



# INDIANA BAND NOTES

Winter - 2019  
Volume 34, Issue 2

## Welcome to the Indiana University Jacobs School of Music

Welcome to this issue of the *Indiana Band Notes*. In this issue you will find the schedule of wind band performances this 2019 Spring semester, along with some informative articles that you might find useful. All of our concerts given on campus this semester are free and open to the public. We warmly welcome groups of band students and their teachers to attend these concerts.

Updated repertoire information for each concert can often be found here:  
<https://music.indiana.edu/departments/academic/bands/events.shtml>

Concerts are held either in Auer Hall or the Musical Arts Center (MAC). Auer Hall is located on the corner of 3rd Street and Jordan Avenue (200 S. Jordan Ave). It is on the 2nd floor inside the Simon Music Center. The MAC is next-door to the north (101 N. Jordan Ave). Parking is available in the conveniently located Jordan Ave Parking Garage located between Third Street and Seventh Street.

### Remaining Spring 2019 Concerts

**March 26 (Tuesday)**  
**Auer Hall 8:00 pm**  
WIND ENSEMBLE -  
Rodney Dorsey, conductor

**April 2 (Tuesday)**  
**Auer Hall 8:00 pm**  
SYMPHONIC BAND -  
Eric M. Smedley, conductor

**April 6 (Saturday)**  
**Auer Hall 4:00 pm**  
CONCERT BAND -  
Jason H. Nam, conductor

**April 16 (Tuesday)**  
**Musical Arts Center 8:00 pm**  
ALL-CAMPUS BAND -  
Alex Baczewski and Jeff Osarczuk, conductors

**April 18 (Thursday) -**  
**SPRING BAND SHOWCASE**  
**Musical Arts Center 8:00 pm**  
CONCERT BAND -  
Jason H. Nam, conductor  
SYMPHONIC BAND -  
Eric M. Smedley, conductor  
WIND ENSEMBLE -  
Rodney Dorsey, conductor  
IU BIG RED BASKETBALL BAND -  
David C. Woodley, director



INDIANA UNIVERSITY  
DEPARTMENT OF BANDS/  
WIND CONDUCTING

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## The 74th Annual IU Summer Music Clinic



The IU Summer Music Clinic, Eric Smedley, Director, will take place June 16-22, 2019. Hundreds of talented students from all over the nation will converge on the Bloomington campus to participate in outstanding instrumental ensembles for a week of music making. Band or orchestra students who have completed 8th grade through 12th grade are eligible for the music clinic. Each year many high school graduates attend the camp prior to going off to college. Students this year will be housed in air-conditioned dormitories near the Jacobs School of Music. Classes and rehearsals all take place in the Musical Arts Center, the Music Addition and the Simon Music Center. Performances on Friday and Saturday will take place in Auer Hall and the Musical Arts Center. Conductors of the large ensembles this year include Dr. Rodney Dorsey (Cream Band), Dr. Jason H. Nam (Crimson Band), and Dr. Frank Diaz (Orchestra) of Indiana University. In addition to the exciting large ensemble experience that every student enjoys, there are classes in music theory/musicianship, leadership, conducting, composition, percussion ensemble, double reed making, string ensembles, and jazz improvisation. Students may audition into one of the two jazz ensembles, orchestra winds, or may elect brass techniques or woodwind ensemble. Masterclasses by Jacobs School of Music faculty are given during the week.

Online registration is available at the IUSMC website listed below. For more information about the IUSMC, interested students and teachers can visit the website at: [music.indiana.edu/summer-musicclinic](http://music.indiana.edu/summer-musicclinic)





## Spotlight on Recent and Upcoming Soloists

**Demondrae Thurman** (euphonium soloist), IU Jacobs School of Music Faculty

Feb. 5 and 7 in the Musical Arts Center and in the Palladium at the Center for the Performing Arts (Carmel, IN) - performed Anthony Barfield's *Heritage Concerto for Euphonium* with **Dr. Rodney Dorsey** and the Wind Ensemble

Demondrae Thurman has an outstanding international reputation as a euphonium soloist, having performed in Europe, Asia, and throughout North America. Many of America's premier colleges and universities have hosted him as a performer and teacher, and he continues to be in high demand. Over the past 10 years, he has been an invited guest artist/ clinician at many of the world's prestigious euphonium festivals, including the International Tuba Euphonium Conference, U.S. Army Band Tuba and Euphonium Conference, and Leonard Falcone Competition. Thurman is also an active chamber musician. He plays first euphonium and trombone in the Sotto Voce Quartet, which tours extensively, as well as serving as first baritone horn in the Brass Band of Battle Creek. In addition to his chamber music work, he is in-demand as a euphonium specialist for symphony orchestras, including the New York Philharmonic, Atlanta Symphony, Sarasota Orchestra, North Carolina Symphony, and Philadelphia Orchestra.



**Kevin Bobo** (percussion soloist), IU Jacobs School of Music Faculty

April 2 in Auer Hall - performing David Reeves' *Send and Recieve* with **Dr. Eric M. Smedley** and the Symphonic Band

Prior to his appointment at the Jacobs School, Kevin Bobo served as assistant professor of percussion at the University of Kansas (2003-07). He studied percussion with J. C. Combs and Gordon Stout, and composition with Greg Woodward and Dana Wilson. Internationally respected as a solo marimba artist, Bobo has performed on five continents, and nearly 40 states in the United States. As a composer, Bobo's compositions are performed all over the world, with his solo works frequently appearing on international competition repertoire lists. He has authored two method books and composed numerous pieces for a variety of instruments and ensembles.



## Mystery Tune Revealed . . .

The Mystery Tune in the Spring Issue, Vo. 34, No. 1 was:

**Grainger, *The Gum-Suckers March***





## Recap: Dr. Eric M. Smedley's Trumpet Recital and Dr. Rodney Dorsey Conducting the ICB at CBDNA



**Left:** On February 17, 2019, Dr. Eric M. Smedley gave an outstanding trumpet recital in IU's Auer Hall. The program featured works by Stevens, Higdon, Bellstedt, Persichetti, and was accompanied by Kim Carballo throughout the performance. Additionally, Dr. Smedley welcomed IU Jacobs School faculty members in a fantastic performance of David Baker's *Hommage à L'Histoire* for chamber ensemble. Congratulations, Dr. Smedley! Many thanks for sharing your artistry with the Jacobs community!

**Right:** Dr. Rodney Dorsey was recently honored with the invitation to serve as conductor of the Intercollegiate Band at the College Band Directors National Association's Biennial National Conference at Arizona State University in Tempe, Arizona (Feb. 20-23). The ensemble was comprised of collegiate students from across the country, and presented a very enjoyable program of works by Turina, Etezady, Barfield, Tull, and Tchaikovsky. Bravo, Dr. Dorsey!



## IU Bands Spring Showcase Concert

Please join us for the IU Bands Showcase on Thursday, April 18 at 8:00 pm in the Musical Arts Center! This concert will feature the IU Concert Band, Symphonic Band, Wind Ensemble, and the Big Red Basketball Band. The evening's exciting and varied program will include works by Grainger, Bernstein, Szentpáli's *Visions for Tuba and Wind Ensemble*, hits and traditional favorites of the IU Big Red Basketball Band, and more.

We would love to have as many as possible attend the event, including high school directors and your students! If you can't catch the concert in-person, we are excited to say that you can enjoy the performance from almost anywhere in the world via IU Music Live.



Visit <https://music.indiana.edu/iumusiclive/> to tune-in to the livestream at 8pm, Apr. 18!



## The Concert and Symphonic Bands Collaborate with the IU Center for Rural Engagement



Throughout the 2018-2019 academic year, both the IU Concert Band and the IU Symphonic Band have been collaborating with the newly-formed IU Center for Rural Engagement. Performing in communities such as Brown County (Concert Band on Sept. 20), Salem (Symphonic Band on Feb. 14), and Huntingberg (Symphonic Band on Mar. 1), the CRE and the IU Department of Bands/Wind Conducting have enjoyed providing clinics, masterclasses, side-by-sides, and performances to the music students in rural communities across the state of Indiana. Many thanks to the music teachers and administrators for their warm hospitality of our IU students and giving us these opportunities to connect! You can find out more about the Center for Rural Engagement here: <https://rural.indiana.edu/>

## IU Wind Ensemble Performance at the Palladium



The IU Wind Ensemble recently performed at the Palladium at the Center for Performing Arts in Carmel, IN on Feb. 7. Many thanks to those that attended the concert! Dr. Dorsey and the ensemble presented an exciting program that paid homage to jazz and improvisation--featuring *La Création du Monde* by Milhaud, Carlos Simon's *Amen*, Anthony Barfield's *Heritage Concerto for Euphonium* with featured soloist Demondrae Thurman, as well as Adam Gorb's *Awayday* and Ron Nelson's *Passacaglia*. Many congratulations to Dr. Dorsey and the Wind Ensemble!



## Remaining Spring Concerts: Previews



**Tuesday, March 26 - Auer Hall - 8:00 PM**

**THE WIND ENSEMBLE**

Rodney Dorsey with Alex Baczewski, Jeff Osarczuk,  
and David C. Woodley, Conductors

- George Washington Bridge* . . . . . William Schuman
- Variations on "Mein junges Leben hat ein End"* . . . . . Jan Sweelinck
- Harrison's Dream* . . . . . Peter Graham
- Fanfare on Motifs of Die Gurrelieder*. . . . . Arnold Schoenberg
- Theme and Variations, Op. 43a* . . . . . Arnold Schoenberg
- Ave Maria, Op. 9b* . . . . . Gustav Holst (trans. Woodley)
- "Polka and Fugue" from Schwanda, the Bagpiper* . . . . . Jaromir Weinberger



**Tuesday, April 2 - Auer Hall - 8:00 PM**

**THE SYMPHONIC BAND**

Eric M. Smedley with Jason H. Nam and Emily Rodeck, conductors  
and Kevin Bobo (IU Jacobs Faculty Percussion Soloist)

- Outdoor Overture* . . . . . Aaron Copland
- Send and Recieve* . . . . . David Reeves
- Blessed Are They (from A German Requiem)* . . . . . Johannes Brahms
- Festal Scenes* . . . . . Yasuhide Ito
- Veni, Vidi, Amavi* . . . . . Amin Sharifi
- Symphony for Wind Band* . . . . . Carolyn Bremer



**Saturday, April 6 - Auer Hall - 4:00 PM**

**THE CONCERT BAND**

Jason H. Nam with Rodney Dorsey and Benjamin Alaniz, Conductors

- Impressions* . . . . . Julie Giroux
- Cathedrals* . . . . . Kathryn Salfelder
- Selections from William Byrd Suite* . . . . . Gordon Jacob
- Country Band March* . . . . . Charles Ives
- Song for Silent Voices (consortium premiere)* . . . . . Wayne Oquin
- Ballad for Band* . . . . . Morton Gould
- Overture to Colas Breugnon* . . . . . Dmitri Kabalevsky (trans. Hunsberger)



**Thursday, April 18 - Musical Arts Center - 8:00 PM**

- THE CONCERT BAND** - Jason H. Nam, Conductor
- THE SYMPHONIC BAND** - Eric M. Smedley, Conductor
- THE WIND ENSEMBLE** - Rodney Dorsey, Conductor
- THE BIG RED BASKETBALL BAND** - David C. Woodley, Director  
Eric M. Smedley, Conductor

Works by Grainger, Bernstein, Szentpáli, and more,  
culminating in a performance of season favorites by the  
IU Big Red Basketball Band



*Ideas from the Podium:*

## Enriching Musical Understanding Through Effective Rehearsals

By Eric M. Smedley, D.M.A. | Associate Professor of Music and Chair, IU Department of Bands



I've often heard directors wishing for an extra week of rehearsal when they approach a concert. What I have come to learn in my career is that we've already had that week, we just didn't use our time as wisely as we could have. Creating efficient rehearsals is not something that can occur overnight, yet the pay-off is something that benefits the musicians greatly (and makes the lives of their directors a bit more stress free).

One of the first ways to build efficiency is to **help the musicians be as independent as possible**. My goal as an educator is to build my students up the point that they don't need me anymore. With a learner's attitude from the players this will not really occur; however, the process of providing my students with the tools to be an independent musician goes a long way. One of the best ways to achieve this in rehearsal is to teach from a conceptual standpoint. Framing feedback in a way that connects what the players are currently doing to a larger concept will pay dividends down the road. For instance, let's say the 2nd clarinets are struggling with a rhythm in a particular measure. From my observations of rehearsals, most directors choose a quick solution to the problem: sing the rhythm, have the students replicate what was sung, and move on. The problem with this is that the students will likely be in the same position when faced with the rhythm again. It is much better for the student to take the time to understand the rhythm (through a rhythm counting system that has hopefully been in place since the beginning of the year).

**Intonation** is often taught in this myopic manner. The musicians may know that they are not in tune; however, they do not know why. Focusing on a characteristic tone is the first step. The next step is for the student to understand what they are comparing their sound to. I have had a lot of success with sound guides in rehearsal. When pitches are doubled, I assign an individual that everyone else with the same pitch listens to. The default guide is the lowest octave in the lowest instrument in the furthest position back. I ask the guide to play a bit louder than the others and I ask the others to match the guide. Directing their ears to a specific target helps a great deal in getting doubled pitches in tune with each other.

**Dynamic markings** are another area that benefit from conceptual instruction. A dynamic marking in one situation can be completely different from another. For instance, a passage that is scored sparsely and marked piano will be played at a different volume by the performers than a passage marked piano and scored more thickly. Too often we tell our players to play softer or play louder without taking time to ensure that they understand why they need to adjust their volume. I also like to replace the dynamic markings with more descriptive words or imagery. If I can find the right descriptor that summarizes the style/dynamic/character/timbre, then we will have saved a lot of time and verbal instruction. Telling the ensemble to play a passage more "mysteriously" will have much more meaning than telling the ensemble to play a passage at a piano dynamic.

**Verbal feedback** is also an area where we can improve efficiency. I am a firm believer that being as specific and informative as possible with conducting gesture is the first step. If we can demonstrate as much as possible non-verbally while we are conducting our students in rehearsal, and do so in a way that the players can see and understand, we will have much less need to stop and give verbal feedback. Sometimes verbal feedback is the only option, and it is in these situations where we can be more concise and impactful with our words by choosing them more wisely. Our musicians are there to play their instruments, not to listen to us talk too much. Rehearsing in a manner that targets the least amount of music needed to get our point across, with concise verbal feedback between repetitions, can improve efficiency greatly.

In short, every minute we have with the musicians in our ensembles is precious. Cultivating an environment that makes the most out of this valuable time will benefit everyone. My goal is to get to a concert knowing that we have done all we can in the amount of time we had – with the hope that I never have to feel that we need an extra week of rehearsal.

## IU BANDS/WIND CONDUCTING

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### ***Mystery Tune:***

