

# HOUGHTON COLLEGE

GREATBATCH SCHOOL OF MUSIC

presents

Colleen Wolf

Horn

*and*

Sharon Johnson

Piano

*Inside Job: Music for Horn, composed by Horn Players*

**We would like to thank the Houghton College administration for its faithful support of the Greatbatch School of Music.**

***Shirley A. Mullen***, President

***Jack Connell***, Vice President for Academic Affairs and  
Dean of the College

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As a courtesy to the performer and your fellow audience members, please be certain that all cell phones, watch alarms, and pagers are either turned off or set for silent operation. Flash photography can be very disconcerting to performers and is not permitted during the performance. Thanks for your cooperation.

Recital Hall  
Center for the Arts  
Thursday November 10<sup>th</sup> 2016  
7:30pm

## Program

Gloach Corn (2005)  
(Irish Horn Call, for solo horn)

Mike Keegan  
(b. 1976)

Partita for Horn and Piano (1960)

Verne Reynolds  
(1926-2011)

Malinconia  
Caccia  
Aria  
Alla Marcia

## INTERMISSION

Intermezzo (2011)

Laurence Lowe  
(b. 1956)

Sonata for Horn and Piano op.13 (1989)

Kerry Turner  
(b. 1960)

Allegro  
Andante  
Allegro ma non troppo

## Program Notes

American Horn player and composer Mike Keegan writes this about *Gloach Corn*: I am always fascinated with my Irish heritage. As a composer and horn player, I wanted to compose something to reflect these two aspects of myself. The title is Gaelic, a rarely spoken language. The work opens with a stately introduction, and is followed by a quotation of two Irish songs, *Minstrel Boy* and *Be Thoust My Vision*. A faster section follows using a series of alphorn calls. The low range of the horn is explored, and a muted section quotes Poulenc's *Elegy*. Finally, there is a faster gig themed section. I premiered this work on June 1<sup>st</sup>, 2005 at the Cathedral of St John the Evangelist.

Eastman School of Music Horn Professor Emeritus and composer Verne Reynolds completed his *Partita* in 1960. It was written for Norman Schweikert, for his senior recital at Eastman. Norman would go on to play with the Chicago Symphony, and was one of the founders of the International Horn Society. This *Partita* refers to a suite of short pieces; the work has no special connection with a set of Baroque dances.

Brigham Young University Horn Professor and composer Laurence Lowe writes this about his *Intermezzo*: The *Intermezzo* is a heartfelt song in the new romantic style of the post avant-garde. It began its life as a piece for oboe and piano. Shortly before my father's passing, I transposed it for horn and piano. Then, planning his memorial service, it just seemed right as a tribute to him, since he always kindly told me that I "really ought to play something people would like". Here's hoping the *Intermezzo* filled the bill.

American Horn soloist and composer Kerry Turner writes this about his *Sonata for Horn and Piano*: this *Sonata* is a prime example of my neo-classical style, typical of my earlier compositions. It uses a traditional form (1<sup>st</sup> and 3<sup>rd</sup> movements are Sonata Allegro form and the 2<sup>nd</sup> movement is a type of Passacaglia). Despite these traditional trappings, it has my "Texan" harmonies, melodies, and rhythms. The work has enjoyed world-wide success despite its relative difficulty. It is very often included on repertoire lists for international solo horn competitions.

**Colleen Wolf** holds the Master of Music degree (Horn Performance) from the University of Michigan and the Bachelor of Music degree (Horn Performance) from the Eastman School of Music, where she was also awarded the prestigious Performer's Certificate.

Wolf is an active freelance musician in the greater Rochester area. Since 2004 she has taught horn at the Hochstein School of Music and Dance in Rochester, NY. She is a founding member of two faculty ensembles in residence at Hochstein, Fern Vindar [a woodwind quintet] and Plymouth Brass Quintet. Wolf also serves as Co-Chair of the Woodwinds, Brass, and Percussion Department, Brass Chamber Music Coordinator and Coach, and HYSO Brass Coach at Hochstein.

Since August of 2016, Wolf has taught horn at Nazareth College. She performs with two faculty ensembles in residence at Nazareth, the Wilmot Brass Quintet and the Wilmot Woodwind Quintet.

She joined the faculty at Houghton College in 2015.

Pianist, **Sharon Johnson** has been heard with the Greensboro Symphony, in recitals at the North Carolina Museum of Art, the Library of Congress, the Baltimore Composers Forum, the Schubert Club Concert Series, on Minnesota and Chicago Public Radio, and WXXI Radio. She has served as the invited pianist for master classes of Eugene Rousseau and Keith Underwood. Johnson has served as one of the official pianists for the International Tuba/Euphonium Conference, the Double Reed Society Conference, and the International Horn Prize Competition. As primary keyboard/assistant director of the Continental Singers, she has toured the United States, Asia, and Europe. In addition to recital collaborations with colleagues, Johnson is one half of the duo piano team, **Music By Two**, with pianist Nancy Davis. Their first CD project entitled **American Landscapes** is due for release soon; it features world premiere recordings of Eric Ewazen's **Sonata for Two Pianos**, and Lowell Liebermann's **Three Lullabies, Op. 76**. **Music By Two** is a finalist this year in the professional chamber music division of The American Prize. Johnson completed the DMA in collaborative piano at the University of Minnesota, (with Margo Garrett, Karl Paulnack, and Tim Lovelace). She is currently associate professor of piano and collaborative piano at Houghton College.