



WIND BAND CLASSICS



Magnuson • Hodkinson • Ogren • Gallego



Illinois State University Wind Symphony
Martin H. Seggelke

Monuments

Music for Wind Symphony



Photo: Shannon Maney-Magnuson

Roy Magnuson (b. 1983)

Roy D. Magnuson has composed music for orchestra, wind ensemble, concert band, chamber ensembles, vocalists, electro-acoustic ensembles, and films. His works have been performed throughout the United States at venues such as the Red Note Music Festival, the New Music Cafe, Illinois State University, Ithaca College, University of Nebraska-Lincoln, University of Arkansas-Fort Smith, University of Texas-Arlington, University of Alabama-Tuscaloosa, and by the Elan String Quartet, the

Quasari Quartet, the Quad City Wind Ensemble, and the Air Force Band of Mid-America. Due to the success of his wind writing, in 2008 he was asked to contribute a chapter to the GIA Publication *Composers on Composing for Band, Volume IV*, which is currently available via GIA Publications. Magnuson received his B.M. in Music Theory/Composition from Illinois State University (Normal), his M.M. in Composition from Ithaca College (Ithaca, New York), and his D.M.A. from the University of Illinois (Urbana-Champaign). Private teachers include Don Davis, David Maslanka, George Tsontakis, Jennifer Higdon, Steven Stucky, Karel Husa and Joan Tower. Magnuson is a faculty member at Illinois State University where he teaches freshman and sophomore theory and coordinates the freshman theory curriculum.

House Plants in Terracotta Pots (2014)

The plants we fill our houses with are beautiful in their simplicity, and simply beautiful in their complexity. This music comes from my sincere desire to create art that, like house plants, does a thing and does it well. A simple statement of something simply thought.

Roy Magnuson

Sydney Hodkinson (b. 1934)

Sydney Hodkinson was born in Winnipeg, Manitoba in 1934. He received his Bachelor and Master of Music Degrees from the Eastman School of Music where he studied composition with Louis Mennini and Bernard Rogers. He continued his studies in composition at the Princeton Seminars with Elliott Carter, Roger Sessions, and Milton Babbitt. Hodkinson received his Doctor of Musical Arts Degree from the University of Michigan in 1968, studying with Leslie Bassett, Niccolò Castiglioni, Ross Lee Finney and George B. Wilson. Brief private studies with Benjamin Britten and Luigi Dallapiccola

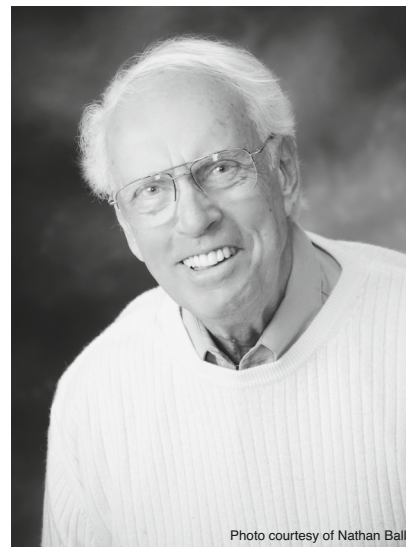


Photo courtesy of Nathan Ball

ensued. Hodkinson has taught at the Universities of Virginia, Ohio and Michigan and, during 1970-72, served as artist-in-residence in Minneapolis under a grant from the Ford Foundation Contemporary Music Project. He joined the faculty of the Conducting and Ensembles Department of the Eastman School of Music of the University of Rochester in 1973, assuming the directorship of the Eastman Musica Nova Ensemble and later, the Kilbourn Orchestra. During 1984-86, he served as Meadows Distinguished Professor of Composition at Southern Methodist University and in 1991 was Visiting Professor of Composition at the University of Western Ontario. In 1995, Hodkinson assumed teaching duties in

the Composition Department at the Eastman School until his retirement in January 1999. Since then, he has conducted the New Music Group at Oberlin College (2001), served as Visiting Professor of Composition at Indiana University (2002), Duke University (2003), and in 2004 accepted the Almand Chair of Composition at Stetson University, DeLand, Florida. Hodkinson also currently conducts the Contemporary Ensemble and teaches composition at the Aspen Colorado Music Festival and School. Hodkinson has written more than 250 works covering a vast range of genres: educational pieces; an incredible variety of chamber music including six string quartets; a prolific output of choral, operatic, and vocal music, and large orchestral canvases, with concerti for English horn, voice, violin, and clarinet. His *Seventh* and *Ninth Symphonies* are scored for large wind ensemble. *Monumentum Pro Umbri* for winds was awarded the 2004 Audience Prize and second place in the International Harmonie Composition Contest of Harelbeke, Belgium. Recent works include a *Piano Concerto*, commissioned by the Hanson Institute for American Music for pianist Barry Snyder, the choral *Cantata Sancta* for the University of Evansville, *Allez-Y!*, a scherzo for violin virtuoso Oleh Krysa, and two solo string pieces: *Sojourn* for viola and *Trance* for cello. Projects have included a July 2005 premiere of *Bricks: Concerto-Fantasia* for violin and chamber ensemble, and his sixth *String Quartet*. Awards include the National Institute of Arts and Letters, Guggenheim Foundation, the Canada Council, The National Endowment for the Arts, International Congress of Jeunesses Musicales, Farnsley Prize of the Louisville Orchestra, the Danforth Foundation, and the Ford Foundation. Compositions by BMI affiliate Hodkinson appear in the catalogs of Theodore Presser, American Composers Alliance, Associated Music Publishers (G. Schirmer, Inc.), Ludwig Music Pub. Co., Music for Percussion, Editions Jobert, Ricordi, Columbia University Music Press, Dorn Publications, Transcontinental and Smith Music Publications. Activities as composer/conductor are recorded on the CRI, Grenadilla, Louisville, Advance, Albany, Nonesuch, Centaur, CBC, Novisse, Mark, Innova, and Pantheon labels.

Duae Cantatae Breves (1995)

These two compositions were sketched on Easter Sunday (April 3, 1994) following a performance of Igor Stravinsky's 1945 *Mass*, which I had conducted the previous Good Friday. They were originally entitled "anthems," but their working-out evolved from the historical development of the anthem form (from Latin motet through 16th-century English and Italian models, the verse anthem) to the innovations – particularly by John Blow and Henry Purcell – that resembled the Cantata design. Both "short cantatas" are based on a fragment – and its transposition up a major second – from Gesualdo's 16th century madrigal *Resta di darmi noia* ("Cease to give me anguish [cruel and false thought]"). A resultant "12-note row" (but using only 9 pitches) provided the genesis for all of the material throughout the work. The pieces are simply two extended "commentaries" on the Gesualdo excerpt: the first (I) dealing with the ramifications of the melodic line (in the form of the slowly-unfolding canon), and the second (II) with the harmonic implications. One further motivation might be mentioned: there is an abundance of repertoire for the wind band that is ebullient and often rapid, written for popular occasions and festive events, but only a rather sparse selection that is truly slow and/or meditative. I wished to continue similar thoughts I had explored in earlier wind pieces (*Pillar and Tower* [1974], *Cortege* [1975], and *Echo Preludes* [1983]), maintaining a simple and direct sonic fabric in keeping with the solemn nature of my intent. Accordingly, the piece employs a limited percussion palette, intermediate technical demands, and a responsorial character. *Duae Cantatae Breves* was commissioned by the College Band Directors National Association and a University Wind Ensemble Consortium, consisting of Cornell, Dartmouth, Duke, and Yale Universities; the piece was written in memory of friends who had died within the past few years.

Sydney Hodkinson



Jayce John Ogren (b. 1979)

Jayce John Ogren is a published composer whose music has been premiered at venues including the Royal Danish Conservatory of Music, the Brevard Music Center, the Midwest Clinic in Chicago, the American Choral Directors Association Conference, and the World Saxophone Congress. He has written two major works for band, and one major work for orchestra. His momentous piece titled *Symphonies of Gaia* has been performed by ensembles on three continents and serves as the title track on a new DVD featuring the Tokyo Kosei Wind Orchestra. In addition to his success as a composer, Ogren is building a reputation as one of the finest young conductors to emerge from the United States in recent seasons. He recently finished his tenure as assistant conductor of The Cleveland Orchestra and as Music Director of the Cleveland Orchestra Youth Orchestra, having been appointed by Franz Welser-Möst. In

May 2009, Ogren made his subscription debut with The Cleveland Orchestra. Ogren has made key debuts including the Los Angeles Philharmonic at Walt Disney Concert Hall, the Grand Rapids Symphony, the New York City Opera, the Canadian Opera Company, the BBC Symphony Orchestra, the Berlin Philharmonic, and with the St. Paul Chamber Orchestra where he conducted works by Haydn, Ligeti, and Beethoven. He made his New York debut in the 2007-2008 season in two programs with the International Contemporary Ensemble under the auspices of the Miller Theater, resulting in a re-invitation the following season. A native of Hoquiam, Washington, Ogren previously served as a conducting apprentice with the Royal Stockholm Philharmonic Orchestra, working with Chief Conductor Alan Gilbert. Aided by a US Fulbright Grant, Ogren completed a postgraduate diploma in orchestral conducting at the Royal College of Music in Stockholm, Sweden. In the United States, he has appeared with the New World Symphony, Boston's Callithumpian Consort, the Harvard Group for New Music, and the New England Conservatory Opera Theater.

Ogren received a bachelor's degree in composition from St. Olaf College in 2001 and a master's degree in conducting from the New England Conservatory in 2003. He has been invited to participate in conducting courses and master classes in both the US and Europe, including two summers at the American Academy of Conducting at Aspen. His principal teachers include Steven Amundson, Jorma Panula, Charles Peltz, and David Zinman.

Evening Music (2000)

Evening Music for soprano and wind ensemble was composed in February and March 2000 for the St. Olaf College Valhalla Band, James Miller and Jayce Ogren, conductors. It was premiered on May 15, 2000 at St. Olaf College's Boe Memorial Chapel with Jennifer Horak, soprano and the composer conducting. Rainer Maria Rilke (1875-1926) has been widely considered the greatest German poet of the early 20th century. *Abend* ("Evening") is from *The Book of Pictures* (1902), a collection of short poems rich in imagery and with dark, almost mystical undertones. *Evening Music* is a setting of Stephen Mitchell's English translation of the poem:

The sky puts on the darkening blue coat held for it by a row of ancient trees: you watch: and the lands grow distant in your sight, one journeying to heaven, one that falls;

and leave you, not at home in either one, not quite so still and dark as the darkened houses, not calling to eternity with the passion of what becomes a star each night, and rises;

and leave you (inexpressively to unravel) your life, with its immensity and fear, so that, now bounded, now immeasurable, it is alternately stone in you and star.

Jayce John Ogren

F.J. Martínez Gallego (b. 1969)

Francisco José Martínez Gallego, a native of San Antonio de Requena, began his musical studies at the School of Music of the Musical Society, "La Armónica," in San Antonio, with subsequent studies at the conservatories of Murcia, Torrente, and Valencia, earning his graduate degree in clarinet at the latter in 1994. Since 1998, Gallego has been interested in directing bands and has studied with professors including José Rafael Pascual Vilaplana. Now, his work as a director is centered in the S. M. "El Arte" in Sinarcas, Valencia. Although he works as a director, it is clear that his focus is on composition. He continued his studies in this field with the professor and jazz composer Daniel Flors, as well as Miguel Ángel Matéu and Teodoro Aparicio. In June 2010, Gallego completed his graduate degree in composition at the Conservatory of Castellón. During his time there, he studied with professors including Ferrer Ferrán, César Cano, Miguel Ángel Berbis, Claudia Montero, Jesús Vizcaino, and Emilio Calandín. In 2000, he received first prize in the National Competition of Festival Music in Altea with his march, *Mora Ziryab*, and in 2002 he won first prize in the Second Competition of Festival Music in Calpe with his march, *Mora Benifal*. In 2005 he was awarded first



Photo courtesy of the composer

the Conservatory "Mestre Molins" in Quart de Poblet, Valencia.

English translation: Celeste Cler

Sinfonía No. 1 'Kaprekar' (2011)

Dattatreya Ramachandra Kaprekar (1905-1986) was an Indian mathematician, whose name is associated with a series of concepts in number theory. Kaprekar was born in Dahanu near Bombay, India.

The number 6174 is known as "Kaprekar's Constant" or the "Operation of Kaprekar" in honor of its founder. It has an interesting property:

1. Choose any four-digit number.
2. Arrange the digits in ascending and descending order to form two four-digit numbers.
3. Subtract the smaller number from the larger number.
4. Repeat steps 2 and 3 until the difference is 6174.

The operation, repeated if necessary several times (never more than seven), gives the result ending in 6174. The process ends because if the sequence of steps continues, the same result is achieved, as $7641 - 1467$ equals 6174.

This figure, taken within the twelve notes of the chromatic scale, provides the melodic, rhythmic, and harmonic elements of my piece. Its elaborations and interpretations provide twelve-tone styles, mostly tonal and modal, and create an ambiguity between the two styles. The *Sinfonia* is a lively, twenty-seven minute piece written for a Spanish band, usually an ensemble of 100 or more musicians. The symphony is through-composed and tonal in nature. Several themes receive profound developmental treatment throughout the entire composition; and numerous meter changes and metric modulations add to the music's high level of difficulty. The piece includes sections of sharp, pointed, rhythmic figures, pastoral melodies, and fast, flurrying sixteenth notes. The wild drive to the *Sinfonia's* end punctuates this monumental work.

F.J. Martínez Gallego

English translation: Arturo Montañó

prize in the Composition of Symphonic Music for Band competition in Finestrat with his suite for band, *Monumentos*, followed by first prize in the Composition of Pasodobles Competition of San Joan de Moró with his *Angel 'El Calo'* in 2009. Gallego has received numerous second place awards and has participated in many final rounds of composition competitions. His works include more than twenty pasodobles, Moorish marches, processional marches, film music, and symphonic music for band and orchestra. These include the *Cantata Profana* for two choirs and orchestra, *Concerto for Piano and Orchestra*, *Concerto for Trumpet and Woodwind Orchestra*, *Akhenatón* (symphonic poem for band), *La Concepción 1910* (suite for symphonic band), *Monumentos* (suite for band), *Theatrum* (scenic music) *Españolada No. 1* (for wind quintet and piano), *Los Caprichos de Goya*, *Sinfonia No. 1 'Kaprekar'*, *El Agua Prodigiosa*, and many more. He is a member of the SGAE (General Society of Authors and Editors), COSICOVA (Association of Valencian Symphonic Composers), and ACMMIC (Association of Composers of Moorish and Christian Music). Gallego is currently the Professor of Harmony, Analysis, and Fundamentals of Composition at

Allyss Haecker



Photo: Alexandra Yeatch Designs

Allyss Haecker is currently the Director of Choral and Vocal Studies at Emory & Henry College where she teaches voice, conducting, choral methods, opera workshop, and directs the Concert and Chamber Choirs. Allyss Haecker formerly served as the Director of Vocal Studies at Newberry College and the National Music Conservatory in Amman, Jordan. As a recipient of the T. Anne Cleary International Research Fellowship, Allyss Haecker lived, studied, and performed throughout South Africa. For fourteen years, Haecker has served on the vocal and conducting faculty of the Performing Arts Institute, a summer festival for students of music, dance, and theater. Previously, she taught choral music in the Fenton Area Public Schools (MI) and was the Artistic Director of the Saginaw Youth Chorale

(MI). Allyss Haecker received her Doctorate of Musical Arts in choral conducting at the University of Iowa, her Master's of Music degree in choral conducting from the University of Illinois, and her Bachelor of Music Education degree in choral music education from Converse College. Haecker is a frequent clinician and guest conductor for district, state, and regional choral festivals and has served on the South Carolina ACDA Board of Directors. She is also an active soloist having performed in Mozart's *Requiem*, Handel's *Israel in Egypt*, Bach's *Magnificat* and *St. Matthew Passion*, Mahler's *Second Symphony*, Mendelssohn's *Hor mein Bitten*, Haydn's *Creation*, Britten's *Rejoice in the Lamb*, Mozart's *Coronation Mass*, Charpentier's *Te Deum*, Faure's *Requiem*, and Haydn's *Missa brevis Joannis de Deo*. Allyss Haecker's operatic and musical theater performances include Monteverdi's *L'Incoronazione di Poppea*, Verdi's *La forza del destino* and *La traviata*, Humperdinck's *Hansel and Gretel*, Bizet's *Carmen*, Mozart's *Così fan tutte*, Puccini's *Madama Butterfly*, Offenbach's *Les contes d'Hoffman*, Delibes' *Lakmé*, and Sondheim's *Into the Woods*.

Illinois State University Wind Symphony
Martin H. Seggelke, Conductor

Flute

Miranda DeBretto
 Daniel Gallagher
 Mark Grigoletti
 Sara Reis
 Pamela Schuett*

Oboe/English Horn

Jenna Blayney
 David Merz*
 Terri Rogers

Clarinet

Brian Do
 Jenny Dudlak
 Beth Hildenbrand*
 Gustav Johnson
 Andy Lucas
 Arturo Montañio
 Marissa Poel
 Colby Spengler
 Nuvée Thammikasakul
 Cassie Wieland

Bassoon

Veronica Dapper
 Matthew Jewell*
 Aston Karner

Saxophone

Jeff Blinks
 Amy Mikalauskas
 Megan Mitchell
 Alex Pantazi
 Trenell Wherry-Smith*

Horn

Emma Danch
 Kevin Krivosik*
 Laura Makara
 Nelson Ruiz
 Emily Wolski

Trumpet

Eli Denecke
 Matt Foster
 Sean Hack
 Robin Heltsley*
 Andy Mrozinsky
 Michael Pranger

Trombone

Nathaniel Geiger
 Aaron Gradberg
 Wm Riley Leitch*
 James Mahowald

Euphonium

Morgan McWethy
 Sam Stauffer*

Tuba

Alex Hill
 Kevin Kallas*

Cello

Pei-Chi Huang*

String Bass

Laura Bass*
 Ana Miller

Percussion

Francis Favis
 Elliott Godinez
 Kevin Greene
 Scott Grigoletto
 Mallory Konstans*
 Kyle Singer
 Katie Tollakson

Piano/Celeste

Seung-Kyung Baek*

Harp

Molly Madden*

Singers

Daniel Cavi
 Christie Duffer
 Garrett Medlock
 Kristin Moroni
 Josh Ramseyer
 Anna Ramsey
 Colleen Thomas

*Section Leader

Acknowledging the important contributions of all ensemble members, this list is in alphabetical order.

Illinois State University Wind Symphony



The Wind Symphony, ISU's premier wind band, is known nationally and internationally as one of the leading collegiate wind ensembles in North America. Conducted by Martin H. Seggelke, this select group of the finest instrumentalists at Illinois State University has been praised for its professional performance quality by audiences, composers and critics. In addition to at least eight performances of standard and newly composed works from the wind band literature on the ISU campus each year, the Wind Symphony records annually and tours regularly. The Wind Symphony has been a featured performing ensemble at the American Bandmasters Association Convention, the Illinois Music Educators Association Conference, the College Band Directors National Association Convention, and the Midwest Band and Orchestra Clinic. The Wind Symphony is proud to have enjoyed close relationships with the finest composers writing for wind bands, including David Maslanka, Karel Husa, Michael Colgrass, and many others.

Dr. Martin H. Seggelke



Photo: Life Touch

Martin H. Seggelke is Director of Bands at Illinois State University. He conducts the ISU Wind Symphony and Symphonic Winds, leads the Master of Music program in Wind Conducting, and teaches undergraduate classes in conducting. In addition, he is the Founding Artistic Director and Conductor of the San Francisco Wind Ensemble, a professional level wind ensemble in the Bay Area, and a member of the conducting faculties at the Performing Arts Institute at Wyoming Seminary and at the SUNY Fredonia Summer Music Festival. Prior to his appointment at ISU, Seggelke has taught at San Francisco State University, College of Marin, the University of Minnesota Morris, the Eastman School of Music, the State University of New York Fredonia and the University of Bremen, Germany, and has held several positions as music director and conductor, including the New Opera Theatre Ensemble (NOTE) Bremen, Germany, OSSIA – the New Music Ensemble at the Eastman School of Music, the Symphonic Wind Band Norderstedt, Germany and the Norderstedt Youth Wind Orchestra. Martin Seggelke holds a Doctor of Musical Arts in Conducting from the Eastman School of Music, a Master of Music in Conducting from SUNY Fredonia, a Diploma of Fine Arts in Conducting from the University of Calgary, Canada, and both a Master of Music in Music

Education and a Master of Science in Geography from the University of Bremen, Germany. Ensembles under Martin Seggelke's leadership have enjoyed high critical acclaim at national and international conferences. With the San Francisco Wind Ensemble, he has recorded at Skywalker Ranch; with the ISU Wind Symphony he is recording for the Naxos and Klavier labels. He is an active guest conductor, clinician and adjudicator, nationally and internationally. He has presented at national and international conferences, and he has been the author of book chapters, as well as articles in various music magazines. Among his honors and awards are the University of Minnesota Award for Outstanding Student Leadership, the Eastman School of Music Teaching Assistant Award for Excellence in Teaching, as well as several international and national grants, scholarships and first prizes at national music competitions. For four years, he served as a board member of the German Section of the World Association of Symphonic Bands and Ensembles (WASBE). Other professional memberships include the College Band Directors' National Association (CBDNA), National Association for Music Education (NAfME), National Band Association (NBA), College Music Society (CMS), International Society for the Research of Wind Music (IGEB), Illinois Music Education Association (ILMEA) and MENSA International. An advocate of contemporary music, Seggelke has commissioned, premiered and recorded many new works for wind ensemble. For two years Seggelke played clarinet with the German Marine Band. He proceeded to work as a studio musician and freelance performer, including productions for the Northern German Radio Station (NDR) and appearances at the Salzburg Festival and the Schauspielhaus Hannover. He played in the Bremen Chamber Symphony, the Western New York Chamber Orchestra, the WASBE International Youth Wind Orchestra, the MID Europe International Wind Orchestra, the Symphonic Wind Band Norderstedt and the Buxtehude Symphony Orchestra. His private clarinet studio included students in Hamburg, Norderstedt, Bremen, and Morris, Minnesota.

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Illinois State University Bands Staff

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Tim Schachtschneider, *Technical Support*

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Laurie Merriman, *Assistant Dean*
Janet Tulley, *Assistant Dean*

MONUMENTS

Music for Wind Symphony

- 1 Roy David Magnuson (b. 1983):
House Plants in Terracotta Pots
(2014) **3:12**
- Sydney Hodkinson (b. 1934):
Duae Cantatae Breves (1995) **22:49**
- 2 **I. Grave – Declamando – Placido** 9:52
- 3 **II. Adagio – Con grandezza – Calmo – Lento** 12:57
- 4 Jayce John Ogren (b. 1979):
Evening Music (2000)* **9:53**
- 5 Francisco José Martínez Gallego
(b. 1969):
Sinfonía No. 1 ‘Kaprekar’ (2011) **27:28**

Allyss Haecker, Soprano*

Illinois State University
Wind Symphony
Martin H. Seggelke

Recorded at the Center for the Performing Arts, Illinois
State University, USA, from 21st to 23rd November, 2014
Producer: Brad Genevro • Co-producers: David Collier
and Martin Seggelke • Production assistant: Jamie Orzechowski
Engineer and editor: Bruce Leek
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C. Alan Publications (track 4); F.J. Martínez Gallego (track 5)
Booklet notes by the composers
Cover art: Alexandra Seggelke



This much lauded series continues with a sequence of four premiere recordings played by the elite Illinois State University Wind Symphony. Roy Magnuson's *House Plants in Terracotta Pots* is described by the composer 'as a simple statement of something simply thought.' Sydney Hodkinson's expressive *Duae Cantatae Breves* explores the slow and meditative potential of the wind band. Jayce John Ogren's richly imagined and poetic *Evening Music* is followed by Francesco José Martínez Gallego's exciting, monumental *Sinfonía No. 1 'Kaprekar'*.

WORLD PREMIERE RECORDINGS

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Playing
Time:
63:22