

Steel Band

Tuesday, April 21, 2026 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

Three Little Birds..... **Bob Marley (1945-1981)**
arr. Darek Solomon

Pan in A Minor..... **Lord Kitchener (1922-2000)**
arr. Matt Duback

Una Furtiva Lagrima..... **Gaetano Donizetti (1797-1848)**
from *L'elisir d'amore* arr. Thomas Tafoya
Thomas Tafoya, *vocals and bassoon*

Love Song..... **The Cure**
arr. Benjamin Noble Coats

INTERMISSION

Rhythm Celebration Community Steel Band

Baja..... **Caribbean Traditional**
arr. Brad Shores

PLU Steel Band and Steel Rain

Okinimesumama **Eve (b. 1994)**
arr. Ashton Allen

Steel Rain

Cherry Pink and Apple Blossoms White **Pérez Prado (1961-1989)**
arr. Mark Williams

Bahia Girl **David Rudder (b. 1953)**
arr. Ashton Allen

PLU Steel Band

Janelle Chin • James Gibson • Ben Coats • Kyle Gough • Evan Nakanishi • Elizabeth Oie
Jenea Staples • Courtney Stark • Anna Tangedahl • Allison Howes • Cadence Philbeck
Thomas Tafoya, *soloist* • Eleanor Sherry, *percussion*

Rhythm Celebration Community Steel Band

Jasmine Cox • Ava Wolff • Eli Mease • Luke Mease
Shawnee Munns • Makayla Wu-Yin Lu • James Vu • Cadence Philbeck

Steel Rain

Darek Solomon • Rui-An Teng • Jessa Delos Reyes • Ashton Allen • Cole Strichertz • Jacob Shaffer • Donovan Klega

Program Notes

Lord Kitchener, 77, regarded by many as the “grand master” of calypso music in Trinidad and Tobago. One of six children of a blacksmith, Kitchener was born Aldwyn Roberts. In an era when calypso performers assumed nicknames, Roberts decided to call himself Lord Kitchener after the British army officer who successfully waged a military campaign to win back Sudan in 1898. Kitchener dominated the calypso world in the 1960s and ‘70s with tunes such as *Mama Dis Is Mas* and *Rainorama*, a comic look at the hysteria created among his countrymen when Carnival was delayed in 1973 due to an outbreak of polio. Though he never had any formal musical training, Kitchener was vital in fusing the two most popular musical forms in Trinidad.

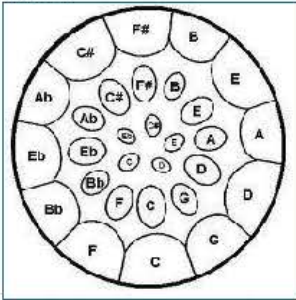
– program notes from “Lord Kitchener: Grand Master of Trinidad Calypso,” *L.A. Times Archives*

About the Director

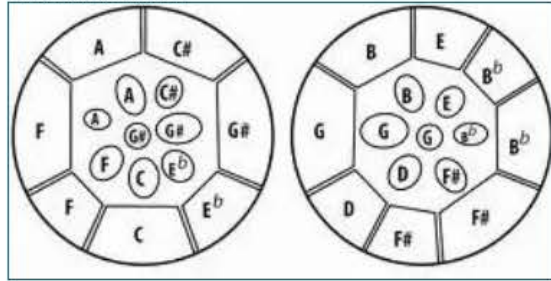
Miho Takekawa is originally from Tokyo, Japan. She teaches at Pacific Lutheran University, where she is head of the percussion studio and directs the school’s Percussion Ensemble and Steel Band. Previously, she was an interim professor of percussion at the University of Washington School of Music from 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, 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). 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. 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 music groups. Many of Miho’s past activities can be found at www.tymusicexchange.com.

Steel Pan Layout Examples

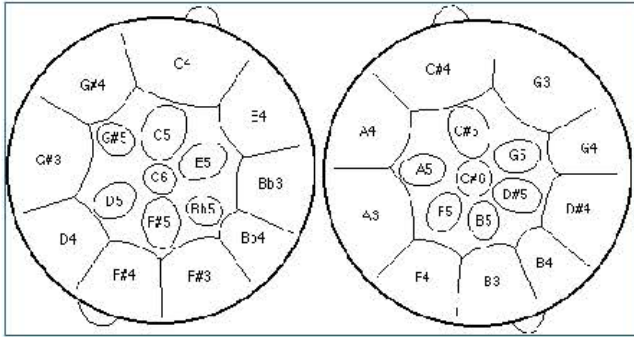
Tenor



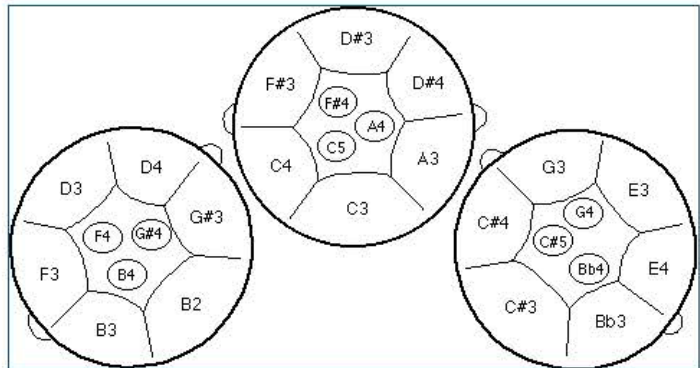
Double Tenor



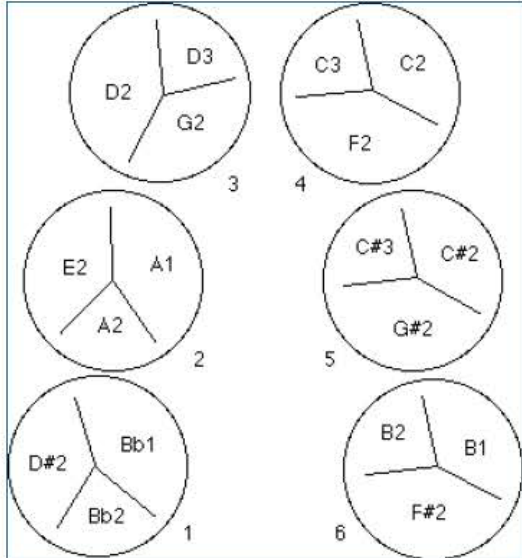
Double Seconds



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

- 7 Sunday, 7:30pm**
Faculty Recital: Justin Lader with Guest David Helfand: Celtic Harp, Viola, and More, free admission
- 8 Sunday, 3pm**
Richard D. Moe Organ Recital Series: Justin J. Murphy-Mancini, University Organist
- 12 Thursday, 7:30pm**
Choir of the West Tour Homecoming Concert
- 15 Sunday, 3pm**
Faculty Recital: Jennifer Rhyne and Friends, free admission
- 28 Saturday, 2pm**
Guitar Orchestra & Guitar Ensemble, free admission
- 28 Saturday, 5:30pm**
Guitar Faculty Recital, free admission

MARCH

- 5 Thursday, 1:45pm**
Nicholas May Saxophone Masterclass, free admission
- 5 Thursday, 7:30pm**
Guest Artist Recital: Nicholas May, Saxophone. Jennie Lee Hansen Recital Hall, free admission
- 8 Sunday, 3pm**
Choral Union
- 10 Tuesday, 7:30pm**
Faculty Recital: Craig Rine, Clarinet, free admission
- 15 Sunday, 3pm**
University Wind Ensemble
- 17 Tuesday, 7:30pm**
Anat Cohen with the Pacific Lutheran University Jazz Ensemble. Eastvold Auditorium, Karen Hille Phillips Center
- 19 Thursday, 7:30pm**
University Symphony Orchestra: Student Showcase
- 21 Saturday**
Pacific NW Trombone Symposium 2026, Mary Baker Russell Music Center
- 22 Sunday, 1pm**
Rhythm Celebration concert. Eastvold Auditorium, Karen Hille Phillips Center, free admission

APRIL

- 8 Wednesday, 4pm**
Christopher Theofanidis Composition Masterclass and Seattle Symphony Rehearsal Observation, Benaroya Hall, Seattle (**by invitation only – contact baldwin.giang@plu.edu*)
- 9 Thursday, 12:30pm**
Sandbox Percussion Lecture and Masterclass, free admission
- 11 Saturday, 10:30am**
Mehrddad Gholami Flute Masterclass, Mary Baker Russell Music Center Room 334, free admission
- 15 Wednesday, 7:30pm**
Keyboard Students Recital, free admission
- 19 Sunday, 3pm**
Richard D. Moe Organ Recital Series: Stephen Price, Organist
- 21 Tuesday, 7:30pm**
Steel Band, free admission
- 22 Wednesday, 7:30pm**
Percussion Ensemble, free admission
- 26 Sunday, 3pm**
University Singers & Knights Chorus
- 28 Tuesday, 7:30pm**
University Chorale
- 29 Wednesday, 7:30pm**
University Symphony Orchestra
- 30 Thursday, 7:30pm**
Choir of the West

MAY

- 1 Friday, 3:30pm**
Kayo Iwama Voice Masterclass. Jennie Lee Hansen Recital Hall, free admission
- 1 Friday, 7:30pm**
Sølvvinden Flute Ensemble, free admission
- 2 Saturday, 7:30pm**
Guitar Orchestra & Guitar Ensemble, free admission
- 3 Sunday, 3pm**
University Wind Ensemble
- 5 Tuesday, 6pm**
Saxophone Quartets & Jazz Combos. The Cave, Anderson University Center, free admission
- 7 Thursday, 7:30pm**
Composers Forum, free admission
- 8-9 Friday-Saturday, 7:30pm and 10 Sunday, 2pm**
Spotlight Series: *The Light in the Piazza the Musical*. Eastvold Auditorium, Karen Hille Phillips Center
- 9 Saturday, 3pm**
Woodwind Students Recital, free admission
- 9 Saturday, 4:30pm**
Brass Students Recital, free admission
- 11 Tuesday, 7:30pm**
PLUtonic/Gold Rush. The Cave, Anderson University Center, free admission
- 12 Tuesday, 7:30pm**
University Concert Band
- 13 Wednesday, 7:30pm**
University Jazz Ensemble. Eastvold Auditorium, Karen Hille Phillips Center
- 14 Thursday, 6pm**
Chamber Music Kaleidoscope, free admission
- 14 Thursday, 7:30pm**
String Kaleidoscope, free admission
- 16 Saturday, 3pm**
Mariachi del Pacifico. Eastvold Auditorium, Karen Hille Phillips Center
- 16 Saturday, 7:30pm**
Choral Union