



INDIANA BAND NOTES

Autumn - 2019
Volume 35, Issue 1

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 fall, along with some informative articles that you might find useful. Our goal is to keep you as current as possible with what is happening on the IU campus in Bloomington and to give you some information that you might find interesting and helpful in your professional activities.

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.

INDIANA UNIVERSITY DEPARTMENT OF BANDS/ WIND CONDUCTING

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October 17 (Thursday)

Auer Hall 2:30 pm

WIND ENSEMBLE -

Jeff Osarczuk, conductor
(DM Wind Conducting Recital)

November 3 (Sunday)

Auer Hall 4:00 pm

SYMPHONIC BAND -

Eric M. Smedley, conductor
Rodney Dorsey, guest conductor
Suzanne Charney, graduate conductor

November 5 (Tuesday)

Auer Hall 8:00 pm

WIND ENSEMBLE -

Rodney Dorsey, conductor
Jason H. Nam, guest conductor
Benjamin Alaniz, graduate conductor

November 12 (Tuesday)

Auer Hall 8:00 pm

CONCERT BAND -

Jason H. Nam, conductor
Eric M. Smedley, guest conductor
Daniel Johnson, graduate conductor

November 19 (Tuesday) - 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 MARCHING HUNDRED -
David C. Woodley, director



Band Day 2019

On Saturday, September 7, the IU Marching Hundred welcomed eighteen high school marching bands from across the state of Indiana to the 28th Annual IU Band Day! It was a beautiful and fun day of cheering on the Hoosiers to a decisive 52-0 victory over Eastern Illinois University. At halftime, the massed band of the Marching Hundred and over 1100 high school music students performed a fantastic show that included Pat Benatar's *Hit Me With Your Best Shot* (flag feature), Lady Gaga's *Just Dance* (Redstepper Feature), *America the Beautiful*, and, of course, *Indiana, Our Indiana*.

Many thanks to all of the participating bands and their directors for your enthusiasm, flexibility, and great attitudes throughout the day. It turned out to be the BEST BAND DAY EVER!

Right: Photo Credit - Jeff Osarczuk



Fall Showcase Concert

Please join us for the Fall Showcase on Tuesday, Nov. 19 at 8:00 pm in the Musical Arts Center! This concert will feature the IU Concert Band, Symphonic Band, Wind Ensemble, and the Marching Hundred. The evening's exciting and varied program will include works by Grainger, Ticheli, Hellmesberger, Reed, Nixon, Lorenz, King, as well as hits from the 2019 season and traditional favorites of the IU Marching Hundred.

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.



Above: Photo Credit - Jeff Osarczuk

Visit <https://music.indiana.edu/iumusiclive/>



IU Concert Band to Perform at College Band Directors National Association North Central Conference

In June 2019, the IU Concert Band and their conductor, Dr. Jason H. Nam, were selected to perform at the North Central Division Conference of the College Band Directors National Association on February 20, 2020 at the Holtschneider Performance Center at DePaul University (Chicago, IL). The Concert Band was chosen and invited to perform following a blind submission, and is only one of eight collegiate ensembles across the Midwest to be selected for this honor. This will mark the first time that the



IU Concert Band has been invited to perform at a CBDNA regional conference. The IU Bands have distinguished themselves in recent years with multiple appearances at both the North Central regional and national conferences of the CBDNA. In 2018, Dr. Eric M. Smedley and the IU Symphonic Band were selected to perform at the CBDNA North Central Conference at Western Michigan University (Kalamazoo, MI), and Professor Stephen W. Pratt and the IU Wind Ensemble were selected to perform for the CBDNA National Conference at the Schermerhorn Center (Nashville, TN) in 2015. We would like to invite alumni and friends of the IU Department of Bands to any of the Concert Band's CBDNA tour performances in February, 2020 (listed below). Congratulations to Dr. Nam and the Concert Band!

2/11/20	8PM	IU performance in the Musical Arts Center (shared with IU Symphonic Band)
2/19/20	7PM	Performance at Downers Grove South HS (Downers Grove, IL)
2/20/20	4:30PM	CBDNA North Central Conference performance at the Holtschneider Performance Center (DePaul University, Chicago, IL)

Mystery Tune Revealed . . .

The Mystery Tune in the Spring Issue, Vo. 34, No. 3 was:

Richard Strauss, *Königsmarsch*

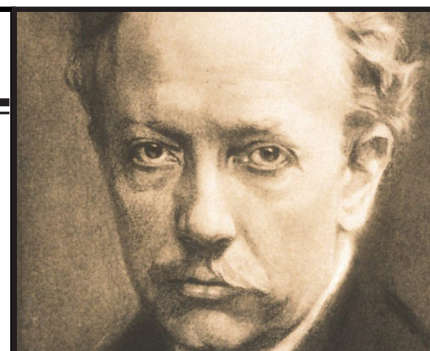




Photo Feature: *From the archives...*

**Left to right:**

Ray Cramer, Stephen Pratt, Karel Husa, and Kevin Kastens following the Spring 1989 "Bandorama" concert, featuring Pulitzer Prize-winning composer Karel Husa. The program that evening featured works by Husa such as his *Smetana Fanfare*, *Al Fresco*, and his landmark work, *Music for Prague 1968*.

Do *you* have photos of the IU Bands that you can share for the department archives? If you are willing to share or contribute to future *Indiana Band Notes* issues or add to the IU Bands photo archives, please contact Jason Nam at jhnam@indiana.edu.



IU Department of Bands Alumni Notes

Are you an alumnus or alumna of Indiana University and the Department of Bands/Wind Conducting? Do you have a career/professional or personal announcement that you'd like to share in future issues of the *Indiana Band Notes*?

Email ibn.alumni@gmail.com and submit :

- First name
- Last name and/or maiden name
- Preferred class year
- Contact email
- Type of note (career news, personal, travel, awards/recognition, etc.)
- Note text (please note that space is limited)
- You may submit up to 2 images as an attachment to go with your note. Please try to use higher resolution images, in the form of an attachment, up to 10mb



*Ideas from the Podium:***Repertoire Corner: *Adagietto* by Steve Danyew (grade 4)**

By Daniel Johnson | Associate Instructor, IU Department of Bands

We as band directors make numerous decisions that affect our students' musical lives. Selecting music is perhaps the most challenging of these musical decisions. We strive to choose meaningful repertoire that helps students fulfill their musical potential by developing both individual and ensemble skills. Fortunately, the number of composers writing for winds is continually increasing. Just like much of our familiar repertoire, many new and recent works are also incredible teaching tools that build these skills. *Adagietto* by Steve Danyew, in and of itself, is a beautiful piece of music. Furthermore, *Adagietto* is an exceptional teaching tool for building ensemble skills. This article reflects excerpts taken from a "flow chart" made during score study of *Adagietto*. The elements listed below serve as a brief summary of *Adagietto*'s inherent quality and potential as a teaching tool.

Composer Steve Danyew

Background - The following program note was written by Steve Danyew regarding the completion of *Adagietto*: "The music for *Adagietto* is based on an original chorale tune I wrote in 2013. During that year, I attended a performance of Grainger's *Irish Tune from County Derry* and was reminded of the profound impact the work had on me when I first performed it in high school. Since that time, it has always been one of my favorite pieces for band. I thought back to my chorale tune and realized that the music could work well for band and I started to see a number of similarities between my tune and Grainger's work. The complete chorale tune in *Adagietto* is 31 bars (*Irish Tune*'s is 32), so I decided to model the form of *Adagietto* after the structure of *Irish Tune*. The brass and low woodwinds begin the work with a statement of the theme. Then, the upper woodwinds present the first half of the theme, which leads to the climax. At this point, the form departs from the Grainger somewhat, with the inclusion of an additional section and a plagal cadence at the end of the work. Like *Irish Tune*, the sound is rich and full, with simple melodies that soar above lush textures. In a way, I suppose *Adagietto* is a tribute to Grainger



Form/Phrasing - As described by Danyew, *Adagietto* is characterized by simple melodies that reflect its tribute to folk song. Thus, the phrases are similarly fashioned. While one complete statement is thirty-one measures in length, students will often experience smaller phrases four to eight measures in length. These phrases are always marked by unison releases or unison releases coupled with phrase elisions. This treatment of phrase is a canvas for teaching expressive pacing, resonant releases, and the smooth exchange of melody.

Melody - Like Percy Grainger's *Irish Tune from County Derry*, Danyew offers melodic roles to almost every instrument in the ensemble. If a voice does not possess the melody in its entirety, it will possess the melodic framework in either rhythm or harmony. Additionally, Danyew provides appropriate doublings in any of these melodic scenarios. While most of these melodic voices are written in a comfortable range, the general upper and lower range of the melodic, woodwind voices are expanded. All considered, Danyew's use of melody is more than an exercise in range for some instruments. *Adagietto* is an effective exercise in ear-mapping for melodic roles, timbre, and intonation.

(Continued on page 7)



Fall Concert Previews

Sunday, November 3 - Auer Hall - 4:00 PM

THE SYMPHONIC BAND

Eric M. Smedley with Rodney Dorsey and Suzanne Charney, Conductors



Celebration Edward Gregson
Whispers Through a Crack in the Clouds Kolten Heeren
Roma Valerie Coleman
Respite (Music for a Gentler Time) David Reeves
Five Elizabethan Dances Don Freund
Symphony No. 6 for Band, Op. 69 Vincent Persichetti

Tuesday, November 5 - Auer Hall - 8:00 PM

THE WIND ENSEMBLE

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



Scherzo alla Marcia, from Symphony. No. 8 Ralph Vaughan Williams
The Good Soldier Schweik Suite Robert Kurka
Fandangos Roberto Sierra
Selections from "The Danserye" Tielman Susato
Largo, from Symphony for Wind Ensemble Miguel Menendez-Pidal
Lincolnshire Posy Percy Grainger

Tuesday, November 12 - Auer Hall - 8:00 PM

THE CONCERT BAND

Jason H. Nam with Eric M. Smedley and Daniel Johnson, Conductors



Chorale and Alleluia Howard Hanson
Sinfonia V "Sinfonia Sacra et Profana" Timothy Broege
Allerseelen (All Soul's Day) Richard Strauss
VV Cephei Aleksei Logunov
Albanian Dance Shelley Hanson
Roma Sacra Luigi Zaninelli
Symphony No. 3 ("Slavyanskaya") Boris Kozhevnikov

Tuesday, November 19 - 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 IU MARCHING HUNDRED - David C. Woodley, Conductor



Works by Grainger, Ticheli, Hellmesberger, Reed, Nixon, Lorenz, King,
as well as hits from the 2019 season and traditional favorites of the
IU Marching Hundred.



Ideas from the Podium (continued from page 5):

Harmony -

Generally, the harmony of *Adagietto* is comprised of three characteristics. First, each initial four-measure subphrase is distinguished by broad harmonic motion. These subphrases remain between tonic and dominant and any dissonance is very subtle. Only 9-8 suspensions mark the conclusion of each subphrase. Next, as the larger phrase unfolds, the harmonic motion becomes quicker with greater use of seventh chords and borrowed chords. Various instruments become responsible for this new dissonance through inversion. Lastly, Danyew's use of non-chord tones including suspensions, appoggiatura, and passing tones builds slowly through *Adagietto*'s peak at measure 48. Like Danyew's treatment of phrase, his treatment of harmony in *Adagietto* is an exceptional tool for teaching expressive pacing. When should students rely on the harmony to create motion? When does harmony become a musical event? Where should the students map their ears for harmonic variety?

Texture -

Danyew models the textures of *Adagietto* frequently after Percy Grainger's *Irish Tune from County Derry*. As described by Danyew in his program notes, there are moments of lush and full textures. There are also moments, as in Grainger's work, of departure to thinner textures often featuring a small woodwind choir. Just as in *Irish Tune from County Derry*, the students can rely on texture to create musical energy holistically in *Adagietto*. Modeling Grainger's work, Danyew's piece begins in a transparent, homophonic texture also marked by homorhythm. This texture transforms and thickens with added layers as the piece progresses even in moments of reduced instrumentation. With the textures described above, *Adagietto* is a remarkable device for teaching ear-mapping through texture. Which musical role is each student serving in the texture? As the texture thickens, which role will create the most musical energy? How does the current texture relate to previous and future textures? *Adagietto* poses these questions, and more, and requires students to rely on texture to generate holistic, musical energy.

The elements described above comprise only a snapshot of Steve Danyew's *Adagietto*. The full, educational potential of this work cannot be described in a brief article. Band directors and students alike will discover that teachable moments abound during the preparation of this piece. After all, *Adagietto* is an outstanding addition to our repertoire and is accessible as well as appropriate for a variety of ensembles. Furthermore, *Adagietto* is a subtle reminder for us to keep searching for and celebrating new additions to our literature. We have much to learn from our pieces of old. Likewise, we have much to learn from our pieces of new.

Daniel Johnson is pursuing the Master of Music in Wind Conducting degree at the Indiana University Jacobs School of Music. Previously, Daniel was the Director of Bands at James Monroe High School of Virginia. At JM, Daniel led the Symphonic Band, Marching Band, Pep Band, Jazz Ensemble, Percussion Ensembles, and taught courses in Music Theory, Music History, Piano, and Adaptive Music. Daniel also served as the District Itinerant Band Director for the Fayette County Public Schools of Kentucky. Daniel holds a Bachelor of Music-Music Education degree from the University of Kentucky where he was a tuba student of Dr. Skip Gray and conducting student of Scott-Lee Atchison. During this time, Daniel served on the faculty of Lexington's Central Music Academy and as Assistant Conductor of Lexington's New Horizons Concert Band. Daniel has participated in and received fellowships to conducting workshops hosted by Northwestern University, Michigan State University, the University of Cincinnati, the University of Minnesota, and Virginia Tech.



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Mystery Tune:

