The PLU Percussion & Steel Pan Ensembles

Wednesday, November 15, 2017 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 Percussion Ensemble

Matt Kusche, Eric Zabala,
Eric Sundberg, Orion Schomber,
Elizabeth Larios, Chris Gettel-Gilmartin,
Nate Sager, Josh Hansel

Lancaran Singa Nebah Pélog.......................................................... Traditional Javanese
World Premier
arr. Brian Pfeifer

Catfish for Percussion Ensemble ......................................................... Mark Applebaum (b. 1967)

Apparatus Landscape for Seven Percussionists ..................................... Nathan Tunheim (b. 1995)
World Premiere

Head Talk .......................................................................................... Mark Ford (b. 1958)

PLU Steel Pan Ensemble

Donovan Klega, Sean Murphy, Jacob Shaffer, Emily Shane, Natalie Breshears, Michael Greer
Marc Harper, bass guitar; Josh Hansel, drums; Matt Kusche, percussion
Community Member: Sebastián Hernández

Jump in the Line .............................................................................Lord Kitchener (1922-2000)
arr. Brad Shores

Night in Tunisia............................................................................. Dizzy Gillespie (1917-1993)/Chano Pozo (1915-1948)
arr. Sune Borregaard

Morning Song .............................................................................. Cornelius Gurlitt (1820-1901)
arr. Ed Anderson

Montaña ....................................................................................... Salvador
arr. Sebastián Hernández
Program Notes

The arrangement of *Lancaran Singa Nebah Pêlog* grew from a desire to help teach some general concepts from Javanese performance practice, Gamelan (the term for a traditional musical ensemble in Indonesia typically referring to a percussion orchestra composed predominantly of tuned gongs of various types and metal-keyed instruments). Most music students’ experience with this music comes in the form of a world music class where usually, at best, they might get to hear some recordings. The other option is to travel to Java for an extended period and study the music directly. This arrangement is an attempt at finding some middle ground. There is no attempt to approximate the tunings or even instrumentation of the gamelan. The idea was to write for instruments that are common to most schools. Instead, the focus is on some of the techniques used in the actual performance of this music. If you wish to hear how this piece sounds like with Gamelan settings, go to https://www.youtube.com/watch?v=Y4UTiYWL7rw

Arranger, Dr. Brian Pfeifer, is Assistant Director of Bands at the University of North Dakota where he teaches drumline, 12 O’Clock Jazz Band, and Women’s Hockey Band. He has previously taught percussion ensembles, drumlines, private lessons, and percussion methods classes in Minnesota, North Dakota, and Washington. Brian has been active as a performer of new music, playing with groups such as the Seattle Metropolitan Chamber Orchestra; The Box is Empty, Thalia Symphony, Twin Ports Wind Orchestra, and the Duluth Superior Symphony Orchestra. In addition, he is a founding member of the Sundog Percussion Trio, a group dedicated to commissioning and performing new works for percussion. He has also collaborated with composers to bring new works to audiences. These include Jason Wells, Shih-Wei Lo, Andrew Angell, Robert Brooks, Mike Wittgraf, and Chris Gable. He earned the Bachelor of Music and Master of Music degrees from the University of North Dakota in 2008 and 2010. In 2014 he was awarded the Doctor of Musical Arts degree from the University of Washington. His primary percussion teachers are Michael Blake, Tom Collier, and Michael Crusoe.

*Catfish* is a work for percussion trio. Each player chooses three instruments: a high-, middle-, and low-pitched instrument within one of three material categories—metal, wood, and skin. Various challenges confront both player and listener: first, the overlapping of rhythms (polyrhythms) creates a dense and rich tapestry of moments in time; second, metric modulations—where an uncommon division of the beat becomes the beat itself—occur frequently; and third, short time spans occasionally arise during which each individual player is free to play the given events at any time as long as they are articulated within the time span. *Catfish* was composed in 1997 during a residency at the Villa Montalvo Artist Colony in Northern California.

Mark Applebaum (b. 1967, Chicago) is the Leland & Edith Smith Professor of Composition at Stanford University where he served as John Philip Coglian Fellow, received the 2003 Walter J. Gores Award for excellence in teaching, and was named the Hazy Family University Fellow in Undergraduate Education. He received his Ph.D. in composition from the University of California at San Diego where he studied with Brian Ferneyhough, Joji Yuasa, Rand Steiger, and Roger Reynolds. He received his baccalaureate, magna cum laude, from Carleton College where he studied composition with Phillip Rhodes, completed a senior thesis that took him to Mexico City to interview Conlon Nancarrow, and received the 1989 Sigred & Erling Larsen Award in the Creative and Performing Arts.

Lord Kitchener, whose real name was Aldwyn Roberts, wrote party tunes and pointed political statements, risque songs and reminders of heritage and history, singing in a voice that always seemed to convey a dapper wink. His songs were esteemed for their tunes as well as for their humor. He linked calypso to Afro-Cuban rhythms and jazz, and his tunes were regularly arranged for steel bands, winning competitions as instrumentals. He carried calypso abroad, spreading its influence to Jamaica and Ghana and established himself as a recording star in Britain. At Trinidad's annual carnival contests his songs won the Road March award (for the song played and sung most often by parading carnival groups) ten times and won the Panorama steel-drum orchestra competition 18 times, more than any other songwriter. He had hits for five decades.

Dizzy Gillespie wrote *Night in Tunisia* in 1942 while he, alongside Charlie Parker, was a member of the Earl Hines Band. Shortly thereafter, Gillespie, Parker, Sarah Vaughan, and Billy Eckstine left Hines to form what came to be known as the first “bebop big band” under the leadership of Eckstine. It was Sarah Vaughan who introduced “Interlude” as it was called before being renamed “Night in Tunisia.” With Charlie Parker and Dizzy Gillespie as sidemen, Vaughan made that first recording on December 31, 1944, for the Continental label.
About the Director

Dr. Miho Takekawa, originally from Tokyo, Japan, 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 is currently serving on the board of trustees of an after-school steel pan orchestra, “Steel Magic Northwest”. She is also an organizer of an annual fundraising event for the Tohoku people affected by the 2011 earthquakes/tsunamis.

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 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.

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 the Seattle Women’s Steel Pan Project, Los Flacos, 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 directs the North Rainbow Steel Drum Group (Sapporo, Japan) and serves as an arranger for the Hirosaki University Steel Pan Group.

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 (Kumamoto, 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

2017-18 PLU Percussion Studio Calendar
11/30/2017: Eatonville School District assembly performances
12/3/2017: Percussion Studio Solo Recital
3/26/2018: Central Kitsap School District Regional Middle School Band Festival
5/15/2018: PLU Spring Concert
8/12/2018: Anacortes Episcopal Church
Fall Events
at Pacific Lutheran University

ALL MUSIC EVENTS ARE IN MARY BAKER RUSSELL MUSIC CENTER, LAGERQUIST CONCERT HALL UNLESS OTHERWISE NOTED.

SEPTEMBER
7 Thursday, 3:40pm
The Fourth Wall Ensemble Interactive Hybrid Arts Workshop
8 Friday, 3:40pm
Artist Series: The Fourth Wall Ensemble
16 Saturday, 5:30pm
Artist Series: Erik Steighner, Saxophone and Megan Grady, Clarinet
17 Sunday, 3pm
Richard D. Moe Organ Recital Series: Yuko Sakiyama, Organist
Tickets: $17 general admission; $10 seniors, PLU alumni, and military; $5 PLU community, students & 18 and under
23 Saturday, 8pm
Artist Series: Rebecca Ford, Trombone and Jason Gilliam, Trombone
26 Sunday, 8pm
Artist Series: Jennifer Rhyne, Flute; Jeanne Case, Viola; and Catherine Case, Harp. Jennie Lee Hansen Recital Hall
28 Thursday, 7:30pm
National Lutheran Choir, free admission
29 Friday, 8pm
Regency Series: Regency Jazz Ensemble
30 Saturday, 5pm
Music Education Summit concert, free admission

OCTOBER
4 Wednesday, 10:30am
Marine Corps Jazz Orchestra Masterclass. Eastvold Auditorium, Karen Hille Phillips Center, free admission
4 Wednesday, 8pm
University Jazz Ensemble and Marine Corps Jazz Orchestra, Eastvold Auditorium, Karen Hille Phillips Center, free admission
7 Saturday, 8pm
Regency Series: Regency Voices
8 Sunday, 5pm
Regency Series: Lyric Brass Quintet
10 Tuesday, 8pm
University Symphony Orchestra
13 Friday, 12pm
Orchestra Festival concert, free admission
15 Sunday, 3pm
University Wind Ensemble
15 Sunday, 8pm
Regency Series: Regency String Quartet. Jennie Lee Hansen Recital Hall
17 Tuesday and 18 Wednesday, 8pm
Choral Concert
22 Sunday, 3pm
Richard D. Moe Organ Recital Series: Dana Robinson and Paul Tegefs, Duo Organists. Tickets: $17 general admission; $10 seniors, PLU alumni, and military; $5 PLU community, students & 18 and under
25 Wednesday, 8pm
PLUtonic/H8monic. Eastvold Auditorium, Karen Hille Phillips Center, free admission
26 Thursday, 8pm
Voice Recital: Students of Cyndia Sieden, free admission

NOVEMBER
3 Friday, 3:40pm
Regency Series: Camas Wind Quintet. Jennie Lee Hansen Recital Hall
6 Monday, 8pm
University Symphony Orchestra
12 Sunday, 3pm
Choral Union. Tickets: $17 general admission; $10 seniors, PLU alumni, and military; $5 PLU community, students & 18 and under
15 Wednesday, 8pm
Steel Pan and Percussion Ensembles, free admission
16 Thursday, 8pm
Keyboard Students, free admission

NOVEMBER, Cont.
17 Friday, 3:40pm
Prima Trio Masterclass, free admission
17 Friday, 5:30pm
Artist Series: Prima Trio
17 Friday, 8pm
University Jazz Ensemble. Eastvold Auditorium, Karen Hille Phillips Center
18 Saturday, 3pm
Woodwind Students, free admission
18 Saturday, 4:30pm
Brass Students, free admission
19 Sunday, 3pm
University Wind Ensemble
19 Sunday, 8pm
Guitar Orchestra and Ensemble, free admission
28 Tuesday, 5pm
 Saxophone Quartets and Jazz Combos, AUC Cave, free admission
28 Tuesday, 8pm
Harp Ensemble. Jennie Lee Hansen Recital Hall, free admission

DECEMBER

A PLU CHRISTMAS, Gloria!
Tickets go on sale Wednesday, November 1
Saturday, December 2, at 8pm - Lagerquist Concert Hall
Sunday, December 3, at 3pm – Lagerquist Concert Hall
Monday, December 4, at 7:30pm - Benaroya Hall, Seattle
Friday, December 8, at 8pm - Lagerquist Concert Hall
Saturday, December 9, at 8pm - Lagerquist Concert Hall

1 Friday, 8pm
Sounds of Christmas, featuring the University Singers and University Men’s Chorus
2 Saturday, 12pm
Sølvvind Flute Ensemble, free admission
5 Tuesday, 8pm
String Kaleidoscope, free admission
6 Wednesday, 8pm
University Concert Band, free admission
7 Thursday, 8pm
Piano Ensemble, free admission
10 Sunday, 2pm
Composers Forum, free admission
10 Sunday, 4pm
Songwriters Workshop. Jennie Lee Hansen Recital Hall, free admission

JANUARY
6 Saturday, 5 and 6:30pm
Northwest High School Honor Band, free admission
20 Saturday, 4pm
Northwest Honor Jazz Band. Eastvold Auditorium, Karen Hille Phillips Center, free admission
25-27 Thursday-Saturday, 7:30pm; and 28 Sunday, 3pm
Henry Purcell’s Dido and Aeneas. Eastvold Auditorium, Karen Hille Phillips Center. Tickets: $17 general admission; $10 seniors, PLU alumni, and military; $5 PLU community, students & 18 and under
28 Sunday, 5pm
Northwest Honor Orchestra for Strings, free admission

To Order Tickets:
On Line: http://www.eventbrite.com/o/pacific-lutheran-university-823304504
On Campus: PLU Concierge Desk (253/535-7411)
At the Concert: Lobby Desk in Mary Baker Russell Music Center

CONCERTS ARE SUBJECT TO CHANGE
All ticket sales are final - no refunds

MUSIC EVENT TICKET PRICES: $10 general, $5 senior citizens (65+), military & PLU alumni, free to PLU community, students & 18 and under unless otherwise noted. CONCERTS ARE SUBJECT TO CHANGE AND SOME CONCERTS MAY BE ADDED AFTER PUBLICATION.
http://www.plu.edu/music/calendar/ (updated October 11, 2017)