



# INDIANA BAND NOTES

**Autumn - 2018**  
**Volume 34, 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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#### **September 18 (Tuesday)** **Musical Arts Center 8:00 pm**

CONCERT BAND -  
Jason H. Nam, conductor  
SYMPHONIC BAND -  
Eric M. Smedley, conductor

#### **September 25 (Tuesday)** **Auer Hall 8:00 pm**

WIND ENSEMBLE -  
Rodney Dorsey, conductor

#### **October 23 (Tuesday)** **Auer Hall 8:00 pm** SYMPHONIC BAND - Eric M. Smedley, conductor

#### **October 30 (Tuesday)** **Auer Hall 8:00 pm** CONCERT BAND - Jason H. Nam, conductor

#### **November 6 (Tuesday)** **Musical Arts Center 8:00 pm**

WIND ENSEMBLE -  
Rodney Dorsey, conductor

#### **November 13 (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

#### **December 1 (Saturday)** **IU Auditorium 2:00 and 8:00 pm** SYMPHONIC BAND and SINGING HOOSIERS - Eric M. Smedley, conductor



## Band Day 2018!

On a very rainy and wet September 8, the IU Marching Hundred and the Department of Bands hosted four (very brave) guest high school bands for the IU football game versus Virginia. While we were originally planning on welcoming around twenty-three high school bands, unfortunately the inclement weather had other plans. We would like to thank the following bands and their directors for participating in Band Day this year, despite the miserable conditions. We'd also like to thank ALL of the bands that originally registered for their understanding and patience throughout the planning of this event. Thankfully, the band always wins, and all involved still had a great time performing and cheering on the Hoosiers to victory!

*Brownstown Central High School, Richard Branaman, Director*  
*Clinton Prairie Jr/Sr High School, Mike Villano, Director*  
*Shelbyville High School, Russell Smith*  
*Wapahani High School, Kevin Van Note, Director*

*Right: Photo Credit - Jon Braude Photography*



*Above: Photo Credit - Jeff Osarczuk*

## IU Bands Showcase Concert

Please join us for the IU Bands Showcase on Tuesday, Nov. 13 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 Sousa, Grainger, Bernstein, Alfred Reed, Daugherty, as well as hits from the 2018 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.

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





## Spotlight on Upcoming Soloists

**Staff Sgt. Christopher Leslie** (euphonium soloist), U. S. Army West Point Band

Oct. 30 at 8pm in Auer Hall - performing Ponchielli's *Concerto per flicorno basso*  
Joining **Dr. Jason H. Nam** and the Concert Band

Originally from Cincinnati, Ohio, Staff Sergeant Christopher Leslie joined the West Point Band in September of 2016. He earned a Bachelor of Music Education from St. Olaf College, a Master of Music in euphonium performance from the Indiana University Jacobs School of Music, and a Doctorate of Musical Arts from the University of Georgia. His previous teachers include David Zerkel, Daniel Perantoni, David Werden, and Hiram Diaz. Staff Sgt. Leslie has been a featured soloist with the St. Olaf Band, the St. Olaf Orchestra, the Indiana University Wind Ensemble, the University of Georgia Wind Ensemble, the University of Georgia Brass Band, and the United States Army Band "Pershing's Own." He has garnered success in numerous competitions across the United States, including first place in the Leonard Falcone International Euphonium Competition.



**Jane Dutton** (soprano soloist), IU Jacobs Voice Faculty  
Nov. 6 at 8pm in the Musical Arts Center -  
performing Mackey's *Songs from the End of the World*  
Joining **Dr. Rodney Dorsey** and the Wind Ensemble

An Indiana native, Associate Professor of Voice Jane Dutton has sung in many of the top opera houses in the world, including the Metropolitan Opera, San Francisco Opera, Los Angeles Opera, English National Opera (London), Gran Teatre del Liceu (Barcelona, Spain), and New York City Opera. In addition to her appearances in major U.S. opera houses, she has sung with more than 25 U.S. regional opera houses, in more than 30 different major roles. Dutton's orchestral work highlights include appearances with the New York Philharmonic, BBC Scottish Symphony, RTE National Symphony (Ireland), Prague Radio Symphony, Seattle Symphony, Houston Symphony, Indianapolis Symphony, and the Korean Broadcast Symphony at the United Nations General Assembly. She has recorded under the Chandos and Albany Records labels. She has been awarded prizes in many competitions, including Plácido Domingo's Operalia. She earned her Bachelor of Music and Master of Music degrees from Indiana University, where she studied with famed Wagnerian Margaret Harshaw. Dutton earned an Artist Diploma from Yale University.

## Mystery Tune Revealed . . .

The Mystery Tune in the Spring Issue, Vo. 33, No. 3 was:

**Sousa, *King Cotton March***





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## Meet the IU Department of Band's Newest Faculty Member: *Dr. Rodney Dorsey*

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Warm greetings from Bloomington and the IU Band Department!

My name is Rodney Dorsey and I am happy to join the Jacobs School faculty as Professor of Music and the conductor of Indiana University Wind Ensemble. The IU Band Department is an active and vibrant community of musicians. Our primary goal is to provide all of our students the very best experience possible while they are members of our ensembles.

The beginning of any academic year is a time of great excitement. Since moving to Bloomington I've been warmly welcomed by faculty, students, and alumni. Before I arrived, I was told by numerous alumni that the Jacobs School of Music is a special place. During the first few weeks of classes I've witnessed first-hand exactly what that means.



I hope you will let us know how we can help you and your students. I enjoy working with high school bands and would love to come rehearse your ensemble. The first eight years of my career were spent as a high school band director in Florida and Georgia. I understand what you do and I am eager to help in any way possible.

All the best for a musical and productive Fall term!

Sincerely,  
Rodney Dorsey  
rcdorsey@iu.edu

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**Rodney Dorsey** was previously director of bands and conductor of the Wind Ensemble at the University of Oregon. Prior to that, he was associate director of bands at the University of Michigan, where he conducted the Concert Band and the Michigan Youth Band and taught undergraduate conducting. He served previously on the faculties of DePaul and Northwestern universities, and gained extensive experience teaching in the public schools of Florida and Georgia. Dorsey studied conducting with James Croft, John P. Paynter, and Mallory Thompson. He was a clarinet student of Fred Ormand and Frank Kowalsky. Ensembles under Dorsey's direction have performed at several state and national events, including the College Band Directors National Association (CBDNA) Regional Conference and the Bands of America National Concert Band Festival. His numerous professional memberships include the CBDNA, National Association for Music Education, Midwest Clinic board of directors, and the American Bandmasters Association.



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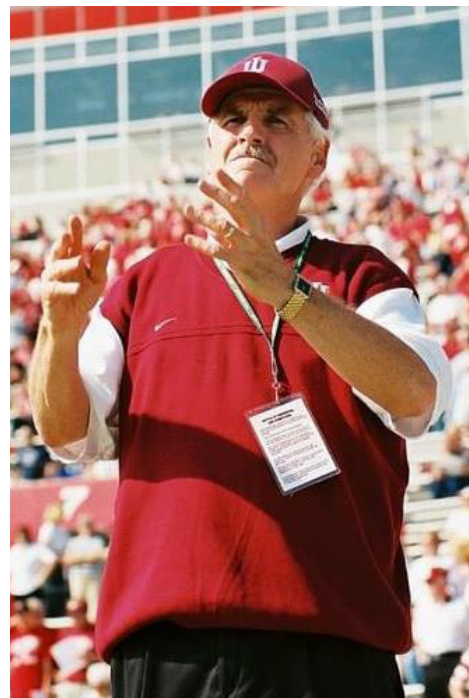
## Dedication of Ray E. Cramer Marching Hundred Hall

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Ray E. Cramer was a member of the Indiana University School of Music faculty from the fall of 1969 through May 2005. In 1982, Mr. Cramer was appointed Director of Bands. Under his leadership the Indiana University Wind Ensemble earned an international reputation for outstanding musical performances at numerous national and international conventions and venues. In addition to his administrative responsibilities as the Department Chair, Mr. Cramer taught graduate courses in wind conducting, history and literature. He also conducted the University Orchestra for several years during the fall semester. His talents and reputation in the field of music education are widely known and celebrated throughout the world, and have been reflected by countless awards, honors, and prominent leadership positions within the field of music and music teaching.

Mr. Cramer served as director of the IU Marching Hundred from 1972 to 1982.



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Join us on Friday, Oct. 12 at 2 p.m. ET for the official building dedication ceremony at Ray E. Cramer Marching Hundred Hall, 800 E. 17th Street. Indiana University President Michael A. McRobbie will speak along with guest of honor, former Marching Hundred director, Ray E. Cramer. Stay after the ceremony for a reception and tours of the new building. You won't want to miss this historic occasion!





## Fall Concert Previews

**Tuesday, October 23 - Auer Hall - 8:00 PM**

### THE SYMPHONIC BAND

Eric M. Smedley with Rodney Dorsey and Alex Baczewski, Conductors

*Two Celebratory Fanfares* ..... David Dzubay  
*Serenade in E-Flat Major, Op. 7* ..... Richard Strauss  
*"The Ride" from Ghost Train Triptych* ..... Eric Whitacre  
*Christmas Football USA (2018, premiere)* ..... Corey Rubin  
*Pastorale: Autumn Rune* ..... Ron Nelson  
*Sinfonietta* ..... Ingolf Dahl  
*Toccata Marziale* ..... Ralph Vaughan Williams

**Tuesday, October 30 - Auer Hall - 8:00 PM**

### THE CONCERT BAND

Jason H. Nam with Eric M. Smedley and Emily Rodeck, Conductors  
and Staff Sgt. Christopher Leslie, Euphonium (West Point Band)

*Ecstatic Fanfare* ..... Steven Bryant  
*Concerto per flicorno basso, Op. 155* ..... Amilcare Ponchielli  
*Pickett's Charge (2018, premiere)* ..... Robert Rankin  
*My Eyes are Full of Shadow* ..... Joel Puckett  
*Bayou Breakdown* ..... Brant Karrick  
*Be Thou My Vision* ..... David Gillingham  
*Mothership* ..... Mason Bates

**Tuesday, November 6 - Musical Arts Center - 8:00 PM**

### THE WIND ENSEMBLE

Rodney Dorsey with Jason H. Nam and Jeff Osarczuk, Conductors  
and Jane Dutton, Soprano soloist (IU Jacobs voice faculty)

*Smetana Fanfare* ..... Karel Husa  
*A Requiem in Our Time, Op. 3* ..... Einojuhani Rautavaara  
*Songs from the End of the World* ..... John Mackey  
*A Child's Garden of Dreams* ..... David Maslanka  
*Nobles of the Mystic Shrine* ..... John Philip Sousa

**Tuesday, November 13 - 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 Sousa, Grainger, Bernstein, Alfred Reed, Lauridsen, and Daugherty,  
culminating in a performance of traditional and season favorites by the  
IU Marching Hundred!



*Ideas from the Podium:*

## Gaining More by Letting Go: Student Ownership

By Jason H. Nam, D.Mus. | Assistant Professor of Music, IU Department of Bands

Early in my teaching career and experiences as a conductor, I always found it difficult to appropriately “let go” of control regarding all things pertaining to my job—both administratively/logistically, and certainly within rehearsals. I have also seen and experienced firsthand a tendency of young directors to go it alone, and attempt to heavily “micro-manage” every last detail of students’ musical experience in the classroom. Of course, on the one hand, much of the music educator’s job is so multi-faceted, and certainly requires this level of detail and organization. However, I have also come to believe that much more can be gained if students can be given greater musical responsibility in our rehearsals. As conductors, I believe that an avoidance of relinquishing total control over the process also comes in part from fear of wasting time and/or taking steps backwards (that next contest/concert date is looming, after all). So, we instead feel we need to live solely in the cycle of a director-centered “stop, correct, fix, and move on”—or, perhaps in a zone of detecting and removing errors versus truly focusing on the music. I’m a big fan of efficiency, but I also believe that it shouldn’t come at the expense of student investment/enrichment in this process.

While there is certainly a sort of “science” to rehearsals as well as an art, what the former type of approach lacks is opportunities for the ensemble members to truly grow as problem solvers and independent thinkers. For me, I can connect this concept to groups that I’ve heard that sound very excellent, and “well-trained,” versus ones that play with a certain outstanding humanity, vitality, and obvious musicality—the music and the notes seem to fly right off the stage. So how can you do this with your ensemble? My answer to that would be that building musical ownership does not have to occupy an entire lesson or be something that is grand in scope. It can be done over time, and in the small choices in how you rehearse your music or give feedback to your group.

I have experimented with lots of different ideas and have personally found these approaches to be useful:

- 1. Peer assessment** - Instead of always being the one to give feedback, periodically break the typical conductor-band feedback loop and ask either the group or individual students what they hear. Perhaps you can request students give genuine (not overly-judgmental) feedback about at least one good thing that they are hearing in the band’s performance of a piece or section of a piece, and one area that needs to be improved. This builds ownership, and immediately causes everyone to be on alert that listening to others and this type of active engagement is a priority.
- 2. For rhythmic alignment** – ask the group to take a moment and play without you conducting, while instead focusing their listening towards specific sections. You’d be surprised at how much improves when players rely more on their ears and the feeling of the rhythmic material, rather than being a passive bystander of the music’s “groove.”
- 3.** In certain moments, **press the “pause” button** on rehearsal for a moment, giving students 30 seconds to practice a really tricky technical passage of a measure or two on their own. If you can get students accustomed to taking this time seriously, I’ve found this approach can be useful. Use sparingly so as not to communicate the idea that the rehearsal is a place they should practice—this should be a supplement, and as a method of quickly taking a tough passage out of its usual context.
- 4. Model more (talk less)**, and in a variety of ways – I’m a big believer in modeling things like style, shaping, and general expressiveness through singing or phonating. Instead of always coming from the conductor, you might try to have students model ideal interpretations of phrasing or style as well.
- 5. Phrasing** - Depending on the situation, consider discussing different ways to interpret a phrase. Present two options that you feel can be justifiably applied to a phrase and involve students in deciding what to do. You would want to be sure to carefully curate the options that you present, but this can be a powerful way of empowering students and making them feel invested in their performance.

As I’ve developed, and continue to develop as a conductor, I have noticed just how powerful cultivating student ownership in the ensemble can be. Not only do students become more obviously invested in the process, but they also have more of a sense of pride and camaraderie in what they’ve accomplished. Good luck!

## IU BANDS/WIND CONDUCTING

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

