

Josie Anderson's Senior Recital

November 2nd, 2025

1:00pm

All Faiths Chapel, Kansas State University

PROGRAM

Concertino in D Major..... Johann Michael Haydn (1737-1806)

I. Larghetto

II. Allegro non troppo

Amanda Arrington, piano

Canciones..... Paul Basler (b. 1963)

Amanda Arrington, piano

Intermission

Calls for Two Horns..... Verne Reynolds (1926-2011)

Dr. Jackie Kerstetter, horn

Escapade..... Gina Gille (b. 1981)

Amanda Arrington, piano

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Program Notes

***Concertino in D Major for Horn and Orchestra* by J. M. Haydn (1737-1806)**

Johann Michael Haydn, the brother of Joseph Haydn, was born in 1737 in Austria. Michael Haydn began his musical career as a choir boy at St. Stephen's Cathedral in Vienna and later became the *Kapellmeister* at a church in Salzburg. (A *Kapellmeister* is similar to a present-day music minister, except that in addition to rehearsing and conducting the choir and orchestra, a *Kapellmeister* was also required to compose music.) He wrote over 360 compositions, featuring church and instrumental music. Michael Haydn was a friend and colleague of Wolfgang Amadeus Mozart, another famous classical composer at the time, and the teacher of Carl Maria von Weber.

Michael Haydn's *Concertino in D Major for Horn and Orchestra* is a 3-movement piece, featuring a slow lyrical first movement followed by a vivace second movement. You can note Michael Haydn's classical style with the added turns, trills, and nachschlag grace notes. The edition of the concerto that I am using was edited by Barry Tuckwell, an Australian horn player and virtuoso. I'll be playing a cadenza written by Barry Tuckwell in the first movement, but the cadenza in the second movement was written by yours truly.

***Canciones* by Paul Basler (b. 1963)**

Paul Basler, born in 1963, has taught horn at the University of Florida since 1993. Before joining the UF faculty, he served as the Fulbright Senior Lecturer in Music at Kenyatta University (Nairobi, Kenya). He earned his B.M. degree from Florida State University and M.M., M.A., and D.M.A. degrees from Stony Brook University. Basler is a world-renowned hornist, composer, and guest lecturer.

Paul Basler wrote about this piece, "Canciones was commissioned by and written for Myrna Meeroff, funded in part by the Meir Rimmon Commissioning Assistance Program of the International Horn Society. The work is a set of three lyrical, connected "songs," hopefully filling the void in recent horn literature for that genre. Canciones was written in January 2004 in Gainesville, Florida."

This piece's lyrical composition creates interplay between simple and compound rhythms. During the first song, Basler develops a flowing melody between changing time signatures as well as switching between triplets and duplets. My interpretation of the song includes the sunrise of a new beginning, an adventure into the unknown, and a reflective prayer at the end of the journey.

***Calls for Two Horns* by Verne Reynolds (1926-2011)**

A native of Lyons, Kansas, Verne Reynolds, is a well-known horn player, horn teacher, and composer. Reynolds' music includes wide and atonal intervals which challenge the horn player's ear. Reynolds began teaching at Eastman School of Music in 1959 after receiving his Bachelor of Music degree from the Cincinnati Conservatory of Music in 1950, and his master's degree from the University of Wisconsin in 1951. Before joining the faculty at Eastman School of Music, Reynolds taught at the Cincinnati Conservatory, the University of Wisconsin, and Indiana University. Dr. Kerstetter, Josie's horn professor at Kansas State University, wrote her doctoral dissertation on Reynolds' music. Verne Reynolds' book *48 Etudes for Horn* was the bane of Josie's existence during college due to its extreme difficulty.

Calls for Two Horns Contin...

In *Calls for Two Horns*, the focus of Reynolds' piece is gesture. The beginning of the piece is unmetered and free-flowing. The two horns perform this section by playing off one another. As the horn players move closer together, the music becomes more rhythmic and in time. The two lines are slightly offset from one another, even when sitting in uncomfortable minor-second intervals. The two horn players play one line in unison before returning to the free-flowing time once again, fading into silence. I am grateful to perform this piece with my horn professor, Dr. Jackie Kerstetter.

"Escapade" by Gina Gillie (b. 1981)

Dr. Gina Gillie, a Professor at Pacific Lutheran University, teaches horn, chamber music, aural skills, composition, and music history. She also conducts a horn choir and performs frequently in solo and chamber recitals. While in graduate school, she began her foray into composition and the natural horn, both of which have become specialties for her. As a composer, she enjoys writing chamber music for horn and other instruments, and she frequently receives commissions for a variety of chamber works. Gillie is primarily a horn player but also enjoys writing for all brass. Gillie describes her music, "My musical style is characterized by beautiful melodies and accessible harmonies, interwoven with playful counterpoint."

Gina Gillie wrote: "Escapade was originally commissioned by Eric High and written for Contrabass Trombone. This piece, which paints scenarios involving excitement, daring, and adventure (the definition of "escapade"), was so much fun that the composer decided to arrange for horn, using mainly the low and middle registers of the instrument. While most high-energy action music uses 4/4 time signature, here the use of 5/4 gives an off-kilter groove to the piece."

Escapade is a wonderful experience that explores both the lyrical and the robust side of the horn. During the "chase scene," the piano emulates someone following another which reminds me of the "Beetlejuice" movie's theme. Later, during the sneaky, jazzy section, the music reminds me of the jazz-like nuances from *West Side Story*. *Escapade* is one of my favorite pieces, and I am thrilled to share it with you all.



I am so grateful to everyone who attended my senior recital. I would not be where I am today without the support of my family, friends, and teachers. I would like to give a special thank you to Dr. Kerstetter for teaching me all five years of my time at K-State, being both my mentor and cheerleader. Special thanks to Amanda Arrington for accompanying me; making music with her is such a joy! I would also like to give special thanks to my family, especially my parents, who have always believed in me and supported my journey to become a teacher in their footsteps.



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