

## **Percussion Ensemble**

Saturday, November 18, 2023 at 7:30pm  
Lagerquist Concert Hall, Mary Baker Russell Music Center

Pacific Lutheran University  
The College of Professional Studies and School of Music, Theatre & Dance present

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Welcome to Lagerquist Concert Hall.  
Please disable the audible signal on all watches and cellular phones for the duration of the concert.  
Use of cameras, recording equipment and all digital devices is not permitted in the concert hall.

### PROGRAM

**Concerto in A Minor, BWV 1065** ..... **J. S. Bach (1685-1750)**  
*Allegro* arr. Brian Slawson

Ben Helgeson, *marimba soloist*

**Nian 3 (念3) for bass drum trio**.....**Pius Cheung (b. 1982)**

**Ghanaia**.....**Matthias Schmitt (b. 1958)**

Kyle Gough, *marimba soloist*

**Csárdás for xylophone and four marimbas**..... **Vittorio Monti (1868-1922)**  
arr. Paul Bissell

Evan Nakanishi, *xylophone soloist*

**Mallet Quartet**.....**Steve Reich (b. 1936)**

**Spain**.....**Chick Corea (1941-2021)**  
arr. Percussion Ensemble Collective

### PLU Percussion Ensemble

Miho Takekawa, *director*

Quinn Rasmussen • Cole Strichertz • Ben Helgeson • Joel Barkman  
Kyle Gough • Evan Nakanishi • Rory Lacey • Joseph Wilcher

## Program Notes

The word 念 (pronounced Nian) has multiple meanings depending on the context the word is used in or the prefix it follows. Examples of what it could mean are reminisce, meditation, meaning and sense. To me personally, the word connate a state of spiritual inner peace and awareness, while being in harmony with and connected to everything around us past, present, and future. It is somewhat related to Buddhism philosophic of letting go of the idea of “self” and that time is linear. Of course, this piece has a definite beginning and end, but my idea was to try to capture the concept of circular time/structure, where there is no beginning nor end, only a state of “being”. There are two versions of 念 3 (*Nian 3*), one for solo bass drum, and one for bass drum trio. In this piece, I wanted to experiment with expressing musical/artistic depth through a limited palette of instrumental color. Compositionally/technically, it works on any drum. I just personally prefer the depth and resonance of a bass drum. This piece shows Asian musical influences on the surface, but the core of the music is quite deeply rooted in Western musical structure.

– Pius Cheung

Steve Reich is perhaps one of the most well-known percussion composers of the last 50 years. He is known for such famous works as *Piano Phase* (1967), *Drumming* (1970), *Clapping Music* (1972), *Music for 18 Musicians* (1974-76), and *Electric Counterpoint* (1987), among many others. A pioneer of the minimalist movement in composition, Reich was influenced by the drumming style of the cultures of West Africa where he spent five weeks studying in Ghana, and Balinese Gamelan which he studied in Seattle. The *Mallet Quartet* is one of Reich’s most popular works for percussion ensemble and has become the gold standard of keyboard quartet composition in the 21<sup>st</sup> century. Composed for two marimbas and two vibraphones, this was Reich’s first foray into the use of five-octave marimbas. The first movement is driven by the marimbas that provide both the harmonic context and rhythmic drive. The vibraphone introduces the mostly modal melodic content of each section, first as a solo, then in canon with several different offsets. The first movement ends with a unison line in the vibraphones that climbs to a dramatic crescendo toward the second movement which very quickly changes texture to a much more transparent one. The second movement is marked in half the time of the first and provides a sense of tranquility against the much more driving first half. The third and final movement is a mixed meter race to the finish. The marimbas, again in canon, provide a constant two versus three pattern that feels uneven, yet still somewhat settled. The vibraphones again provide the melodic context, but more jagged and angular than the first movement. The last section of the piece finds the quartet in rhythmic unison and drives towards a dramatic harmonic and dynamic conclusion. The *Mallet Quartet* was co-commissioned by the Amadinda Percussion Group, Sō Percussion, Synergy Percussion, and Soundstreams. The world premiere was performed by the Amadinda Percussion Group at their 25<sup>th</sup> anniversary concert in the Béla Bartók National Concert Hall in Budapest, Hungary on December 6, 2009.

– Quinn Rasmussen

## About the Director

Miho Takekawa is originally from Tokyo and currently resides in Renton, Washington. She teaches at Pacific Lutheran University, where she is head of the percussion studio and directs the school’s Percussion Ensemble and Steel Band. Previously, she was an interim professor of percussion at the University of Washington School of Music from 2011 to 2012. Miho began piano at age three and took up percussion at age thirteen, ultimately graduating from Tokyo’s prestigious Kunitachi School of Music. She earned both her masters and doctoral degrees in percussion performance from the University of Washington School of Music in Seattle, where she was awarded the coveted Boeing Scholarship, among other honors. Takekawa is a sought-after performer in many styles of music including classical music, steel pan, and West African drumming. She performs with Vashon Opera, Pan Duo, and many other groups. She is also a founding member of the Miho & Diego Duo ([www.mihodiego.com](http://www.mihodiego.com)). Significant awards include a Washington State Arts Commission Fellowship and grants from King County 4Culture. In addition to her own performance career, Miho directed the North Rainbow Steel Drum Group (Sapporo, Japan) and served as an arranger for the Hirosaki Rainbow Steel Pan Group. In 2023, the Miho & Diego Duo traveled to Namibia, Africa to teach marimba at Sunshine Private School and performed with the Ongama Drum Cafe Group. They have also received an invitation to perform with the Hirosaki University Tsugaru Shamisen Group, which is a concert supported by the Agency of Cultural Affairs, Government of Japan. Inspired to share her passion for music with others, and especially younger musicians, Miho oversees the Puyallup School District’s Pans of Steel. She is also co-founder of Smile for Japan, a Seattle-based fundraising event for the victims of the Tohoku earthquake and tsunami. Miho’s other significant activities include serving as Vice President of the Washington Chapter of Percussive Arts Society, directing the PLU Alumni Steel Band, and working with the Folk & Traditional Arts Program of the Washington State Parks and Recreation Commission. Additionally, she is a contributing coauthor of *A Composer’s Insight: Thoughts, Analysis and Commentary on Contemporary Masterpieces for Wind Band* published by Meredith Music. Miho has worked to foster cultural exchange between Japanese and American youth groups by leading or coordinating tours by the University of Washington Husky Marching Band and the University of Washington Wind Ensemble (Seattle), MusicaGrato Himi (Toyama, Japan), the Tamana Girls High School Band (Japan), the Graham-Kapowsin High School Band (Washington), the Left Coast Brass Quintet (Seattle), and Seattle percussionist Tom Collier. Many of Miho’s past activities can be found at [www.tymusicexchange.com](http://www.tymusicexchange.com).

# Fall Events

at Pacific Lutheran University

ALL MUSIC EVENTS ARE IN MARY BAKER RUSSELL MUSIC CENTER, LAGERQUIST CONCERT HALL UNLESS OTHERWISE NOTED.

## SEPTEMBER

- 10 Sunday, 3pm**  
Artist Series: Erik Steighner, Saxophone, free admission
- 24 Sunday, 5pm**  
High School Woodwind Workshop Showcase, free admission

## OCTOBER

- 5 Thursday, 5:15pm**  
Andrew Kozar Trumpet Masterclass. Mary Baker Russell Music Center Room 322, free admission
- 5 Thursday, 7:30pm**  
Artist Series: Andrew Kozar, Trumpet, free admission
- 9 Monday, 5:30pm**  
Corrine Byrne Voice Masterclass. Mary Baker Russell Music Center Room 334, free admission
- 12 Thursday, 7:30pm**  
University Jazz Ensemble. Eastvold Auditorium, Karen Hille Phillips Center
- 13 Friday, 12pm**  
Orchestra Festival concert, free admission
- 15 Sunday, 3pm**  
University Wind Ensemble
- 17 Tuesday and 18 Wednesday, 7:30pm**  
Choral Concert
- 22 Sunday, 3pm**  
South Sound Saxophone Ensemble, free admission
- 24 Tuesday, 7:30pm**  
University Symphony Orchestra

## NOVEMBER

- 2 Thursday, 1:45pm**  
Covert Ensemble Saxophone Masterclass. Mary Baker Russell Music Center Room 334, free admission
- 4 Saturday, 7:30pm**  
PLU Opera Gala. Tickets: \$40 adult; \$35 senior citizen (60+), military, alumni, PLU faculty/staff (limit 2); \$25 PLU students (limit 1); \$20 children under 12
- 10 Friday, 7:30pm**  
Choral Union
- 11 Saturday, 5pm**  
Artist Series: PLU Faculty Brass Showcase
- 12 Sunday, 3pm**  
Angela Meade Vocal Competition, free admission
- 12 Sunday, 7:30pm**  
PLUtonic/Gold Rush, free admission
- 15 Wednesday, 7:30pm**  
Keyboard Students Recital, free admission
- 17 Friday, 7:30pm**  
University Jazz Ensemble. Eastvold Auditorium, Karen Hille Phillips Center
- 18 Saturday, 3pm**  
Woodwind Students Recital, free admission
- 18 Saturday, 4:30pm**  
Brass Students Recital, free admission
- 18 Saturday, 7:30pm**  
Percussion Ensemble, free admission
- 19 Sunday, 12pm**  
Artist Series: Camas Woodwind Quintet. Jennie Lee Hansen Recital Hall, free admission
- 19 Sunday, 3pm**  
University Wind Ensemble & University Concert Band
- 19 Sunday, 7:30pm**  
Guitar Orchestra & Guitar Ensemble, free admission
- 21 Tuesday, 7:30pm**  
Steel Band. Eastvold Auditorium, Karen Hille Phillips Center, free admission
- 28 Tuesday, 5:30pm**  
Saxophone Quartets & Jazz Combos. The Cave, Anderson University Center, free admission

## NOVEMBER, Cont.

- 29 Wednesday, 7:30pm**  
Piano Ensemble, free admission

## DECEMBER

### *Light, A PLU Christmas Concert*

Tickets go on sale Tuesday, November 1

Saturday, December 2, at 7:30pm - Lagerquist Concert Hall  
Sunday, December 3, at 2pm - Lagerquist Concert Hall  
Monday, December 4, at 7:30pm - Benaroya Hall, Seattle  
Saturday, December 9, at 7:30pm - Lagerquist Concert Hall  
Sunday, December 10, at 2pm - Lagerquist Concert Hall

- 3 Sunday, 7:30pm**  
PLU Ringers, free admission
- 5 Tuesday, 7:30pm**  
String Kaleidoscope, free admission
- 6 Wednesday, 7:30pm**  
Sølvvinden Flute Ensemble, free admission
- 7 Thursday, 7:30pm**  
Sounds of Christmas, featuring University Singers and Knights Chorus
- 10 Sunday, 7:30pm**  
Composers Forum. Jennie Lee Hansen Recital Hall, free admission

## JANUARY

- 6 Saturday, 5 and 6:30pm**  
Northwest High School Honor Band, free admission
- 14 Sunday, 5pm**  
PLU Honor Orchestra for Strings, free admission

### To Order Tickets:

On Line: [www.plu.edu/music/tickets](http://www.plu.edu/music/tickets)

At the Concert: Lobby Desk in Mary Baker Russell Music Center or Karen Hille Phillips Center (depending on performance location)

CONCERTS ARE SUBJECT TO CHANGE

*All ticket sales are final - no refunds*

MUSIC EVENT TICKET PRICES: \$16 GENERAL PUBLIC; \$12 PLU FACULTY/STAFF, ALUMNI, MILITARY, SENIORS (60); \$8 IMMEDIATE FAMILY OF PERFORMERS, PATRONS UNDER 18; FREE TO PLU STUDENTS WITH STUDENT ID. CONCERTS ARE SUBJECT TO CHANGE AND SOME CONCERTS MAY BE ADDED AFTER PUBLICATION. [www.plu.edu/music/calendar](http://www.plu.edu/music/calendar) (updated November 16, 2023)