

Steel Band

Tuesday, April 22, 2025 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

PLU Steel Band

Breakdown.....Len “Boogsie” Sharpe (b. 1953)
arr. Matt Britai

E Lucevan Le Stelle Giacomo Puccini (1858-1924)
arr. Yuko Asada
Thomas Tafoya, *vocal solo*

Somewhere Over the Rainbow..... Harold Arlen (1905-1986)
arr. TJ Wheeler

PLU Alumni Steel Band

Guantanamera.....Cuban Folk Song

Caribbean Connection.....Merchant (b. 1981)
arr. Darek Solomon

DNA – Savannah Grass.....Mical Teja (b. 1996) & KES
arr. PLU Steel Band

PLU Steel Band and Alumni Steel Band

Passion for Pan..... Mark Loquan (1961-2025)
arr. Josh Hansel

PLU Steel Band

Ashton Allen • Anna Tangedahl • Matthew Helmer • Courtney Stark • Ben Coats
Aidan Hille • Brandon Liukkonen • Nathaniel Bratcher • Gabriela Vera-Kavanaugh
Ben Hegge, *percussion*

PLU Alumni Steel Band

Jessa Delos Reyes • Felicity Waldron • Rui-An Tseng • Darek Solomon • Donovan Klega • TJ Wheeler
Joel Bozich, *drum set*

Program Notes

Passion for Pan is a soca tune written by Mark Loquan from the year 1999. The song is a “pan tune,” meaning the lyrics discuss the steelpan and the melody fits well on the instrument. In the song, the narrator talks about their love for steelpan and how it makes them want to dance, jump up, and celebrate. My arrangement is designed to be a mini-panorama piece, featuring the song in soca, a switch to a minor key in reggae, and a recapitulation of the song in the original key before a big outro. I had the pleasure of meeting Mark Loquan in April 2019 in a music course at University of the West Indies-St. Augustine. That day, he sang *Passion for Pan* and accompanied himself on guitar. The jazz chord changes and syncopated melody inspired me to arrange it for the PLU Steel Band. Sadly, Mark Loquan passed away on April 6, 2025 due to complications from brain cancer. He leaves behind a musical and professional legacy in Trinidad and Tobago and beyond that has affected and influenced many. He will surely be missed.

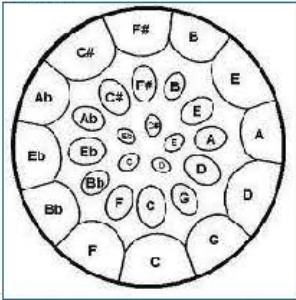
– Josh Hansel

About the Director

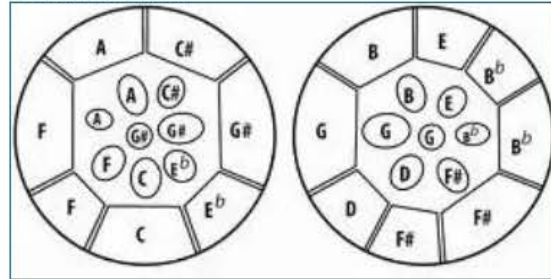
Miho Takekawa was raised in Tokyo and currently resides in Seattle. She teaches at Pacific Lutheran University, where she heads the percussion studio and directs the school’s percussion and steel pan ensembles. During the 2010-2011 school year, she was an interim professor of percussion at the University of Washington School of Music. Miho began piano at the age of three and took up percussion at thirteen, ultimately graduating from Tokyo’s prestigious Kunitachi School of Music. She earned both master’s 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. She is a sought-after performer in many styles of music, working with groups ranging from classical music (such as the Seattle Modern Orchestra) to Mexican banda music, to steel band, and West African drumming. She performs with Diego Coy Musica Colombiana, Pan Duo, and many other groups, and is a founding member of the Miho & Diego Duo (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 University Steel Pan Group. Inspired to share her passion for music with others, and especially younger musicians, Miho is a board member of Steel Magic Orchestra Northwest, a consultant for the Washington State Chapter of the Percussive Arts Society, an annual guest speaker for the University of Washington Percussion Lab, and a co-founder of Smile for Japan, a Seattle-based fundraising event for the victims of the Tohoku earthquake and tsunami. She was also a contributing performer to a fundraising CD to aid victims of the Oso (Washington) Mud Slide. She has worked to foster cultural exchange between Japanese and American youth groups, leading or coordinating tours by the University of Washington Husky Marching Band and the University of Washington Wind Ensemble (Seattle), Musica Grato Himi (Toyama, Japan), the Tamana Girls High School Band (Japan), the Graham-Kapowsin High School Band (Washington State), the Left Coast Brass Quintet (Seattle), and Seattle percussionist Tom Collier. Many of Miho’s past activities can be found at www.tymusicexchange.com.

Steel Pan Layout Examples

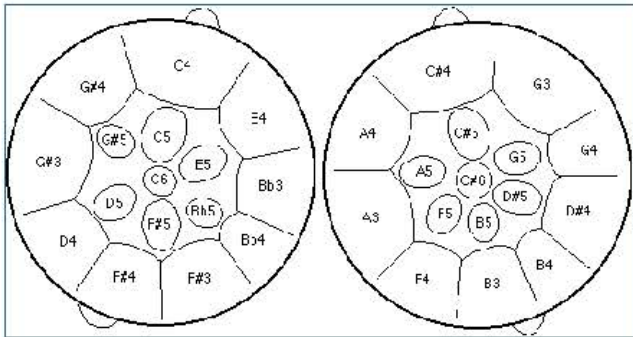
Tenor



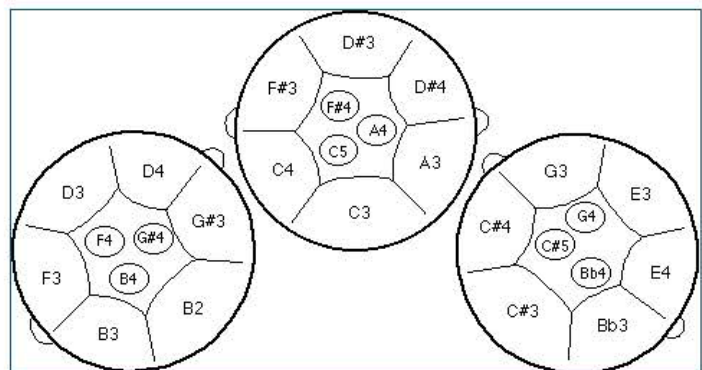
Double Tenor



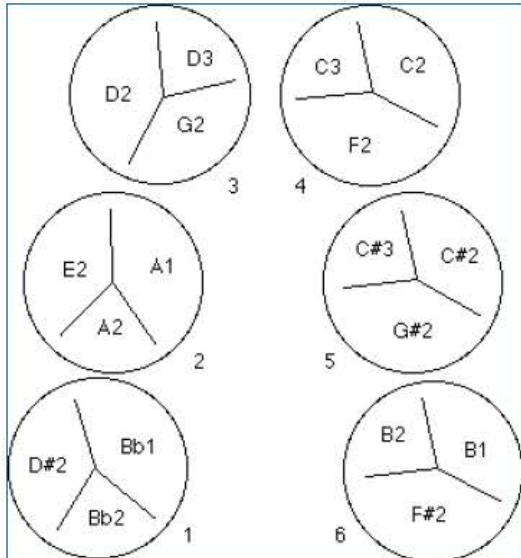
Double Seconds



Triple Cello



Bass



From Oil Drum to Steel Band Instrument

Step 1: Find your drum

Steel pans start life as a standard 55-gallon oil drum, made from 17- or 18-gauge steel. These drums are cleaned and checked for faults before the best are chosen for use.

Step 2: Sinking

The flat bottom of the oil drum is robustly hammered into a concave shape using a heavy hammer. In some part of the Caribbean a shot-put or a 5kg heavy cast iron ball (cannon balls!) is used instead, which is bounced onto the surface. This process, known as sinking, stretches the steel and creates the surface for the notes. This surface is now completely below the rim of the oil drum.

Step 3: Cutting

The lower section of the drum is cut off. How much is cut off determines the pitch of the steel pan. If you leave more 'skirt' in the drum, it has a lower pitch. Less skirt, the higher the individual pan voices can be. (This can also be done after the grooving process in Step 7.)

Step 4: Smoothing

The hammer comes out again, to smooth out the concave surface in a process rather like taking dents out of car doors (panel beating). This second round of hammering further strengthens the drum.

Step 5: Etching

The individual notes need to be etched onto the playing surface so each one can be pitched. This is done using a punch tool, some pre-cut shapes as according to which note is being created, and a template of where each note should be positioned. Each pitch of pan (tenor, baritone, etc.) has its own template. These can be simple or complex.

Step 6: Countersinking

The area between each note is carefully flattened using (you guessed it) precision hammers. The result is that each note protrudes slightly as a 'bulge', making it easier to hit when playing.

Step 7: Grooving

Using a nail punch, indentations are gently hammered around each note to create an outline. The idea is that this outline separates each note from one another, and stops them from blending together. However, given that we're still dealing with one big piece of steel, some steel pan tuners think this process just makes the pan look nicer!

Step 8: Firing and tempering

The steel in the drum still needs to be tempered. It is heated rapidly and then cooled by pouring water over it or leaving it to cool in a gentle Caribbean breeze. This process removes what is known as 'local' tensions, where some steel sections are stretched more than other sections. This process 'evens out' the stresses, making the pan much easier to tune.

Step 9: Tuning

Turning a dented oil drum into a finely tuned instrument is an art form in itself. Small hammers (natch) are used to shape each note from above and below to achieve the correct pitch.

Step 10: Cleaning and polishing

Once in tune, each steel drum is cleaned and polished. It can also be painted, chrome-plated, or powder coated to give it a protective layer and attractive finish.

Step 11: Final tuning

A final tune is required to ensure every note is perfect. It's a process not to be rushed, as each time one note is tweaked, it will inevitably affect the others around it.

Step 12: Blending

If you're playing in a steel band, you'll want all the steel pans to blend together for a mellow vibe and sympathetic harmonics. Blending and tuning is not a one-off, as any steel pan drum needs retuning and blending over its lifespan.

FEBRUARY

8 Saturday, 7:30pm

Puget Sound Concert Opera: *Highway 1, USA* and opera by William Grant Still, free admission (donations accepted)

9 Sunday, 3pm

Richard D. Moe Organ Recital Series: Barbara Baird, Organist

19 Wednesday, 7:30pm

Faculty Recital: Er-Hsuan Li, Piano, free admission

20 Thursday, 7pm

United States Coast Guard Band Presents: "Centennial Celebration" Concert Tour, free admission but ticket is required:

<https://www.ticketleap.events/tickets/us-coast-guard-band/Tacoma>

MARCH

1 Saturday, 2pm

Guitar Orchestra & Guitar Ensemble, free admission

1 Saturday, 5pm

Guitar Faculty Recital, free admission

2 Sunday, 3pm

Second City Chamber Series: Bon Anniversaire, M. Ravell. Tickets: \$40, purchased through Second City Chamber Series only, by phone at 253-572-8863 or at their website: www.sccchamberseries.org

9 Sunday, 3pm

Choral Union

16 Sunday, 7:30pm

University Wind Ensemble

18 Tuesday, 7:30pm

Wayne Bergeron with the Pacific Lutheran University Jazz Ensemble. Eastvold Auditorium, Karen Hille Phillips Center

19 Wednesday, 7:30pm

University Symphony Orchestra: Student Showcase

22 Saturday, 1pm

Rhythm Celebration concert. Eastvold Auditorium, Karen Hille Phillips Center, free admission

30 Sunday

Pacific NW Trombone Symposium 2025, Mary Baker Russell Music Center

APRIL

6 Sunday, 3pm

Faculty Recital: Oksana Ejokina, Piano with Guest Artists, free admission

16 Wednesday, 7:30pm

Keyboard Students Recital, free admission

19 Saturday, 7:30pm

Faculty Recital: Jason Gilliam, Euphonium, free admission

22 Tuesday, 7:30pm

Steel Band, free admission

23 Wednesday, 7:30pm

Percussion Ensemble, free admission

27 Sunday, 3pm

University Singers & Knights Chorus

27 Sunday, 7:30pm

Faculty Recital: Jennifer Rhyne, Flute & Shelly Myers, Oboe, free admission

29 Thursday, 7:30pm

University Chorale

MAY

1 Thursday, 7:30pm

Choir of the West

2 Friday, 3:30pm

Stanford Olsen Voice Masterclass. Jennie Lee Hansen Recital Hall, free admission

MAY, Cont.

2 Friday, 7:30pm

Sølvvinden Flute Ensemble, free admission

3 Saturday, 7:30pm

Guitar Orchestra & Guitar Ensemble, free admission

4 Sunday, 3pm

University Wind Ensemble

6 Tuesday, 6pm

Saxophone Quartets & Jazz Combos. The Cave, Anderson University Center, free admission

6 Wednesday, 7:30pm

Piano Ensemble, free admission

8 Thursday, 7:30pm

University Symphony Orchestra

9-10 Friday-Saturday, 7:30pm

The Fairy Queen by Henry Purcell. Eastvold Auditorium, Karen Hille Phillips Center

10 Saturday, 3pm

Woodwind Students Recital, free admission

10 Saturday, 4:30pm

Brass Students Recital, free admission

11 Sunday, 6pm

Chamber Music Kaleidoscope, free admission

11 Sunday, 7:30pm

String Kaleidoscope, free admission

13 Tuesday, 7:30pm

University Concert Band

14 Wednesday, 7:30pm

University Jazz Ensemble. Eastvold Auditorium, Karen Hille Phillips Center

15 Thursday, 7:30pm

PLUtonic/Gold Rush. The Cave, Anderson University Center, free admission

17 Saturday, 3pm

Mariyka Vasilchuk Piano - Forestine Wise Monsen Scholarship Recital, free admission

17 Saturday, 7:30pm

Choral Union

18 Sunday, 3pm

Choir International Open Rehearsal, free admission

18 Sunday, 7:30pm

Composers Forum, free admission

To view more detailed event information, please visit:

www.plu.edu/music/calendar (Updated April 11, 2025)