Studio Series

The PLU Percussion and Steel Pan Ensembles

Friday, May 6, 2016 at 8pm
Lagerquist Concert Hall, Mary Baker Russell Music Center
Pacific Lutheran University
School of Arts and Communication / Department of Music present

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The PLU Percussion and Steel Pan Ensembles
Dr. Miho Takekawa, director

Friday, May 6, 2016 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

Archie .................................................................................................................................................................. Trinidad Traditional
Arr. Brad Shores

Amazing Grace .................................................................................................................................................... Hymn
Arr. Gary Gibson

 Maple Leaf Rag .................................................................................................................................................. Scott Joplin
(1868-1917)
Arr. Steve Popernack

Slavonic Dance No. 8 ......................................................................................................................................... Antonín Dvořák
(1841-1904)
Arr. Jason Schreiber

Mark Burch, Shayla Chaykin,
Tim Hager, Donovan Klega,
Matt Kusche, Megan Taylor

Percussion: Emilio Gonzalez, Eric Sundberg, Dr. Ron Gerhardstein

PLU Percussion Ensemble

Taiko Night ......................................................................................................................................................... Daniel Boothe

Burger Boogie ....................................................................................................................................................... Brad Shores

Basic Geometry for Percussion Trio .................................................................................................................. Josh Gottry

Away without Leave ............................................................................................................................................ Bob Becker
Duke’s Lullaby (Steve Gadd arr. Bob Becker)
Crazy Army (Ed Lemley, arr. Bob Becker)

Shades of Glass................................................................. Dustin Schulze

Guest Performers: Klahowya Secondary School Percussion Ensemble
Ms. Lia Thomas, director
Maryanne Stewart, Grant Shiell, Michael Harrington,
Charlotte Fischer, Grace Byrd, William Stewart,
Angelo Katigbak, Eric Katigbak, Elizabeth Simmons,
Zach Simmons, Zach Good, Kari Good, Nathan Peterson

Horse Race ~ Body Percussion ............................................................... Murray Hourllif

Shayla Chaykin, Tim Hager, Donovan Klega,
Matt Kusche, Claire Rehmke, Eric Sundberg,
Chaiya Odle (Graham-Kapowsin High School)
Dr. Ron Gerhardstein (PLU Faculty)

Program Notes (selected)

Scott Joplin, known as the “King of Ragtime Music,” was born near Linden, Texas on Nov. 24, 1868. He and his family moved to Texarkana when he was around seven years old. He studied banjo and piano as a youth and took harmony and composition lessons with Julius Weiss. As a young man he worked as a dance musician. In 1893 Joplin performed at the Columbian Exposition in Chicago and the following year moved to Sedalia, Missouri. In the late 1890s Joplin worked at the Maple Leaf Club, the inspiration for his famous Maple Leaf Rag piano piece. In 1911 Joplin moved to New York City where he worked on his opera Treemonisha, a work that was not successful during Joplin's lifetime but which won a Pulitzer prize in 1976. Joplin died in New York in 1917.

Dvorak composed the first set of Slavonic Dances, Op. 46, during the spring and summer of 1878 at the request of a publisher who asked him to write something comparable to Johannes Brahms’ well known Hungarian Dances. Though they may sound like genuine folk songs, all the melodies in the Slavonic Dances are Dvorak’s own inventions, whereas Brahms’ Hungarian Dances were borrowed from folk songs. Despite their simple melodic sound, these dances are actually rather complex and sophisticated in their construction. Each dance consists of two or more dance themes of contrasting mood and character from using different keys, tempos and strong dynamic contrast. The basic form resembles a rondo, with alternating refrain and episodes. No. 8 is a high-spirited dance in the style of the furiant, the boldest Czech folk dance. Although in 3/4-time, the cross-rhythms throughout suggest 2/4: an important characteristic of the furiant.

Taiko Night was composed utilizing a number of traditional taiko (Japanese drum) rhythms and concepts. It is important to observe the stylistic characteristic of taiko drumming - notably, aggressive performance, combinations of large sweeping and quick martial arts like movements (Kata), and simplistic solos which maintain the proper feel of the jiuchi or underlyng rhythm. Taiko (lit. “big drum”) is a sacred practice introduced to Japan from China during the Yamato period in the fifth and sixth centuries. It was traditionally used in warfare as a way to rally soldiers, frighten or deceive enemies, and issue commands. Taiko was later used to communicate with the gods, to attract or ward off animals on hunts, to send messages between villages, and as a timekeeper and ritual instrument in Buddhist monasteries. Taiko became a popularized art form during Japan’s feudal era, when Buddhist monasteries supported troupes of actors that would eventually give rise to the Noh theatre. Noh performances were accompanied by taiko, yielding drums that would become the standard for modern taiko. Another theatre that became popular during the feudal era was kabuki, which introduced several different kinds of taiko drums to accompany the action on stage. Taiko also played a major role in folk music and festivals throughout Japan, accompanied by a wooden flute and a small hand drum known as a tsutsumi. Taiko is now a mainstay at festivals such as Obon, as one of the major instruments played at bon dances. It has become a performance art in and of itself.
**Away Without Leave** is a drum medley dedicated to Steve Gadd, a friend and inspiration since we were in music school together in the 1960s. The centerpiece is Steve’s "lullaby" for his son Duke, which I learned while working with him on a show for the Tokyo Music Joy festival in 1988. Duke's Lullaby alternates between a traditional samba rhythm (here played on melodic concert toms and timbales rather than drum kit) and a generic military-style drum beating with a highly syncopated bass drum accompaniment. The Army 2/4 is an old and famous marching cadence. Traditionally used for military parading, it is also performed by many jazz drummers, including Elvin Jones. A sharply syncopated version on this drum beating, called Crazy Army, was written by the late Connecticut drummer Ed Lemley. This piece is still performed by Army drum corps and has been used often by Steve Gadd for songs that require a military/samba groove. (notes by the composer)

**Shades of Glass** was initially inspired by the music of Phillip Glass. I sought to create an elaborate piece for a large percussion ensemble that utilizes repetitive, overlapping rhythms that, when put together as a whole, create a hypnotic sense of euphoria. There are many different “shades” to this work, including some that walk along the edge of absurdity. The hope is for the listener to feel entranced, while at the same time not really knowing the possibilities that lay ahead. This ensemble is meant to portray a layered musical landscape that is representative of a surreal, dreamlike state.

— notes by Schulze

**Klahowya Secondary School Band Program**

The KSS Band Program is comprised of grades 7-12 students. This aspect makes Klahowya a unique place where middle schoolers get to be involved with high school musicians in groups such as percussion ensemble, marching band, jazz band, and chamber ensembles. The Klahowya Band Program is a comprehensive program receiving high ratings in jazz, marching, concert band, and solo/ensemble performances. Many students have participated in the Washington state solo/ensemble competition as well as participated in the All State and All Northwest Honor Bands. Recently, the KSS Band performed in New York City and worked with Glen Adsit, Wind Ensemble Director at the Hart Conservatory of Music in Hart, Connecticut. The KSS Percussion Ensemble is made up of 8-12th graders who play percussion and wind instruments. They meet afterschool twice a week to practice. We are honored to play *Shades of Glass* at the PLU Percussion Concert.

**About the Director**

**Dr. 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; 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.

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 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](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 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 to 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 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.

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

Double Seconds:

Six Bass