Studio Series:  
The PLU Percussion  
and  
Steel Pan Ensembles  

Friday, May 1, 2015 at 8pm  
Lagerquist Concert Hall, Mary Baker Russell Music Center
Pacific Lutheran University  
School of Arts and Communication / Department of Music present  

Studio Series:  

The PLU Percussion  
and  
Steel Pan Ensembles  

Dr. Miho Takekawa, Director  

Friday, May 1, 2015 at 8pm  
Lagerquist Concert Hall, Mary Baker Russell Music Center  

Welcome to Lagerquist Concert Hall.  
Please disable the audible signal on all watches, pagers 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 Pan Ensemble  

Shaker .................................................................................................................. Tracy Thornton, edit. Steve Popernack  

Mambo In Miami .................................................................................................. Armando Peraza, arr. Matt Duback  

Air On The G String ............................................................................................ J.S. Bach, arr. Franz Grissom  

Baja ...................................................................................................................... Trinidad Traditional, arr. Shores  

Jeilymar Brady, Shayla Chaykin,  
Kaela Shoe, Adam Smith, Christine Smith,  
Tim Hager, drummer; Obe Quarless, community member  

PLU Percussion Ensemble  

Layers .................................................................................................................. Alan Keown  

Suite en Concert pour Flute et Percussion ................................................................ Andre Jolivet  

Movement 1, 2, 3 and 4.  

Dr. Jennifer Rhyne, flute solo  
Dr. James Brown, guest conductor  

2 + 1 For Marimba Duo ....................................................................................... Ivan Treviño  

Bucket Band ~ Lewis and Clark ........................................................................... Artist Mentoring Program  

Artist Mentoring Program (4th and 5th grade students), guest performers  
Elise Rodrigues, instructor  

Fuego .................................................................................................................... Tim Hager  

Concerto for Marimba and Percussion Ensemble .................................................. Ney Rosauro  

Movement 1. Saudacao  
Movement 4. Despedida  

Kaela Shoe, marimba solo  

PLU Percussion Ensemble  

Alison Burch, Shayla Chaykin, Emilio Gonzalez,  
Tim Hager, Kelsey Kosin, Kaela Shoe, Eric Sundberg, Bret Skipworth
Program Notes

A composer of Mambo in Miami, Armando Peraza was long considered one of popular music's top percussionists -- a master of both the conga and bongos. In addition to being a long-standing member of Carlos Santana, Peraza guested on numerous recordings by other popular recording artists. Born in Havana, Cuba, on May 30, 1924, Peraza lost both parents at an early age, and by the age of 12, was living on his own, supporting himself around this time as a vegetable vendor, semi-pro baseball player, boxing trainer, and a loan shark. It wasn't until Peraza was 17 years old that he got his start with music. One day at a baseball park, Peraza overhead local bandleader Alberto Ruiz (a brother of one of Peraza's teammates) say that he was in dire need of a conga player for a performance that night, as part of one of Havana's most popular bands at the time, Conjunto Kubavana. Although Peraza had no musical experience, he was able to convince Ruiz to give him a shot, and after practicing for just several hours that afternoon, pulled off the performance with flying colors. After relocating to the U.S. (first New York City, and then San Francisco), Peraza became an instantly sought-after musician, playing over the years with such renowned artists as Eric Clapton, Herbie Hancock, Eartha Kitt, Wes Montgomery, Peggy Lee, John McLaughlin, and Harvey Mandel, among others. But it was his work with Santana that he was best known for, playing on most of the group's recordings from the early '70s through the late '80s.

Artist Mentoring Program is a Washington State nonprofit organization aimed at, "Educating Tomorrow's Music Students with Tomorrow's Music Teachers." Currently AMP has an afterschool program at Brookdale Elementary school for about 30 second, third, fourth, and fifth grade students. These students participate in activities like Music Theory, Bucket Band, Hand Chime Ensemble, and choir. This summer AMP will hold 3 one-week long summer camps for different levels: beginning, intermediate, and advanced.

About Tonight’s Guest Artist and Conductor

Jennifer Rhyne serves as Affiliate Artist and Senior Lecturer in Flute at Pacific Lutheran University where she teaches flute and music theory, directs the Sølvvinden Flute Ensemble, and performs with the Camas Woodwind Quintet. Before joining the faculty of PLU, Rhyne taught at Fort Hays State University in Kansas. The North Carolina native holds a Bachelor of Music degree from the Oberlin Conservatory of Music as well as a Bachelor of Arts in Neuroscience from Oberlin College. Her teachers include Kathleen Chastain and Michel Deboest at Oberlin, Lorna McGhee at the University of Michigan (MM degree), Carol Wincenc at Stony Brook University (DMA degree), and Pierre-Yves Artaud at the École Normale de Musique in Paris. She has been a prize winner in competitions sponsored by the National Flute Association, the Texas Flute Society, the Albuquerque Flute Association, and the Washington, DC Flute Society and has performed at Carnegie Hall and Madison Square Garden in New York. She is a member of the Tacoma Symphony and has performed in the Northwest with Bellevue Opera, Vashon Opera, Lyric Opera Northwest, the Northwest Bach Festival, on the Second City Chamber Music Series, and at the Icicle Creek Music Center. She has performed in the Northeast with the New Haven Symphony and the Atlantic Philharmonic. She has appeared as a concerto soloist with the PLU Wind Ensemble, the Fort Hays Wind Ensemble, the Stony Brook Orchestra, and the Charlotte Symphony. A dedicated pedagogue, her articles have been published in School Band and Orchestra Magazine and Flute Talk, and she has been a featured lecturer and masterclass clinician at the Kansas Music Educators Convention, the University of Oregon, Western Kentucky University, Cornish College of the Arts, Ohio University, Columbus State University in Georgia, and for the Alaska Flute Studies Center. Her students have won prizes in competitions sponsored by PLU, the Coeur d’Alene Symphony, the Tacoma Philharmonic, the Washington Music Educators Association, and the National Flute Association.

Tonight’s Conductor James L. Brown, has appeared with Seattle’s world-renowned community of early music specialists in concerts and operas at Seattle’s Town Hall, St. James Cathedral, Intiman Theatre and the Moore Theatre. At the Moore Theatre, James performed in Il Ritorno d’Ulisse in Patria with Tony award winners Handspring Puppet Company with music direction by Stephen Stubbs and stage direction by internationally celebrated artist William Kentridge. James has appeared as concert soloist at the Aspen Music Festival, Ravinia Festival (Steans Institute) and Lincoln Center’s Alice Tully Hall. He recently sang the tenor solos in Messiah with the Tacoma Symphony and Mozart’s Requiem with Central Washington University. Some recent appearances for the tenor include roles in the Northwest Puppet Center production of Melani/Stradella’s Il Girello, a world premiere of Scott McAllister’s Mercury on the Moon at PLU and in Reno, Nevada with the Pacific Lutheran University Wind Ensemble, and tenor soloist in Riccardo Zohn-Muldoon's (Eastman faculty member) Comala at the 2013 international Cervantino Festival in Guanajuato, Mexico. James has sung with Il Festival dei due Mondi in Spoleto, Italy, New Orleans Opera, New York City Opera, Opera Company of Philadelphia, Pacific MusicWorks, Rogue Opera, Skylight Opera Theatre and Tulsa Opera. He is the Chair of Vocal Studies at Pacific Lutheran University where he directs the PLU Opera and oversees a large voice program. His students have gone on to further studies at such institutions as The Curtis Institute, The Juilliard School, Indiana University, University of Michigan, Oberlin Conservatory, Manhattan School of Music and Yale School of Music. James holds degrees from Loyola University/New Orleans, The Juilliard School and the State University of New York at Stony Brook with additional studies at the Academy of Vocal Arts and Accademia d’Amore.
About the Director

Miho Takekawa was raised in Tokyo and currently resides in US. 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, where she currently serves as the Japan Tour Coordinator and Activities Liaison.

Miho 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.

Miho 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 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 founded 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 on a fundraising CD to aid victims of the Oso (Washington) Mud Slide. Her music has been heard in Beneroya Hall, Western Washington University, Seattle Center, Central Washington University, Safeco Field, CenturyLink Field, Town Hall, Seattle University, Seattle Asian Art Museum, Japan, Mexico, and Chile.

She has worked to foster cultural exchanges 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.

The School of Arts + Communication

Pacific Lutheran University
A Brief History of the Steel Pan

The steel pan or steel drum originated in the Caribbean Island of Trinidad. Historically, the African slaves were forbidden from playing any traditional instruments for fear that this would lead to an insurrection. However, from the banned skin drums and the outlawed tamboo bamboo bands, they continually searched for and found innovative ways of making music to accompany the people's songs and dances at carnival time. In the 1930’s the descendants of these African slaves started beating out rhythms and harmonies on pieces of metal to express the music sounding in their heads.

Each pan is constructed by hand, starting with the bottom of a 55-gallon oil barrel. The bottom is hammered out into a concave shape, and the different notes are marked on the surface of this "bowl." (There is currently no standardized arrangement of the notes; each tuner has their own preferred setup for the different ranges of pans.) The edges of these areas are then "grooved" into the surface, by hammering grooves into the surface of the pan using a hammer and a nail punch (or chisel). This isolates the different areas of the surface, allowing for the creation of distinct pitches on the drums. Common practice calls for the larger (lower-pitched) notes to be situated near the edge of the barrel, with smaller (higher) pitches towards the center.

What is Calypso?

Although the name “calypso” probably was coined in Trinidad, the roots of this music lie both in African song as well as in European folk traditions such as ballads; a combined heritage that manifests itself throughout the Caribbean. Calypso is performed at seasonal celebrations in the English-speaking islands, such as Carnival in Trinidad, Crop Over in Barbados, or Junkanoo in the Bahamas. With the advent of the recording industry in the early twentieth century, calypso also became a mediated “popular music,” and the Trinidadian version gained particular fame and influence in the Caribbean and internationally.

Typical steel pan layouts:

**Lead (Tenor or Soprano) Pan**

![Lead Pan Diagram]

**Double Seconds:**

![Double Seconds Diagram]

**Six Bass**

![Six Bass Diagram]