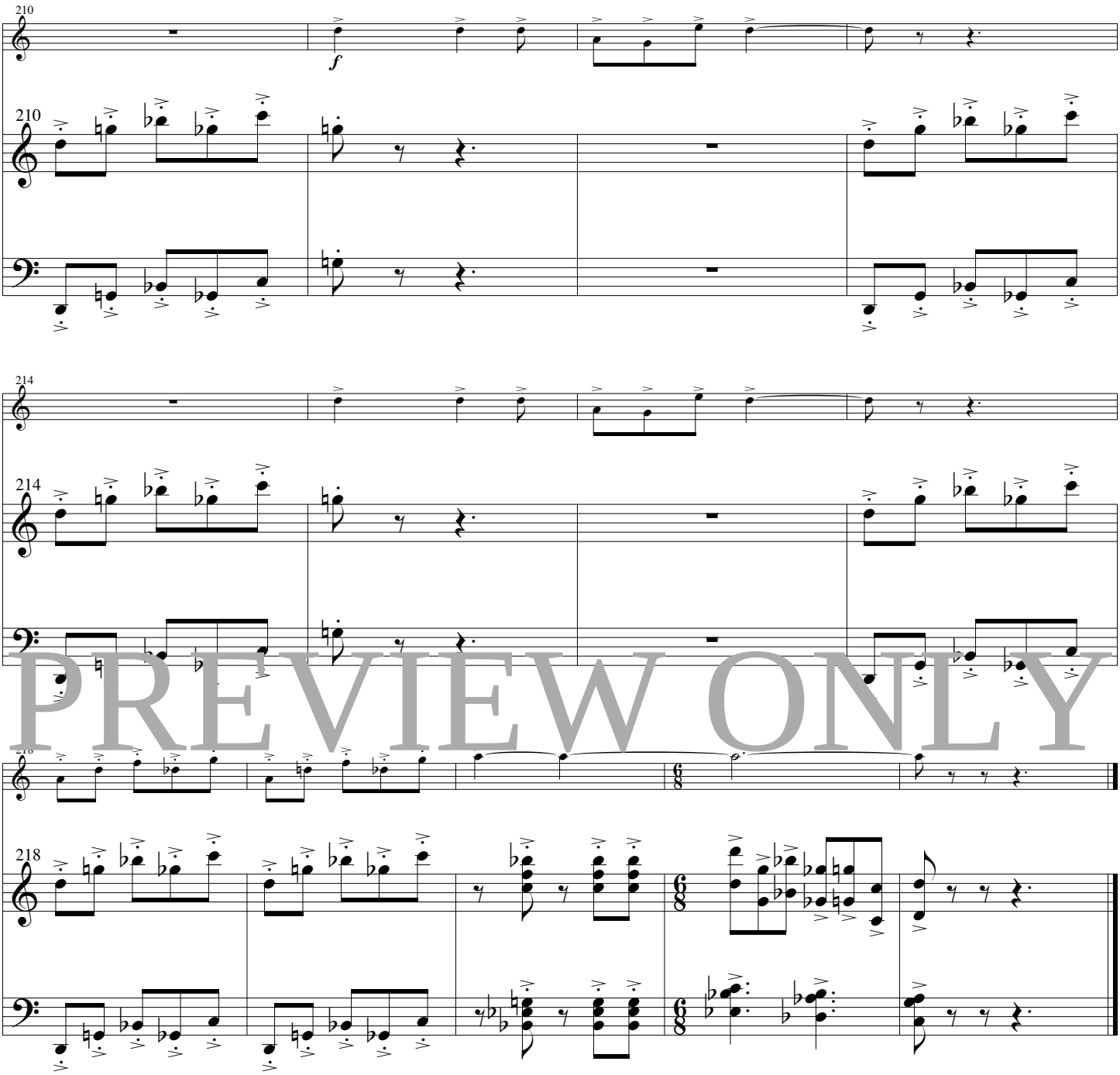

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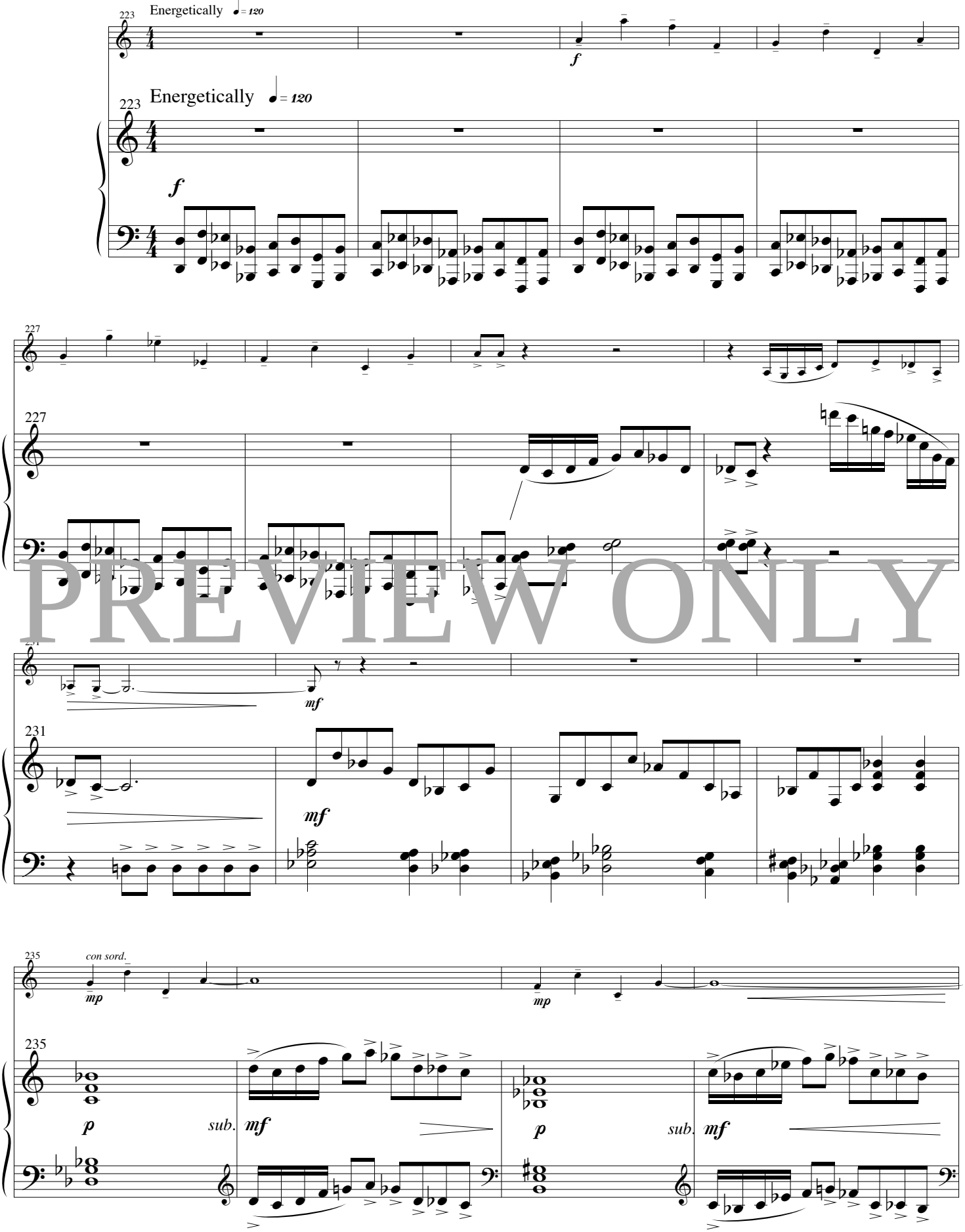

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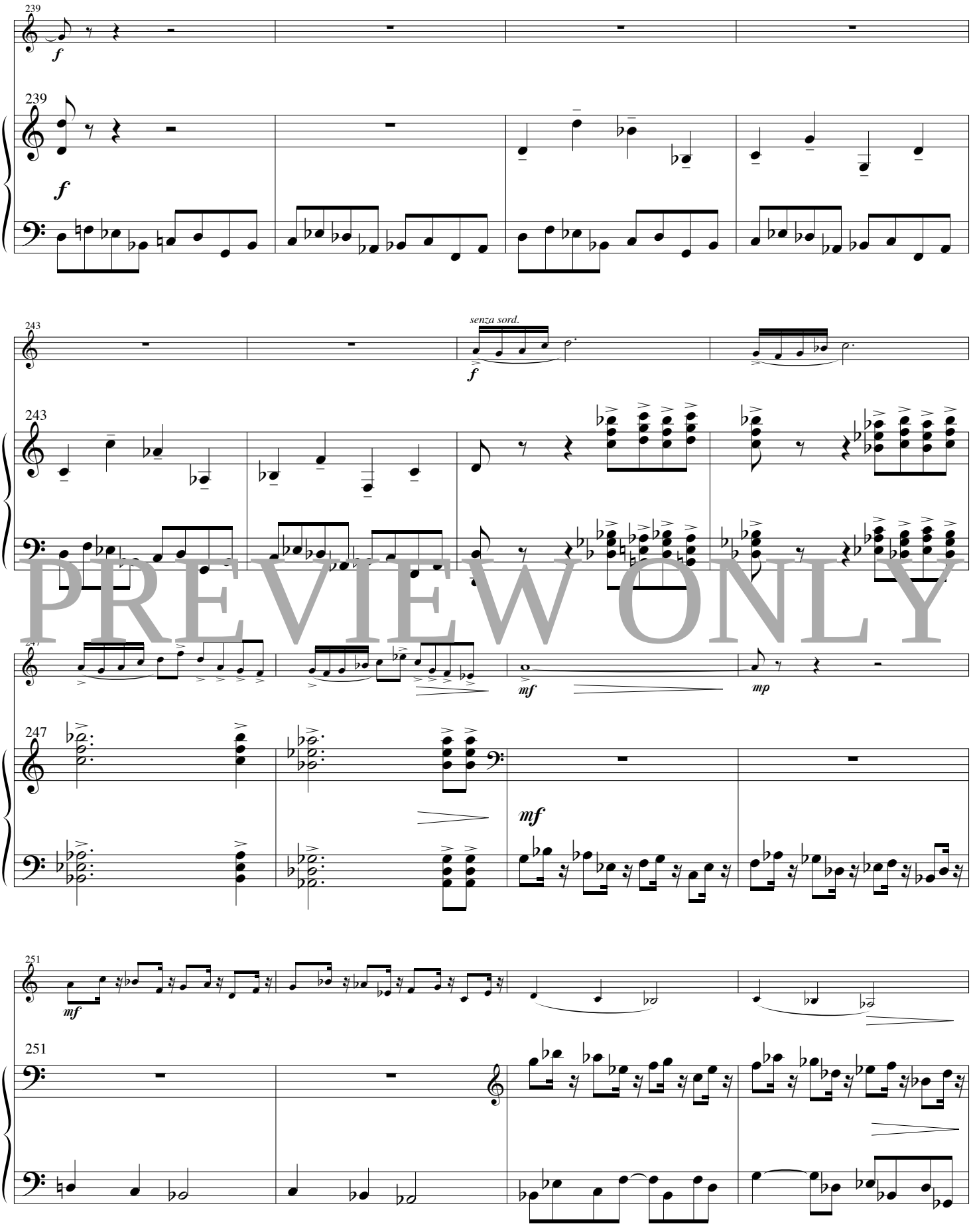

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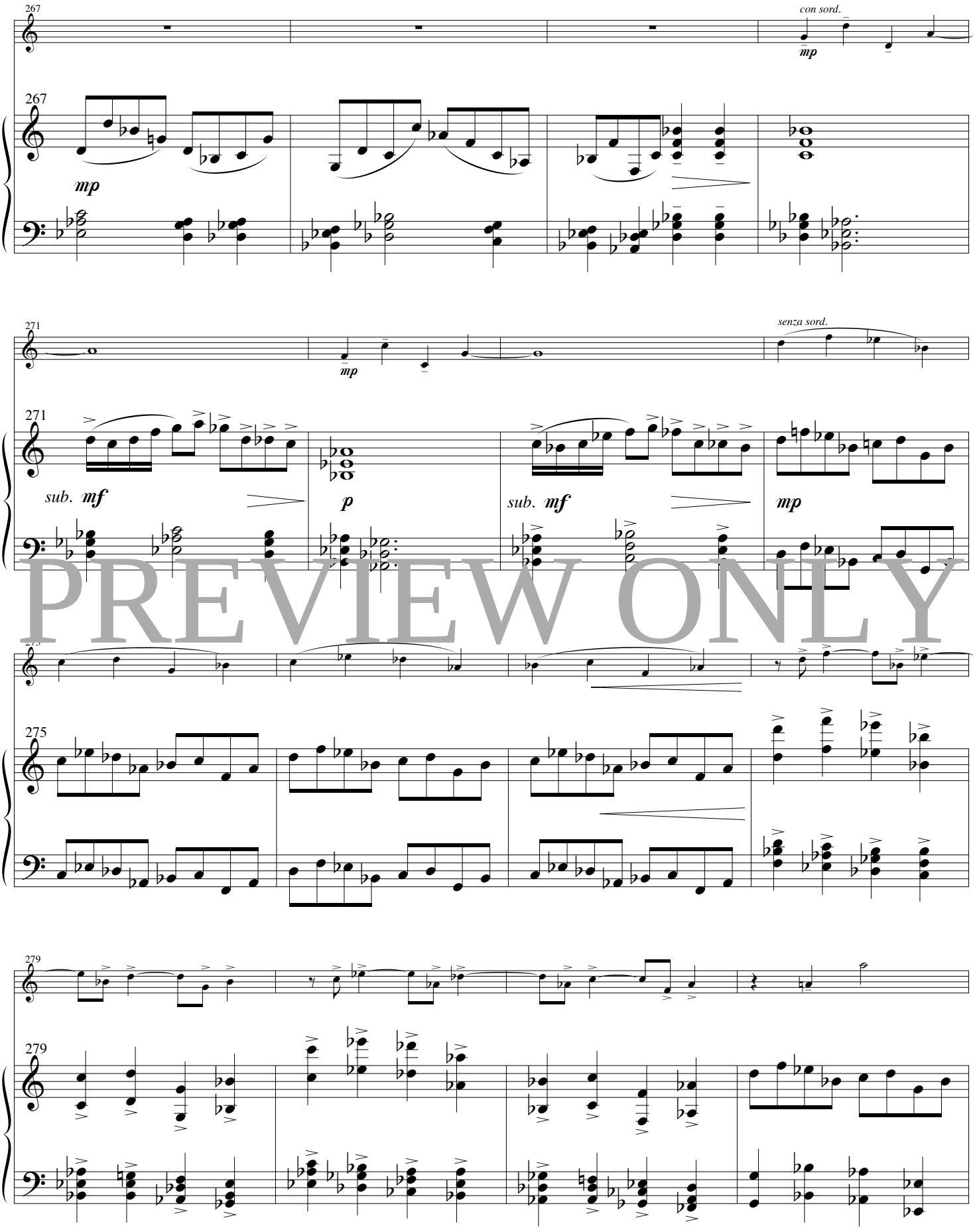

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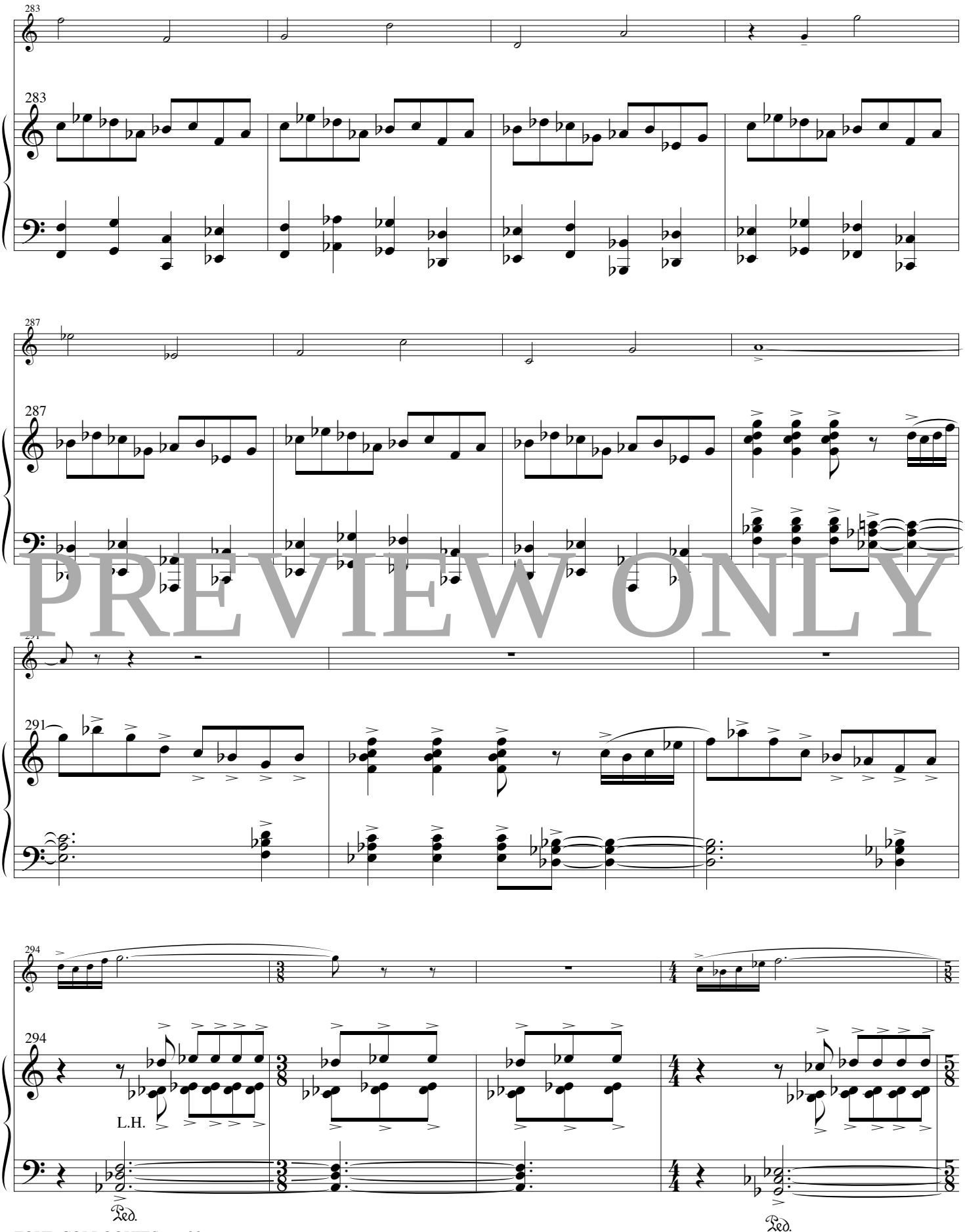

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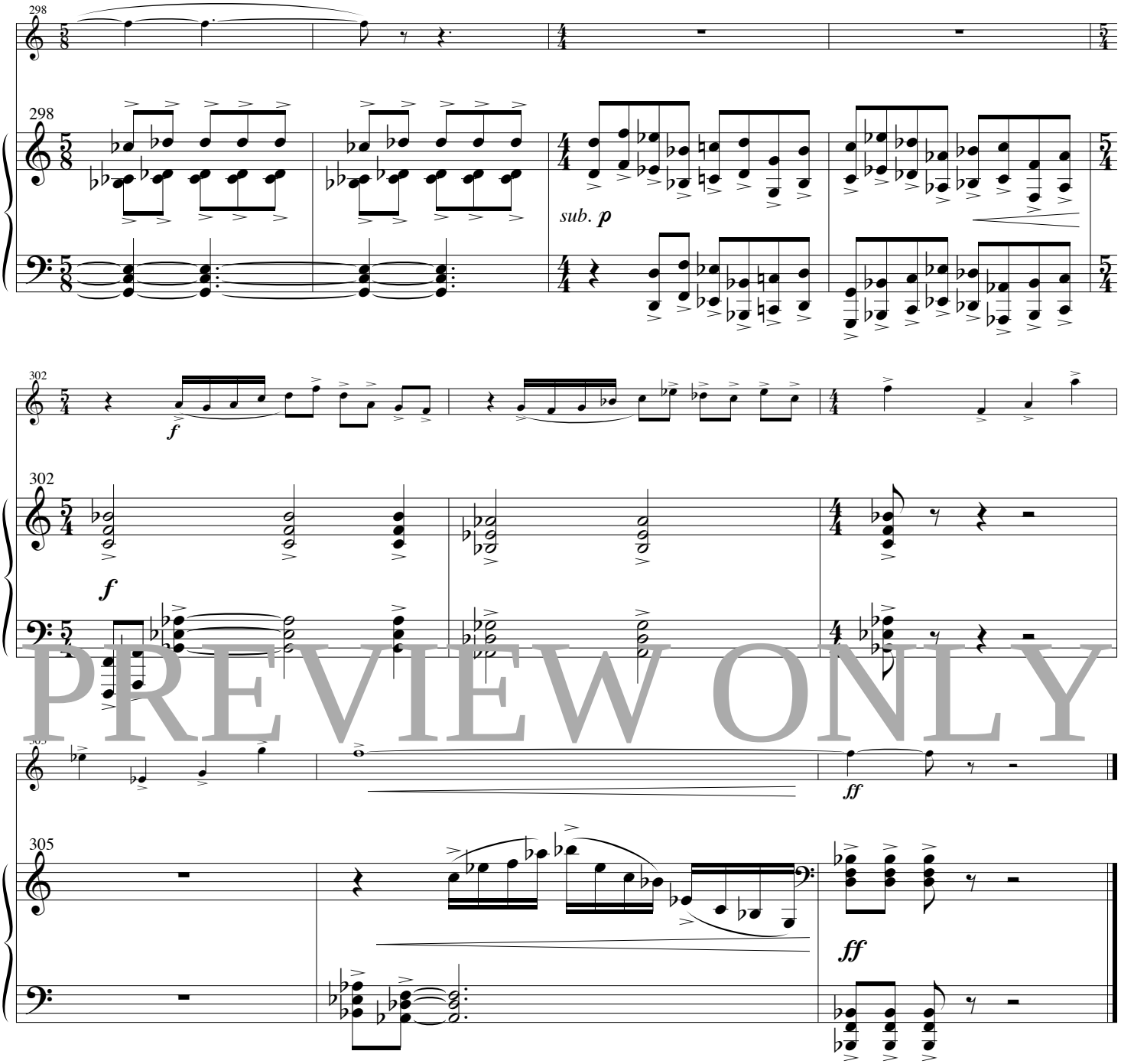

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