

**Steel Pan &  
Percussion Ensembles**

Friday, May 3, 2019 at 8pm  
Lagerquist Concert Hall, Mary Baker Russell Music Center

Pacific Lutheran University  
School of Arts and Communication / Department of Music presents

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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

### Percussion Ensemble

- Time Mixer**.....Lynn Glassock (b. 1946)
- The Frame Problem for Percussion Trio**.....James Romig (b. 1971)
- Bach Collections for Mallet Ensemble**.....J. S. Bach (1685-1750)  
*I. Sinfonia in D Minor* arr. Albert Oliver Davis  
*II. Sinfonia in D Major*  
*III. Sinfonia in E Minor*

- Escape, Sextet for Triangles** ..... Andrew Worden  
Eric Zabala • Nate Sager • Elizabeth Larios • Jordan Bluhm  
Christopher Gettel-Gilmartin • Quinn Rasmussen • Evan Brentson

### PLU "Lutestar" Steelband

- No Woman, No Cry** .....Bob Marley (1945-1981)  
arr. B. Shores
- Baja**..... Caribbean Traditional
- Sonata ("Pathetique")**.....Ludwig van Beethoven (1770-1827)  
*II. Adagio Cantabile* arr. M. Duback
- No Time for That, For Now Baila!**.....Sebastian Hernandez (b. 1993)  
*World premiere*
- Bohemian Rhapsody**.....Freddie Mercury (1946-1991)  
arr. N. Mendoza, JP Gutierrez, and Donovan Klega

Natalie Breshears • Emily Shane • Christopher Gettel-Gilmartin • Nate Sager  
Elizabeth Larios • Jordan Bluhm • Donovan Klega • Rui-An Tseng • Kyrie West  
Francisco Aragon • Darek Solomon • Corey Solomon • Naomi Lapp  
Jacob Shaffer and Matthew Kusche, *percussion*  
Storm Tucker, *electric guitar*  
Eric Zabala, *bass guitar*

## Program Notes

*The Frame Problem*, composed in 2003, was commissioned by a consortium of percussion ensembles from Iowa State University, Susquehanna University, Truman State University, University of Akron, University of Illinois, University of Northern Iowa, University of North Florida, University of Southern Mississippi, Western Illinois University, and William Patterson University. The work's instrumentation comprises multiple "trios" – each player performs on a trio of woods, metals, or small drums, while a fourth trio of larger drums is distributed between the three parts. The work, a strict circular canon (each part is identical, merely starting from a different point on a looped continuum), also incorporates a paradigmatic "trio of trios" into its larger-scale structure. A particularly explosive and distinct section of the work occurs three times in each part (nine times, therefore, in total) functioning as a kind of "keystone." Over the span of the work, this short section is heard twice as a solo (once in the metals, once in the small drums), twice as a duet between players (woods, and small drum; woods and metals), and finally third time that concludes the work. The title refers to a primary difficulty in designing robots and computer programs with artificial intelligence. Human brains have a remarkable ability to "frame" information. In an instant, we are able to observe and organize an enormous amount of data, sorting and categorizing what is relevant and what is not. When listening to music, one of the primary hierarchical "frames" we create is that of meter. In this percussion trio, multiple distinct meters occur concurrently – in different lines, at constantly shifting dynamic levels, and in different timbral aggregations; providing human listeners with the opportunity to resolve multiple overlapping "frames" simultaneously. Robots in the audience will probably just be confused.

– James Romig

*Escape* is a fun sextet for triangles. That's right, I said it – a fun sextet for triangles. I think percussion music has the tendency of taking itself too seriously; I catch myself taking my own music too seriously sometimes. You can listen to this piece that way – for that version, see the film it was written to accompany by Mary Ellen Bute (the film is also called *Escape*, and can be found online with additional analysis of some of the symbolism it may be based on). When it's performed with the film, I hope this music honors that symbolism and supports its larger story. Performed unaccompanied, I hope *Escape* is a reminder of the fun found in playing percussion instruments in unexpected ways.

– Andrew Worden

*No Woman, No Cry* is about Bob Marley's upbringing, his stories in his hometown (Trench Town), his lyrics are both political and personal, mentioning the "government and the hypocrites which he really hated," as well as talking to a woman who is crying and telling her not to cry and to forget the past. Marley is reminding the woman of the good memories, and the fact that "everything's gonna be alright." The line of the song is "No, woman, No cry." Bob reminisces about the simple pleasures that, despite the abject poverty of Trench Town, bring back fond memories. Bob also talks about himself being a poor man, he doesn't have a car or money for a taxi or bus fare, "My feet is my only carriage, so I've got to push on through." Bass player of the Wailers, Aston "Family Man" Barrett, told NME in 2012, "The song is about the strength in the mama of course, strength in the ladies. And we love a woman with a backbone. Something like a wishbone! They have to be like a she lion! Woman strong, you know, not depending on the man. Of course the man is there to help you, then for every successful man, there is a good woman."

– Story of Song Publications

Sometimes in life, there is no other response than music itself. This particular weekend I had a hard conversation with a friend of mine. I usually like to distract myself with friends or family members when hard things happen. Well, it turns out everyone was either super busy or out of town. Instead of sitting in my room having this conversation circle in my brain, I decided to jam! That's where this piece comes from! You have the control of your emotions and there is no time to feel down when there is so much to dance about! For now **Baila** mi amigo!

– Sebastian Hernandez

## About the Director

Dr. Miho Takekawa was raised in Tokyo and currently resides in Seattle. 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 Studies at the University of Washington School of Music, where she served as the Japan Tour Coordinator and Activities Liaison from 2003 to 2010.

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 who perform music 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 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 works with Puyallup School District's youth steel pan group "Pans of Steel," is a consultant for the Washington 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](http://www.tymusicexchange.com).

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