

Steel Band

Saturday, April 22, 2023 at 7:30pm
Lagerquist Concert Hall, Mary Baker Russell Music Center

Pacific Lutheran University
College of Professional Studies / Department of Music presents

Steel Band

Miho Takekawa, *director*

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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

Catherine Ballestrasse • Claire Calderon • Eli Capron • Lexi Castillo • Carina Collier • Joy Han
Lindsey Hansen • Matthew Helmer • Aidan Hille • JT Ignaco • Connor Kaczkowski • Maria-Viktoria Kovalsky
Gabe Murray • Quinn Rasmussen • Marisa Robbins • Darek Solomon • Jenea Staples • Cole Strichertz

Jamaica Farewell **Irving Burgie (1924-2019)**
arr. Steve Popernack

I Want You Back..... **Deke Richards (1944-2013), Fonce Mizell (1943-2011),
Freddie Perren (1943-2004) & Berry Gordy (b. 1929)**
arr. Josh Quillen

“Largo” **Antonín Dvořák (1841-1904)**
from *Symphony No. 9 (“New World”)* arr. Christopher H. Laco, ed. Shelly Irvine & Ron Kerns

In the Mood **Joe Garland (1903-1977) & Glenn Miller (1904-1944)**
arr. Barry Mannette

Caribbean Connection..... **Merchant**
arr. Darek Solomon

PLU Alumni Steel Band

Claire Claderon • Josh Hansel • Lindsey Hansen • Heidi Hansen • Anika Hille
Donovan Klega • Ashley Neufeld • Darek Solomon • Cole Strichertz • Rui-An Tseng • TJ Wheeler

Steelband Paradise..... **Ray Holman (b. 1944)**
trans. Jeannine Remy

Irish Tune from County Derry **Percy Aldridge Grainger (1882-1961)**
arr. David Billman, ed. Steve Popernack
TJ Wheeler, *vocal introduction and conductor*

St. Thomas **Sonny Rollins (b. 1930)**
arr. Kinsall

The Hammer..... **David Rudder (b. 1953)**
arr. Alex Fragiskatos

Program Notes

Merchant was a Trini calypsonian who performed and composed for over twenty years, beginning in 1975. During his songwriting career he wrote for prominent bands including Atlantik, Byron Lee and the Dragonaires, and Leston Paul and the New York Connection, and many of his songs are still listened to, arranged, and performed today, including *Pan in Danger*, *Um Ba Yo*, *Let No Man Judge*, and *Rock It*. Merchant was recognized and celebrated by heroes like Len "Boogsie" Sharp and David Rudder, the latter of whom stated that Merchant "was a brilliant man with a rough life," as in contrast with his monumental contributions to calypso music, Merchant was an addict who spent significant time in prison and in rehabilitation. Alvin Daniell, a songwriter who co-wrote songs with him, remarked that the stigma surrounding Merchant has resulted in little being done to honor his contributions to the artform. Daniell, after interviewing Merchant during his time in rehab, said that "when you are on drugs everyone thinks you are a bad person, but it's a weakness. In his heart he was a good person...It was a weakness and illness that did not affect his work as a composer and songwriter." About five years after contracting HIV/AIDS, Merchant died on May 19, 1999 at the age of 55. *Caribbean Connection*, first released on Merchant's fifth album *Rock It*, has a simple but captivating groove, and the irregular and challenging syncopation, particularly in the melody, sounds terrifically natural. This arrangement of *Caribbean Connection*, despite having an altered form and including several features that were not present in the original, including an engine room break, manages to preserve Merchant's call-and-response patterns that are so essential to calypso music. It has gone through several iterations and transformations in order to be performed by the PLU Steel Band, and the goal of this shortened version of the arrangement is to offer a taste of Merchant's mastery of songwriting.

About the Director

Miho Takekawa began piano at age 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.

History of Steel Pan

The steel pan evolved out of earlier musical practices of Trinidad's African descendants. Drumming was used as a form of communication among the enslaved Africans and was subsequently outlawed by the British colonial government in 1883. While many instruments have experienced some degree of evolution in recent years, the steel pan has the distinction of being the only instrument to be truly 'invented' in the 20th century. The first instruments developed in the evolution of steel pan were "Tamboo Bamboo", tunable sticks made of bamboo wood. These were hit onto the ground with other sticks in order to produce sound. "Tamboo Bamboo" bands also included percussion using biscuit tins, oil drums, and bottle-and-spoon.

By the mid-1930s metal percussion was being used in the "Tamboo Bamboo" bands, the first probably being either the automobile brake hub 'iron' or the biscuit drum 'boom'. The former replaced the bottle-and-spoon, and then later the 'bass' bamboo that was pounded on the ground. By the late 1930s the occasional all-steel bands were seen at Carnival and by 1940 it had become the preferred Carnival accompaniment of young underprivileged men. The 55-gallon oil drum was used to make lead steel pans from around 1947.

– from Carnival Music & Arts - CultureMix Arts

INSTRUMENT LAYOUT EXAMPLES

