University of Georgia Wind Symphony
8:00 pm, Hodgson Concert Hall
Wednesday, October 25, 2017

Asphalt Cocktail (2009)               John Mackey
(b.1973)  

Asperges Me (2017)           Tyler Stampe
(b. 1988)  
  Matthew Sadowski, guest conductor

(b. 1986)  
  Brett Bawcum, guest conductor

Love Divine (2000)             Howard Goodall
(b. 1958)  
  Arr. A. Wheeler

(b. 1983)  
  Joshua Bynum, trombone soloist

Rolling Thunder (1916)                   Henry Fillmore
(1881–1956)

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Asphalt Cocktail

John Mackey holds degrees from the Juilliard School and the Cleveland Institute of Music, and has received commissions from the Brooklyn Philharmonic, Parsons Dance Company, the New York City Ballet, the Dallas Wind Symphony, the American Bandmasters Association, and many universities, high schools, middle schools, and military bands. He has served as composer-in-residence at the Cabrillo Contemporary Music Festival, the Vail Valley Music Festival, and with youth orchestras in Minneapolis and Seattle. He is a two-time recipient of the ABA/Ostwald Prize for Redline Tango (his first wind band piece) and Aurora Awakes. The US Olympic Synchronized Swim Team won a bronze medal in the 2004 Athens Olympics performing to John’s score, Damn. John was inducted into the American Bandmasters Association in 2013. He currently lives in Cambridge, Massachusetts.

About his piece, the composer writes:

“Asphalt Cocktail is a five-minute concert opener, designed to shout, from the opening measure, ‘We’re here.’ With biting trombones, blaring trumpets, and percussion dominated by cross-rhythms and back beats, it aims to capture the grit and aggression that I associate with the time I lived in New York City. Picture the scariest NYC taxi ride you can imagine, with the cab skidding around turns as trucks bear down from all sides. Serve on the rocks.”

Asperges Me

Mr. Stampe’s biography can be found in the “Biographies” section of this program.

About his piece, the composer writes:

“My setting of the liturgical text, ‘Asperges Me,’ was influenced by my experiences as a member of the Hodgson Singers at the Hugh Hodgson School of Music. During the spring of 2014, we traveled to the Czech Republic and Austria, and performed in several large cathedrals before entering the Ave Verum Corpus Choral Competition in Baden bei Vienna. The transformative experience led me to compose Asperges Me, Domine for eight-part choir. The choral work, which was dedicated to the Hodgson Singers, was entered into the Busan Choral Festival and Competition in Busan, South Korea, in 2015 and was awarded first
prize in the composition competition. After hearing the work, fellow Hodgson
graduate student Matthew Sadowski asked if I would arrange the work for wind
ensemble.

“The work itself is inspired by the Latin text, ‘Asperges Me, Domine,’ and
Renaissance composers such as Josquin de Prez and Tomás Luis de Victoria,
whose sacred music comes to life when performed in large, cavernous venues.
Originally used as an antiphon, I decided to set this text as a motet. The first
section invokes the cleansing ritual of sprinkling water onto a congregation
using the leaves of a hyssop plant. The second section introduces the antiphonal
response of the congregation, asking for pity and forgiveness. A dramatic
interpretation of the doxology follows before the introduction material returns at
the end, signifying completion of the cleansing ritual and newfound peace in the
world.”

diver[city]

Ms. Koh’s biography can be found in the “Biographies” section of this program.

diver[city] is a play on the word ‘diversity’ — a word commonly used to describe
my hometown of Singapore. While the idea of racial harmony is not new in
Singapore, the recent Freddie Gray protests in Baltimore (a city I called home for
2.5 years) prompted me to think more globally about racial discrimination,
and other types of discrimination — gender, age, religion, and disability.
Discrimination exists because people tend to see differences more than they do
similarities. What if we all identify with our similarities and learned about our
differences? What would that world be? In diver[city], I describe a utopia where
numerous diverse musical motifs that are first introduced in the beginning evolve
organically throughout the piece to create a new, cohesive musical landscape.
Together, we make a better world if we all stand together as one.

Love Divine

Howard Goodall CBE, 2009 “Composer of the Year” at the Classical Brit Awards,
is perhaps best known for his television themes for Mr. Bean and The Vicar of
Dibley. His recent television presentations, The Story of Music and Sgt. Pepper’s
Musical Revolution have been popular in England and around the world.

Love Divine is a transcription for band of Goodall’s choral setting of the Charles
Wesley text Love Divine, All Loves Excelling. Like the traditional hymn tunes to
which the text is frequently sung, Goodall’s setting is strophic — a repetition of
one musical section for each verse of text. Unlike similar settings, Goodall
includes an introduction, an interlude, and concludes the otherwise unstable final
verse with a coda, based on the opening phrase.

Red Sky

Anthony Barfield is a composer and educator based in New York City. He made
his Carnegie Hall debut at the 2012 New York Wind Band Festival where his wind
ensemble work Here We Rest was performed. As a former trombonist, he has
performed at Carnegie Hall, Avery Fisher Hall, Dizzy’s Coca Cola Club, Alice Tully
Hall, and the Kennedy Center. He has served as a Teaching Artist for Grammy-

Dr. Koh is a Singaporean composer whose music is characterized by inventive
timbral extremes. Described as ‘the future of composing’ (The Straits Times,
Singapore), she is the recipient of awards such as the Yoshiro Irino Memorial
Prize, ASCAP Morton Gould Young Composer Award, Prix D’Ete, and PARMA
competitions, commissions from the Barlow Endowment for Music Composition,
Composers Conference at Wellesley College, Singapore Symphony Orchestra, Left
Coast Chamber Ensemble, Dinosaur Annex Music Ensemble and grants from New
Music USA, Women’s Philharmonic Advocacy and Paul Abishengaden Grant for
Artistic Excellence.

Emily’s works have been described as “beautifully eerie” (New York Times), and
“subtly spicy” (Baltimore Sun), and have been performed at various venues
around the world in Singapore, Malaysia, Thailand, Vietnam, Hong Kong, Macau,
Taiwan, Japan, South Korea, the Netherlands, Italy, France, Switzerland, Finland,
Israel, the United Kingdom, Canada and the United States by acclaimed ensembles
and performers such as Talea Ensemble (USA), Ensemble Dal Niente (USA), New
York New Music Ensemble (USA), Signal Ensemble (USA), Boston New Music
Initiative (USA), New Thread Quartet (USA), Acoustic Uproar (USA), LUNAR
Ensemble (USA), East Coast Contemporary Ensemble (USA/Europe), Avanti!
(Finland), Israel Contemporary Players (Israel), Sentieri Selvaggi (Italy), the
Next Mushroom Promotion (Japan), Chroma Ensemble (UK), The Philharmonic
Orchestra (Singapore), Dingyi Music Company (Singapore) and Chamber Sounds
(Singapore) among others.

Joshua Bynum, trombone soloist

Dr. Joshua L. Bynum is Associate Professor of Trombone at the Hugh Hodgson
School of Music and trombonist with the Georgia Brass Quintet. He is a
founding member of Resonant Projection Trombone Quartet, and the MODular
Contemporary Chamber Ensemble. In the summers, Josh serves as trombone
artist and faculty for the Sewanee Summer Music Festival.

Josh performs regularly as first-call substitute with the Atlanta Symphony
Orchestra, including the entire 2015–16 season. In this capacity, he has two
commercial releases and performed at Carnegie Hall. Josh also regularly performs
with the Charleston Symphony Orchestra and the IRIS Orchestra.

Josh has given clinics and performances at the Eastern Trombone Workshop,
International Trombone Festival, Georgia Music Educators Association
Conference, as well as for various workshops and universities across the country.
His solo appearances with the various UGA Bands includes state premiere
performances for John Mackey’s Harvest: Trombone Concerto (2010), as well as
Dana Wilson’s Trombone Concerto (2017), both with the Hodgson Wind Ensemble
at UGA. His solo CD Catalyst is available through Potenza Music, iTunes, and
Amazon.

Josh is a graduate of Temple University, the University of Iowa, and Jacksonville
State University. His teachers include Nitzan Haroz, David Gier, and James
Roberts, with additional significant instruction from Joseph Alessi, Glenn Dodson,
and David Perkel. Josh currently serves as the Journal Advertising Manager for the
International Trombone Association and is an Artist & Clinician for the Edwards
Instrument Company.
BIOGRAPHIES

Jaclyn Hartenberger, conductor

Jaclyn Hartenberger serves as the Associate Director of Bands and Assistant Professor of Music at the University of Georgia. In addition to serving as the conductor for the Wind Symphony, she teaches undergraduate and graduate conducting. Dr. Hartenberger received a Master of Music and Doctor of Musical Arts in Conducting from The University of Texas at Austin. Prior to her graduate degree work, she served as a middle school and high school band director in the Dallas/Fort Worth Metroplex for distinguished music programs. Dr. Hartenberger received her Bachelor of Music Education degree from the University of North Texas, where she performed and recorded with the prestigious UNT Wind Symphony.

Dr. Hartenberger performs frequently world wide stretching from South America to the Czech Republic. She is grateful to call Georgia her home knowing that music education is a priority in the public schools. Her professional affiliations are College Band Directors National Association, Georgia Music Educators, and National Association for Music Education.

Brett Bawcum, guest conductor

Brett Bawcum is Assistant Director of Bands and Associate Director of Athletic Bands at the Hugh Hodgson School of Music. He shares responsibility for design, instruction, and administration of the Redcoat Marching Band, directs other athletic bands, and teaches courses in a variety of areas including Instrumentation & Arranging and Marching Band Techniques. Dr. Bawcum is an active arranger for marching bands throughout the United States. He has also served as producer, associate producer, and editor for wind band recordings on the Mark, Summit, and Naxos labels.

Emily Koh, guest composer

Emily Koh is Assistant Professor of Composition at the Hugh Hodgson School of Music. Dr. Koh holds a Ph.D. in Music Composition and Theory from Brandeis University, MM degrees in Music Composition and Music Theory Pedagogy from the Peabody Institute, Johns Hopkins University, and a BMus in Composition from the Yong Siew Toh Conservatory of Music, National University of Singapore. Prior to moving to Athens, Dr. Koh taught at Walnut Hill School for the Arts, and at Brandeis, Harvard, MIT and Longy School of Music, Bard College. She is a member of ASCAP and is on the executive committee of the Composers Society of Singapore.

Dr. Koh is a Singaporean composer whose music is characterized by inventive timbral extremes. Described as ‘the future of composing’ (The Straits Times, Singapore), she is the recipient of awards such as the Yoshiro Irino Memorial Prize, ASCAP Morton Gould Young Composer Award, Prix D’Ete, and PARMA competitions, commissions from the Barlow Endowment for Music Composition, Composers Conference at Wellesley College, Singapore Symphony Orchestra, Left Coast Chamber Ensemble, Dinosaur Annex Music Ensemble and grants from New Music USA, Women’s Philharmonic Advocacy and Paul Abisheganaden Grant for Artistic Excellence.

Rolling Thunder

Henry Fillmore was an American composer, bandmaster, and publisher who wrote over 250 tunes and arranged hundreds more. He was the eldest of five children and mastered piano, guitar, violin, and flute in his youth – as well as the slide trombone, which he had to play in secret (with the help of his mother) because his father believed it was an uncouth and sinful instrument. After graduating from the Cincinnati Conservatory of Music, Fillmore joined the circus and traveled around the United States for decades as a highly successful and well-known bandmaster before settling in Miami, Florida. There, he wrote several pieces for the University of Miami — including their fight song — and was even awarded an honorary doctoral degree in 1956; not bad for a trombonist!

Rolling Thunder was written in 1916 while Fillmore was on the road. The blazingly-fast, show-stopping march would be played during acrobatic acts, elephant performances, and rodeos to generate supreme excitement. As one might expect of Fillmore’s best known marches, the trombone is prominently featured.

Program notes written, compiled, and edited by Matthew Sadowski.