

**The South Carolina
Music Educators Association
In-Service Conference**

POINSETT WIND SYMPHONY

Leslie W. Hicken & Jay A. Bocook, directors

University of South Carolina Alumni Center
Columbia, SC
February 17, 2018
12:15 pm

Liberty Fanfare (1986/2010).....John Williams
b. 1932
trans. Jay Bocook

In 1886, the United States Marine Band and its director John Philip Sousa performed for the unveiling and dedication of the Statue of Liberty. One hundred years later, on July 4, 1986, John Williams conducted the premiere of his *Liberty Fanfare* with the Boston Pops Orchestra as this faithful icon of American patriotism was rededicated during a series of nationally broadcast celebrations. Williams was commissioned to compose an orchestral fanfare for the festivities that would also be used as the official theme music for the ABC presentations surrounding Independence Day. In a TV interview before the piece's premiere, Williams said that he had attempted "to create a group of American airs and tunes," of his own invention that he hoped would give listeners some sense of the occasion. *Liberty Fanfare* begins with a powerful flourish for the brass that is followed by an inspired and optimistic lyrical theme that, as Boston music critic Anthony Tommasini once put it, "...gets you right in the back of the throat." Jay Bocook transcribed *Liberty Fanfare* for wind ensemble in 2010 as part of Hal Leonard's "John Williams Signature Series."

-Hannah Carlson

American Salute (1942).....Morton Gould
(1913-1996)
Trans. Philip J. Lang

Originally written for orchestra, *American Salute* has become a favorite of the concert band repertoire. Using the familiar tune *When Johnny Comes Marching Home* as the sole melodic resource, Morton Gould demonstrates his skill in thematic development, creating a brilliant fantasy on a single tune.

Gould, a native of New York, wrote *American Salute* in the early days of World War II at the request of a government radio program producer who wanted a "salute to America." The composer insisted "it was years before I knew it was a classic setting. What amazes me is that critics say it is a minor masterpiece, a gem. To me, it was just a setting. I was doing a million of those things." A million may be an exaggeration, but not by much. The pace of Gould's schedule in those days was astounding. By his own account, he composed and scored *American Salute* in less than eight hours, starting at 6 p.m. the evening before it was due (with copyists standing by), and finishing at 2 a.m. Although the ink couldn't have been dry, the score and parts were on the stand in time for rehearsal the next morning, and ready for broadcast that evening.

-Michael Colburn

The Promise of Living (1954/2002).....Aaron Copland
(1900-1990)
Trans. Kenneth Singleton

Over the course of the 20th Century Aaron Copland worked tirelessly to create a truly American sound, and consequently earned the nickname "Dean of American Music." He began his compositional career under the careful eye of Nadia Boulanger (who also taught Leonard Bernstein, Philip Glass, and Quincy Jones, among others), at the American Conservatory in Fontainebleau, France. After completing his studies in France, Copland returned to the US where he began to write for musical periodicals, and organized a series of concerts designed to promote new and rarely performed American music. In the 1930's, Copland turned his attention to composing in the open and accessible language we recognize today. Soon thereafter, he completed *Billy the Kid*, *Appalachian Spring*, and *Lincoln Portrait*. In 1951, Richard Rodgers and Oscar Hammerstein II commissioned Copland to compose a piece in celebration of the 30th anniversary of the League of Composers, and thus was born "The Tender Land."

"I am working on an untitled, as yet, two-act opera," wrote Copland. "[It] takes place in a lower middle-class farm in the Middle West. Time is the present. The subject concerns the coming to maturity of a young girl." In 1958, Copland extracted a 3-movement suite from his opera, using the music from the introduction to Act II, the square

dance from Act II, and the vocal quintet from the end of Act I. *The Promise of Living* unites the entire cast in celebration of the harvest and its traditions, and uses the folk hymn “Zion’s Walls.” Copland himself conducted the premiere in April of 1959 with the Boston Symphony, and he later recalled, “the reviews were far better than they had been for the opera.”

-Hannah Carlson

Eternal Father, Strong to Save (1973).....Claude T. Smith
(1932-1987)

The powerful hymn *Eternal Father, Strong to Save*, written by William Whiting of Winchester, England in 1860, is often referred to as the “Navy Hymn.” It has become the signature hymn of Presidents and naval officers, and is often used at funerals for dignitaries. The hymn was a favorite of President Franklin D. Roosevelt, who had previously served as Secretary of the Navy, and was performed at his funeral in 1945. In 1963, the Marine Band performed this hymn as President John F. Kennedy’s body was carried up the steps of the Capitol to lie in state.

This stirring setting by the prolific composer Claude T. Smith features uplifting fanfares and a set of variations based on thematic material extracted from the hymn tune. As the work nears closure, the entire melody is finally revealed first by a noble horn choir, and then repeated richly, scored for the full ensemble. The work was written in 1974 and was dedicated to the U.S. Navy Band under the direction of N.E. Muffley.

-Hannah Carlson

Down in the River (2017).....Jay Bocook
(b. 1953)

The thematic material for *Down in the River* is based on “Down in the River to Pray,” which emerged as an African-American spiritual in the mid 19th century. The exact roots are unknown, but the melody has since been featured in countless hymnals, spiritual collections, and movie soundtracks; most notably in the feature film *O Brother, Where Art Thou*. Slaves often sang this spiritual as a prayer for guidance as they navigated their escape through the underground railroad. They would travel *in the river*, because the water masked their scent from slave-masters’ dogs attempting to track them down.

In this setting, “Down in the River to Pray” is initially heard as a chorale, first in the woodwinds, then by the full ensemble. The standard melody is elaborated on through the use of suspensions, added chord tones, and rhythmic embellishments. After the inaugural statement of the theme comes to a close with a cadence in the tonic key of E-flat major, we quickly transition to a tumultuous *molto allegro*. Here, the music is freely composed, but still built upon the foundation of the original melody through the use of a three-note fragment (sol-la-do) generated from intervals found in “Down in the River to Pray.” This three-note theme gradually develops into its own eight-bar melody, which is then maneuvered through several key changes, time changes, and color changes. All of these compositional devices combine to create significant feelings of tension and release throughout the middle section of the work. Piece by piece, the original melody begins to reappear, until “Down in the River to Pray” is finally heard intact, and builds into one last triumphant statement of the theme in B-flat major. A brief yet powerful coda brings the work to a majestic conclusion.

-Hannah Carlson

American Journey (1999/2017).....John Williams
b. 1932
trans. Paul Lavender

I. “Immigration and Building”

American Journey is a six-part orchestral composition by the renowned American composer John Williams. The piece was commissioned by former President Bill Clinton to accompany a multimedia presentation titled *The Unfinished Journey* directed by Steven Spielberg, which was meant to document important issues of 20th-century American history in celebration of the end of the millennium. It was premiered at the Lincoln Memorial in Washington, D.C. on New Year's Eve, 1999.

The first movement, "Immigration and Building," contains quotes from Williams' score to the 1992 film *Far and Away*, which was set in Ireland. The entire suite presents the 20th century thematically, "with a series of tableaux that could be dealt with individually," according to Williams. "There is so much for Americans to be proud of, even in some of our misfires and our outright failures...It gives us a sense that we have come through some hellish fire together."

-Hannah Carlson

El Camino Real (1985).....Alfred Reed
(1921-2005)

El Camino Real, literally "The Royal Road," was commissioned by the 581st Air Force Band and its commander, Lt. Col. Ray E. Toler. Composed during the latter half of 1984, and complete in early 1985, it bears the subtitle "A Latin Fantasy."

The music is based on a series of chord progressions common to countless generations of Spanish flamenco guitarists, whose fiery style and brilliant playing have captivated millions of music lovers throughout the world. These progressions and the resulting key relationships have become practically synonymous with what we feel to be the true Spanish idiom. Together with the folk melodies they have underscored, in part derived by a procedure known to musicians as the "melodizing of harmony," they have created a vast body of what most people would consider authentic Spanish music.

The first section of the music is based upon the dance form known as the "Jota," while the second, contrasting section is derived from the "Fandango," but here altered considerably in both time and tempo from its usual form. Overall, the music follows a traditional three-part pattern: fast-slow-fast.

-Alfred Reed

The Circus Bee (1908).....Henry Fillmore
(1881-1956)
ed. Robert Foster

Henry Fillmore was born in Cincinnati, Ohio, where he learned to play piano, guitar, violin, flute, and trombone. His mother kept Henry's trombone playing a secret from his father, who believed the trombone to be "an uncouth and sinful instrument." After Fillmore came clean to his father about his secret affection for the trombone, he began to publish his music through his father's business. He later attended the Cincinnati Conservatory of Music, and then traveled the United States as a circus bandmaster. Throughout his tenure with the circus, and once he settled down in Miami, Florida, Fillmore composed over 250 original marches, and arranged hundreds more pieces for band.

The Circus Bee was written in celebration of the fact that Henry's father finally allowed the young composer to publish his own music, even though it was not religious. The march is named after an imaginary circus newspaper, and reflects Fillmore's lifelong fascination with circuses.

-Hannah Carlson



Leslie W. Hicken, Director of Bands and the Charles E. Daniel Professor of Music, joined the faculty of Furman University in the fall of 1993. Within the music department, his responsibilities include the directorship of the Symphonic Winds; professor of music education and instrumental conducting; and Assistant Director with the Marching Band. In addition to his duties at Furman, he is the Artistic Director of the Carolina Youth Symphony, Co-Director of the Poinsett Wind Symphony, Director of the Lakeside Concert Band, and Director for the Furman Music by the Lake Summer Concert Series. Prior to his appointment at Furman, Hicken was the Director of Bands at Youngstown State University in Youngstown, Ohio. Previously, Hicken was employed as an instrumental music teacher in the Durham (NC) County School system. He began his musical career serving as a clarinetist in the United States Military Academy Band at West Point, NY. In 2002, he was elected into the

American Bandmasters Association. In the spring of 2010, he was inducted into the South Carolina Band Directors Association Hall of Fame. He is Past-President of the South Carolina Band Directors Association and the Southern Division of the College Band Directors National Association. In 2015, he received the Excellence in Teaching Award from the South Carolina Independent Colleges & Universities organization. He received his Bachelor of Performance degree from the Eastman School of Music, a Masters of Arts in Teaching from Teachers College, Columbia University, and a Doctorate in Music Education from Indiana University.



Jay A. Bocook, a native of Clearwater, FL, is recognized internationally as a composer, arranger, conductor, and educator. His works have been performed at the 1984 Olympic Games in Los Angeles, the 1996 Centennial Olympic Games in Atlanta, and the 2002 Winter Olympics in Salt Lake City. In 2003, Bocook was a contributing arranger to the musical “CyberJam,” which opened to rave reviews at London’s Queens Theatre. In the summer of 2017, Bocook worked as chief arranger for BLAST! Disney in Nany, Japan. In addition, his transcriptions of the film music of John Williams were premiered by the U.S. Marine Band in concert at the Kennedy Center in Washington, D.C., also in 2003. An encore performance with Williams and “The President’s Own” took place in 2008. His transcription of Leonard Bernstein’s *Symphonic Suite from On the*

Waterfront can be heard on the 2015 Marine Band CD “Elements.”

In 1982, Bocook was appointed director of bands at his alma mater, Furman University, in Greenville, SC. In 1989, he left to pursue other opportunities as an arranger for Jenson Publications, but returned to Furman in 2000 as Director of Athletic Bands. He has served as assistant conductor of the Greenville Symphony Orchestra, and remains a principal composer and arranger for the Hal Leonard Corporation, where he has published over 600 arrangements and original compositions. He served as arranger for the ten-time world champion Cadets Drum and Bugle Corps from 1992-2016, and currently serves in the same capacity for the Blue Knights Drum and Bugle Corps of Denver, CO. In 2009, he was inducted into the Drum Corps International Hall of Fame, and in 2011 he was elected into the American Bandmasters Association.

Poinsett Wind Symphony

Piccolo

Katherine Laches

Flute

Kristin Gill

Janet Kuntz

Martha Kitterman

Samantha Mumford

Oboe

Allen Barbee

Leo de la Cruz

Michael Shiverdecker

Clarinet

Jessica Wofford

Ken Surratt

Maggie Walters

Roddy Terrell

Julie Poston

Ben Powers

Jarrod Mabrey

Elizabeth Douglass

Kirk Godby

Gina League

Kory Vrieze

Evan Haight

Bass Clarinet

Ben Hipp

Bassoon

Bryson Wightman

Alex Fields

Ren Patel

Alto Saxophone

Aaron Gantt

Ashley Gable

Jonathan Valentine

Tenor Saxophone

Sue Alexander

Baritone Saxophone

Kevin Pham

Leslie Gilreath

Trumpet

Matt Gill

Spencer Nance

Thomas Cotter

Gary Rhoden

Craig Davis

Paul Laches

Mason Mumford

Christina Herman

Aaron Herman

Jason Ray

Jim Kilgus

Horn

Bobby Cotter

Drew Brooks

Susan Bocook

Darian Washington

Kaci Cotter

Andrew Pless

Susan Doll

Trombone

Mark Britt

John Pruitt

John McAllister

Myrella Samuels

Chris Moss

Sara Glogowski

Tyler Goodwin

Euphonium

Paul Dickinson

Matt Austin

Alex Helms

Jeff Kuntz

Mike Doll

Tuba

Paul Haarala

Jeff Key

Michael Taylor

Coleman Alexander

Percussion

John Beckford

Stephen Bevels

Hannah Carlson

Jared Best

Nick Bruce

Sam Sherer

Emma Gierszal

Harp

Clare Stam

Piano

Emma Gierszal

Double Bass

Levi Gable

