



The Ministry of the Arts and Multiculturalism



in

PAN ON A HIGHER NOTE

Artistic Director/Conductor

Jessel Murray

Featuring Tchaikovsky Piano Concerto #1

with renowned concert pianist

Sean Sutherland

PROGRAMME



First Citizens

We put you first

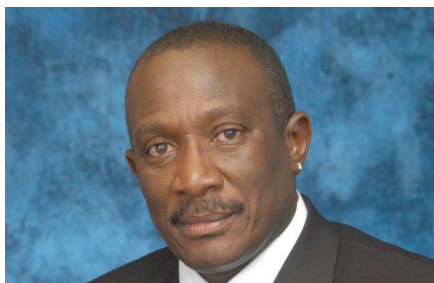
preserve

Keeping Culture Alive!



Culture is the sum of our collective experiences over time. It defines and unites us as a people. Through our support for the Arts we remain committed to nurturing our Nation's indigenous talent so that T&T's diverse culture remains intact for future generations.

62-FIRST (34778) www.firstcitizenstt.com



Foreword

The National Steel Symphony Orchestra continues to demonstrate musical excellence in the arena of steel pan development and performance and has impressed audiences both locally and internationally. It is with immense pride that I present the NSSO in its 2011 season which seeks to present the orchestra performing a varied repertoire including locally composed music and selections from Latin America. Highlights of this year's presentation are the guest performance by St. Vincent born pianist Sean Sutherland and a dance suite featuring dances by the Metamorphosis Dance Company, the Susan Mohip Dance Academy and the Cascade Festival Ballet, all accompanied by the NSSO.

This concert will showcase the artistry and versatility of the NSSO's musicians on the G Pans; in particular its accompaniment of the singing voice, other instruments and dance. Part of this programme will therefore feature singers and dancers of various styles who are some of our nation's finest artists.

The Ministry of the Arts and Multiculturalism continues to work assiduously on the development of the arts by investing in the growth of our cultural industries. Support continues to be given to artistes and cultural workers by providing performance spaces such as the National Academy for the Performing Arts, in order to raise the standard of cultural performances to greater levels of excellence. I invite you to celebrate the high quality of music played by some of our leading musicians in the NSSO.

*The Honourable Winston Peters
Minister of the Arts and Multiculturalism
June, 2011*



ACT I

Hoe-Down from Rodeo (1942)

Changing Time

Metamorphosis Dance Company

Piano Concerto No. 1 in B Flat Minor, Op. 23

I. Allegro non troppo e molto maestoso

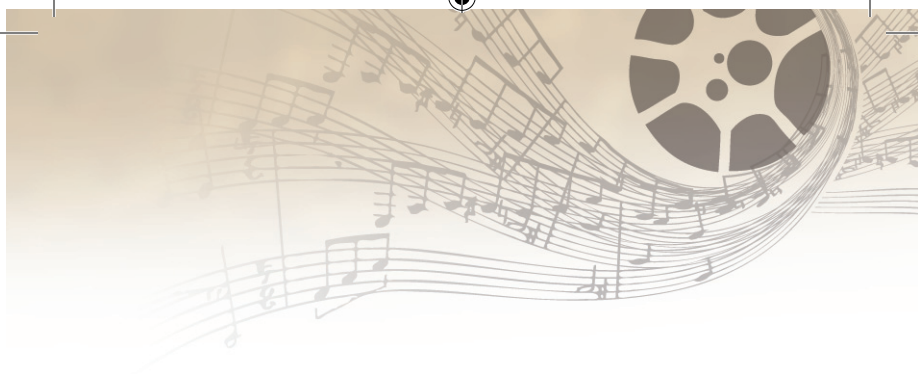
II. Andantino semplice

III. Allegro con fuoco

Sean Sutherland, piano

INTERMISSION





Aaron Copland (1900-1990)
transcribed by Jeannine Remy

Ray Holman (b. 1944)

Pytor Tchaikovsky (1840-1893)
transcribed by Jeannine Remy





ACT II

From **Les Sylphides**

Prelude, Op. 28 No. 7

Grande Valse Brillante, Op. 18

Cascade Festival Ballet

Saaj Sameelan

Utsav Ki Awaz (Festival of Voices)

Susan Mohip Dance Company (Featuring Rana Mohip)

Latin Fever

Guantanamera

Blue Bossa

Tico-Tico no Fubá

At Last!

Kizzie Ruiz, Soloist

Love's Changes Everything
from **Aspects of Love**

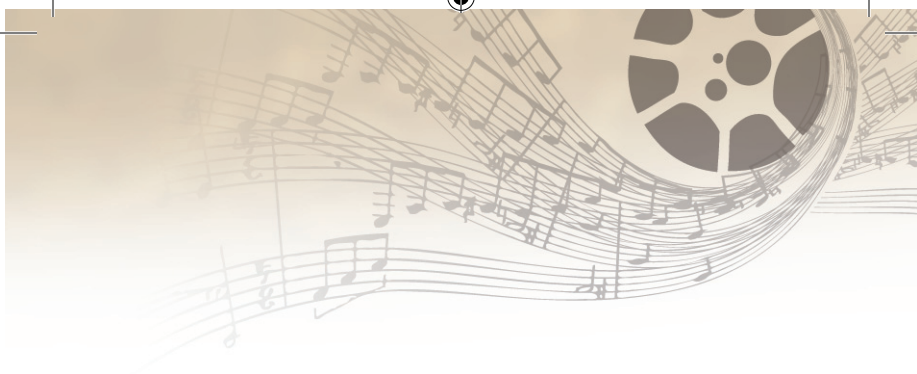
Christopher "Tambu" Herbert, soloist

The Prayer

Kizzie Ruiz & Christopher "Tambu" Herbert, duo

Trini





Frédéric Chopin (1810-1849)

Jit Samaroo (b.1950)
arr. Amrit Samaroo
Jit Samaroo

ip)



Joseíto Fernández (1908-1979)
arr. Amrit Samaroo
Kenny Dorham (1924-1972)
arr. Neil Simon
Zequinha de Abreu (1880-1935)
arr. Amrit Samaroo



Mack Gordon and Harry Warren

Andrew Lloyd Webber

David Foster and Carol Bayer Sager

Rodney “Benjai” Le Blanc
arr. Amrit Samaroo





ABOUT THE NATIONAL STEEL SYMPHONY ORCHESTRA

The National Steel Symphony Orchestra (NSSO) was formed in December 2007 and is administered by the Ministry of the Arts and Multiculturalism.

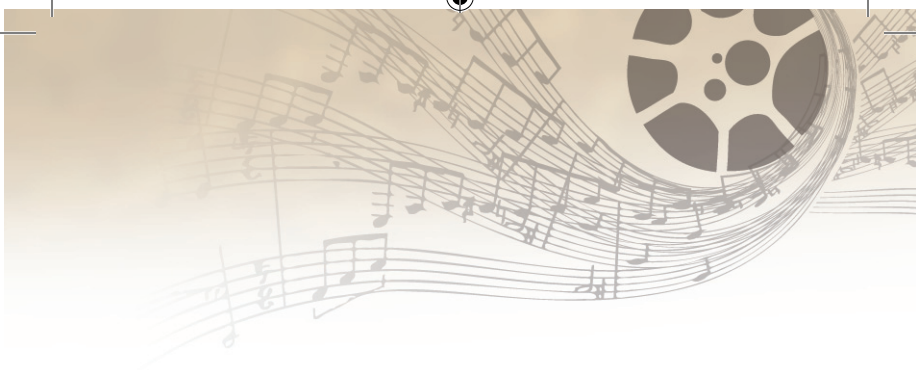
The ensemble is composed of auditioned players, many of whom are University trained and who represent the best combination of technique and literacy among steelband players in Trinidad and Tobago. Jessel Murray, the Head of the Music Unit at the University of the West Indies, St. Augustine campus, is the Artistic Director and Principal Conductor of the ensemble.

This Ensemble utilises the Genesis Pans ("G" pans) which were developed at the University of the West Indies, St. Augustine by a team of researchers led by national award winner Professor Brian Copeland, Dean of the Faculty of Engineering.

The Orchestra's national concert credits include its debut performances in 2008 at Queen's Hall, Naparima Bowl and the Van Guard Hotel, Tobago. Other notable concert performances have followed including: the "Genesis in Steel" concerts as part of the NAPA Fest series in 2010; nationally televised concerts at Daaga Auditorium, University of the West Indies, St. Augustine and at the Phase II, Skiffle Bunch and Neal and Massy All Star panyards.

Other performance credits have included performances at the Fifth Summit of the Americas and the Commonwealth Heads of Government meeting (CHOGM) at the Hyatt Regency (2009); command performances for his Excellency, President Richards at President's House for the visit of King Juan Carlos of Spain, and a performance for His Royal Highness, Prince Charles at the University of the West Indies. The Orchestra performed at the opening of the Hyatt Regency in 2008, at the opening ceremonies of the National Academy of the Performing Arts (NAPA) in 2009; as the opening guest ensemble for the 2010 Panorama Finals at the Grandstand of the Queen's Park Savannah; and at the official naming of the Lord Kitchener Auditorium at NAPA in 2011.



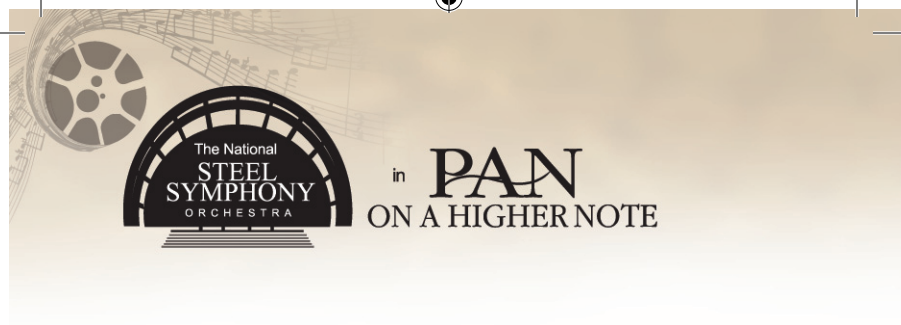


International appearances have included a marquee performance at Carifesta X in Guyana in 2008 where the Orchestra received a prolonged standing ovation for their concert which included wide ranging repertoire. The Guyana Chronicle wrote that “the orchestra made full use of its penchant for moving from muted passages to thundering big moments, very effectively indeed.” In 2010, the NSSO journeyed to Costa Rica to perform as part of the Credomatic XX International Music Festival, where they presented four concerts and received standing ovations at each venue. A fifth concert was presented at the Trinidad and Tobago Embassy in San José on the occasion of the Independence celebrations of both Trinidad and Tobago and Costa Rica under the patronage of her Excellency Sandra Honoré, the Trinidad and Tobago Ambassador to Costa Rica.

Members of the Orchestra have performed on two occasions with the National Sinfonia Orchestra in works specially commissioned for symphonic orchestra with the inclusion of steelpans including the world premiere of Gary Gibson’s *Caprice*, Gibson’s setting of Kitchener’s *Rainorama* and Gibson’s orchestration of Jit Samaroo’s iconic arrangement of *Pan in A Minor*.

The National Steel Symphony Orchestra may be heard on CD on *The National Steel Symphony Orchestra of Trinidad and Tobago* (2008) and *National Sinfonia Orchestra in Concert at Queen’s Hall* (2009).





THE NATIONAL STEEL SYMPHONY ORCHESTRA

Jessel Murray, Artistic Director/Conductor

Neal Devonish, Orchestra Liaison

Kareem Brown, Captain

Amrit Samaroo, Staff Music Arranger

Akua Leith, Assistant to the Conductor



G-Sopranos

Kygel Benjamin
Kareem Brown*
Avis Bruce
Melissa Carrington*
Khion De Las
Kurt Edwards
Carlan Harewood
Kegan Kellar
Akua Leith
Mark Quamina
Ronnie Ross
Neil Simon*
Sule Sampson*

G-Seconds

Quielle Bosland
Marina Marfan
Adrian O'Brady
Arthur Peters
Jamila Romany
Denise Rose*

G-3 Mids

Marcus Ash
Laurel Broomes-
Rogers*
Andrew Charles
Kell-Ann Dickson-
Weekes
Marcella Marfan
Kayle Noel

G-6 Basses

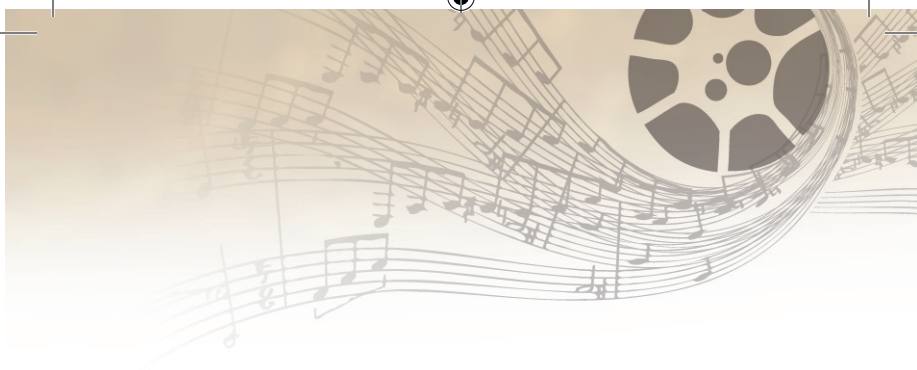
Jamaal Belgrave*
Aaron Bonnett
Nigel Diaz
Jerrod Lett
Richard Ryan
Amrit Samaroo

Percussion

Mikhel Carter
Jason Lewis

* NSSO Officers





PROGRAMME NOTES

People are fond of saying that “G-d is a Trini”, steelpan players will tell you that while local composers like Ray Holman and Jit Samaroo were ‘born’ to compose for pan, those pan players who have expanded their horizons, will also swear that if Pyotr Tchaikovsky had been born in Trinidad, he would have composed for the instrument. Certainly, some of his best known works such as the 1812 Overture (adapted by Casabalanca); the Finale from his Serenade (adapted by the UWI Festival Steel Ensemble); and Overture from Romeo and Juliet (adapted by Sagior Exodus) have assisted each group to win World Steelband Championships in 1982, 2003 and 2007, respectively. Certainly, other steel groups, when faced with the challenge of adapting classical works, have turned to Tchaikovsky’s treasure trove of memorable melodies and easily understood forms of Romanticism. The National Steel Symphony Orchestra (NSSO) is no different and has performed works from him as well including the famous ‘Marche Slave’.

The adaptation of the Piano Concerto #1 in B Flat Minor, with its well known opening motif, provided special challenges. The work was originally created over the course of five months in late 1874 and originally used fully symphonic orchestra with timpani as the only percussion. There are many virtuosic passages for the orchestral sections which Dr. Jeannine Remy has lovingly transcribed. Certainly, some of the lower string passages, are not readily idiomatic for the lower reaches of this orchestra due to the geography of the lower steel instruments, however, all of the transcription is authentic and will be played.

The concerto (work for solo instrument with orchestra) is in three movements: I. Allegro non troppo e molto maestoso (not too fast but very majestic); II. Andantino Semplice (in a simple style at a walking pace); III. Allegro con fuoco (fast in a fiery style). Tchaikovsky’s commences the first movement in grand style in triple metre with one of his most memorable and sweeping melodies





PROGRAMME NOTES

played by the orchestra and by the piano soloist. However, he soon changes to duple metre and then proceeds to develop other melodies throughout this first movement. Yet, he manages to keep the interest of the listener through the interplay of soloist and orchestra in a series of rising sequential figures.

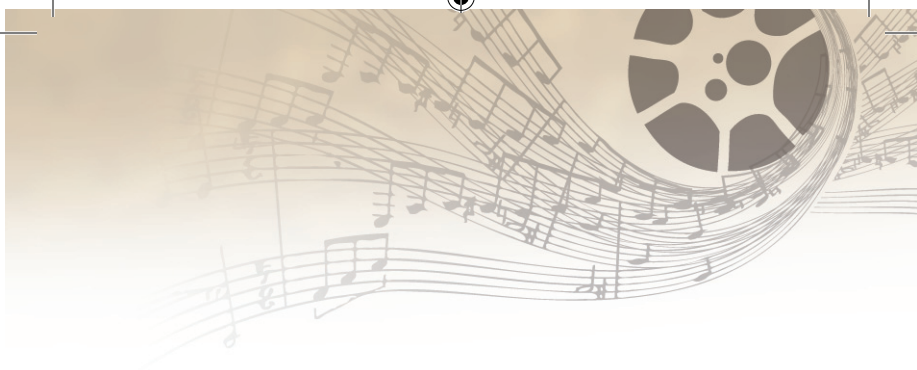
The second movement starts with another of the composer's memorable plaintive melodies in a slower tempo. This tempo will soon be supplanted by a faster, more rustic melody and then will return to the original plaintive tone. The third and final movement makes no pretence at subtlety- it announces itself with a brashness that is only interrupted (twice) by yet another lyrical melody before making its way to a grand climax in a major key.

PAN ON A HIGHER NOTE

Dance is a unifying feature that holds the rest of this programme together. The Artistic Director had conceived of this programme (in part) as an homage to dance, hence the selection of Hoe Down from Copland's iconic ballet Rodeo as the opening work. This work, composed in 1942 and originally choreographed by Agnes De Mille, is based on an American Fiddler tune "Bonaparte's Retreat". While this work is not choreographed in this concert, it serves as the clarion call for all of the other dance vignettes.

Changing Time choreographed by Nancy Herrera for the Metamorphis Dance Company is an impressionistic, but wholly personal work by Ray Holman – one of the leading composers of music for steelpans in Trinidad and Tobago. This work is characterised by





a departure from the 'verse and chorus' forms of many of the persons working for that instrument and this work is in rondo form, with a repeated theme interspersed with changing metres and a rich harmonic language.

The two excerpts from *Les Sylphides* are orchestrations of original piano works from Chopin. The Prelude is a miniature that is in direct contrast to the *Grande Valse Brillante*, which was the first of his composed waltzes to be published. It was Stravinsky who first orchestrated the work for traditional orchestra to accompany the ballet *Les Sylphides*, in Trinidad, it is Dr. Jeannine Remy, who has orchestrated the work for the NSSO to accompany the Cascade Ballet.

The final dance excerpt is the clichéd 'east meets west'. Jit Samaroo, one of Trinidad and Tobago's other fine composers wrote his *Saaj Sameelan* for an Indian Orchestra Festival and it has been transcribed for the NSSO by his son Amrit. This work, in tandem with his iconic *Ustav Ki Awaz* (Festival of Voices) found favour with the choreography of Susan Mohip, who fell in love with drama of the first work and the utter rhythmic freedom of the second- the hallmark of Samaroo's work.

The gutsiness of the dance finds its summary expression in the 2011 Soca anthem *Trini*. Rodney "Benjai" Le Blanc's lyric is suggestive of dance and a representation of what is finest within our national consciousness :

Dem say a mad and bad
Ah telling you
Where ah from
Ah from Trinidad and Tobago

I zah Trini
Ah Trini
I zah Trini
Ah Trini
.....
An they like Trini woman
Wok Wok Wok Wok Wok Wok Wok Wok

And we make good company
And we make good company
And we make good company...

Jessel Murray





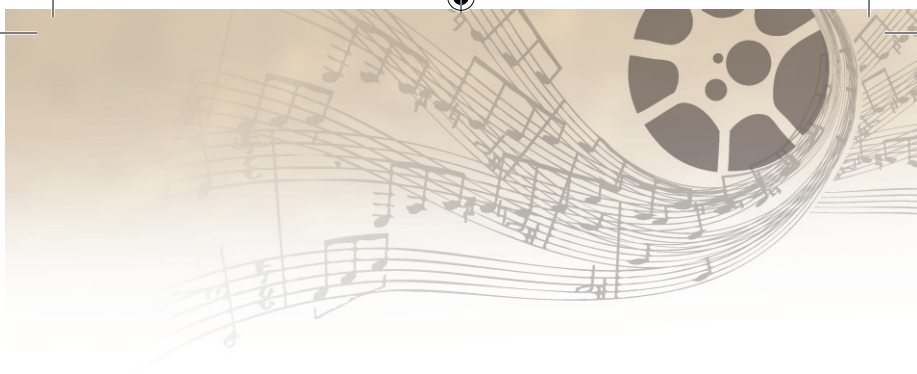
ABOUT THE ARTISTIC DIRECTOR/ CONDUCTOR

Jessel Murray is the Artistic Director of the National Steel Symphony Orchestra. He also directs the UWI Arts Chorale, and co-directs the UWI STEel with Nervin Saunders. Under his direction these groups have all performed nationally and internationally and have gained many awards for their performances. The UWI STEel (then the UWI Festival Steel Ensemble) gained first place in the small ensemble category of the World Steelband Festival in 2003 and the UWI Arts Chorale has been awarded 14 Cacique awards over the last five years including awards for Best Production in 2007 (Oliver!). Mr. Murray himself was awarded a Cacique for Best Music Director in 2006 for Fiddler on the Roof.

Mr. Murray graduated from Temple University (Philadelphia) with an undergraduate degree in music education (piano and voice) summa cum laude where he was a President's Scholar. He also completed his Master's degree there in conducting with advanced studies in piano accompanying and then furthered his choral/orchestral conducting with Bach specialist Helmut Rilling at the Oregon Bach Festival in Oregon, USA and with Harold Faberman at the Conductors' Institute at the Hartt School of Music in Hartford, Connecticut. Mr. Murray is a Lecturer in Choral and Vocal Music at the Department of Creative and Festival Arts, U.W.I., and also is the Head of the Music Unit.

His leadership with the NSSO has been wide-ranging and have included full concerts and other types of appearances in Queen's Hall, Naparima Bowl, the National Academy for the Performing Arts, Daaga Auditorium (UWI), the Hyatt Regency, and the Vanguard Hotel (Tobago). Additional performances have included performances at some of leading panyards and he has led the NSSO in workshops and concerts at many schools throughout Trinidad. He also lead the NSSO on two international tours to Guyana (2008)





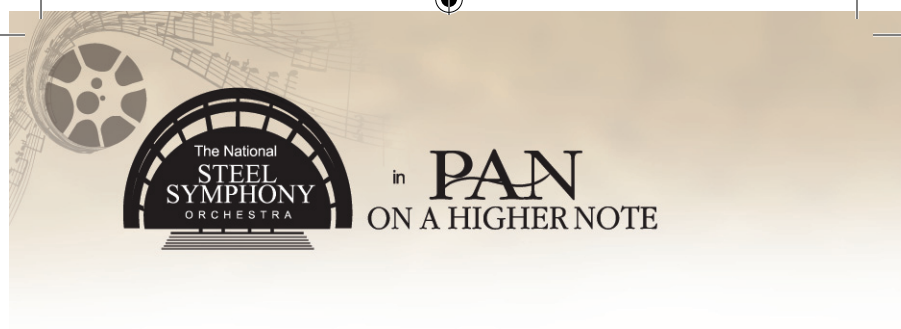
and Costa Rica (2010) where the NSSO performed at the Credomatic XX International Music Festival and at the Trinidad and Tobago Consulate in San José.

Mr. Murray has lead the UWI Art Chorale and SSteel in concerts throughout Trinidad and Tobago and internationally, presenting works familiar and unfamiliar, including the first complete national performances of Bernstein's Chichester Psalms and Britten's A Ceremony of Carols. Tours with the University groups have included trips to the United States (2004, 2008 and 2010); and to Martinique (2005). World Premiere Performances have included Hugh Sam's Rhapsody on Trinidad Folk Tunes with concert pianist Ray Luck and the UWI Festival Steel Ensemble (2005); Gibson's Caprice and Gibson's arrangement of Rainorama – with the NSSO and the National Sinfonia Orchestra (2009); and Only When Eternity Nears with Liam Teague and the National Sinfonia Orchestra (2010).

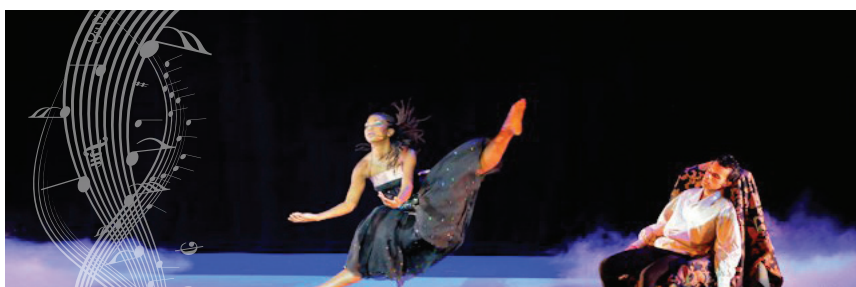
Mr. Murray professes a deep interest in Music Theatre and has been the Music Director for twenty-one productions in the USA, Japan and Trinidad, including six productions for Must Come See Productions (MCS). He is both the Chairman and Music Director of MCS. At the end of June, he will conduct multiple performances of the MCS production "Peter Pan" in Queen's Hall.

He has previously served on the faculties of Smith College and Amherst Regional High School (USA), where he was awarded the Robert Frost Chair for two consecutive Years; and the University of the Southern Caribbean. In 2000 he was awarded the Massachusetts Arts Educator of the Year.





ABOUT THE GUEST ARTISTES



Metamorphosis Dance Company

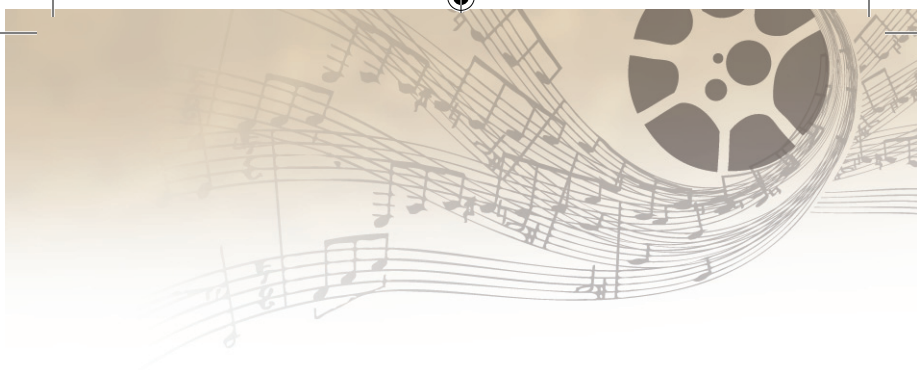
Metamorphosis Dance Company is the dance company of the Caribbean School of Dancing. It was formed in November 1994 by Nancy Herrera, Carol Yip Choy and Christel De Souza, who were interested in establishing a professional dance company at the School. The company currently comprises of twenty three dancers proficient in classical ballet, modern dance, Afro-Caribbean folk dance, Jazz and Tap.

Metamorphosis has an annual season for the past 16 years and has toured internationally to Grenada, India, as part of a national cultural delegation and twice to the UK performing in several cities including London, Bristol, Tewkesbury, Swindon, Manchester, Gloucester, Reading and Liverpool.

The company has worked and continues to work in close collaboration with various local and international artists, the late Beryl Mc Burnie, Trinidad and Tobago's "Grande Dame" of Dance, The Martha Graham Dance company, American choreographers Reggie Wilson and Nicole Wesley, prominent Caribbean choreographer Noble Douglas, former Martha Graham soloist Peter London, former Alvin Ailey dancer, André Largen, the Lydian Singers, master drummer Everaldo "Redman" Watson, leading Caribbean director Tony Hall, producers and designers like impresario the late Aubrey Adams, Peter Minshall, the late Carlisle Chang, Robert Las Heras and Simone Phillips.

Metamorphosis continues to build its repertoire around contemporary works, many of which have relevance in a Caribbean context.





Sean Sutherland was born in St. Vincent where he began his musical studies with Lois Williams. After progressing through the graded examinations of the Associated Board of the Royal Schools of Music (ABRSM), Sean was offered a scholarship to study in England after gaining a high distinction at the Grade 8 Piano practical exam at the age of 15. Sean, however, did not take up the scholarship (under strong parental advisement not having yet set O'levels) but, instead, eventually pursued majors in Music and Electrical Engineering and Computer Science at the Massachusetts Institute of Technology. Mr. Sutherland further pursued private studies, at the Mannes School of Music, and he has taken participated in numerous masterclasses with many world renowned pianists and teachers.

Sean has performed as a soloist and in collaborations across the Caribbean and in North America.



Sean Sutherland

He has twice performed in Trinidad with the National Sinfonia Orchestra including the superbly received Grieg Piano Concerto at Queen's Hall in 2009. That performance is now commercially available in Trinidad from Sanch Electronix. Sean recently moved to Montreal, Canada, after spending almost three years here in Trinidad lecturing in the Department of Electrical and Computer Engineering at the St. Augustine campus of the University of the West Indies.





ABOUT THE GUEST ARTISTES

CONTINUED



The Cascade Festival Ballet

The Cascade Festival Ballet consists of senior students of Bentley Potter School of Dance, together with guest dancers. The Company was founded in 1996 with the aim of giving local, talented dancers the opportunity to experience the working routine of a professional company, and to inspire in them the dedication and single-minded approach necessary for such a venture. The Cascade Festival Ballet brings to local audiences traditional classical ballet, as well as varying styles of dance based on the classical technique.

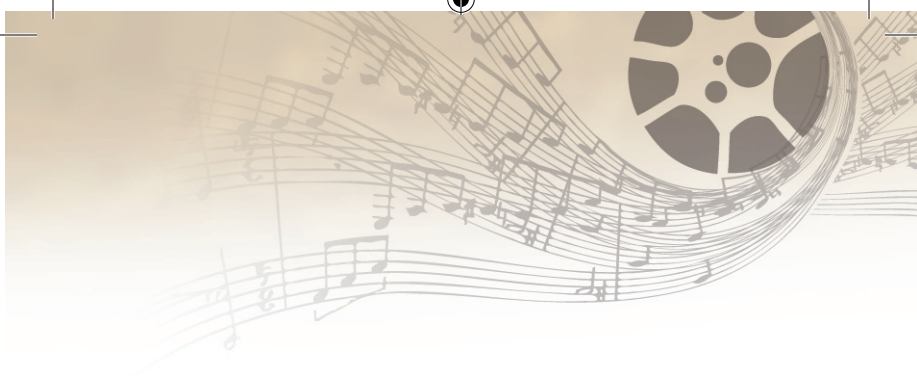
Their dancers have taken part in several well known classical story ballets at Queen's Hall, including The Nutcracker, Coppelia, The Sleeping Beauty, Don Quixote, Giselle and several excerpts from Les Sylphides and Swan Lake.



Susan Mohip Dance Company

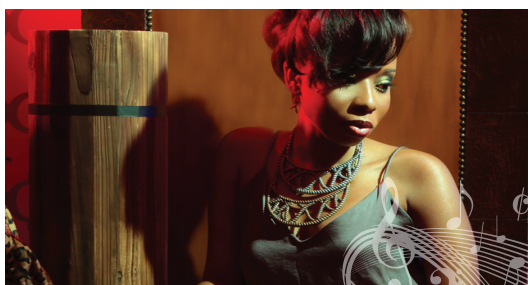
Susan Mohip began her career in dance at the tender age of three. At the age of six, her unusual dancing techniques won her a place in the finals of an adult talent competition. She then went





on to become the youngest person to establish a school of dance in Trinidad and Tobago. She is the cofounder of 'The Sangeet Mahavidayala Dance Company'. A woman of many talents, Susan went on to launch a successful career as a vocalist in 2002.

'Baby Susan' as she is fondly called, has become a name synonymous with dance both in Trinidad and Tobago as well as the wider Caribbean. She has trained extensively in India, Canada, New York, Suriname and Guyana and has participated in many compositions choreographed by her guru Pundit Birju Maharaj. Susan is the current director of her dance company, re-establishing herself as one of our nation's leading dance pioneers and contributing immeasurably to dance in Trinidad and Tobago.



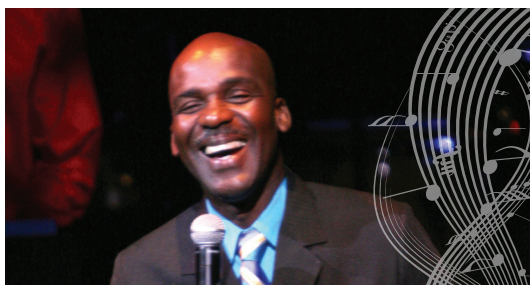
Kizzie Ruiz

Kizzie Ruiz has had a relatively long and distinguished career having copped the Junior Calypso Monarch Title in 1996 and 1997. Having successfully transitioned from the ranks of Junior Calypso Competitions, she is now considered one of the most compelling and breathtaking exponents of the calypso art form. In 2010, she became the National Calypso Queen and placed fourth in the National Calypso Monarch, as well as, the Social Commentary category winner, singing the timely "Aide Haiti." Other musical achievements include National Gospel Song Festival 2nd place winner 1995 and 1996, Regional Calypso Monarch 2007 and 2008 and Winner of several Regional Monarchs -Arima, Arouca, Tunapuna and Couva. Guided by the philosophy 'Life is 10% of what





happen to me and 90% how I respond to it, Kizzie believes that mediocrity is a thing of the past. The holder of a B.A in History and Communication Studies, she has made her mark in the field of Communications and Media having functioned as a Communication Specialist for the past 4 years. Known for her diversity, flexibility, vibrant and charismatic sprit, it was no surprise that she too would have also conquered the media, having worked as a radio and television presenter for the Caribben New Media Group, better known as CNMG. To say she is one for the future is a gross understatement. Her future is here and now.

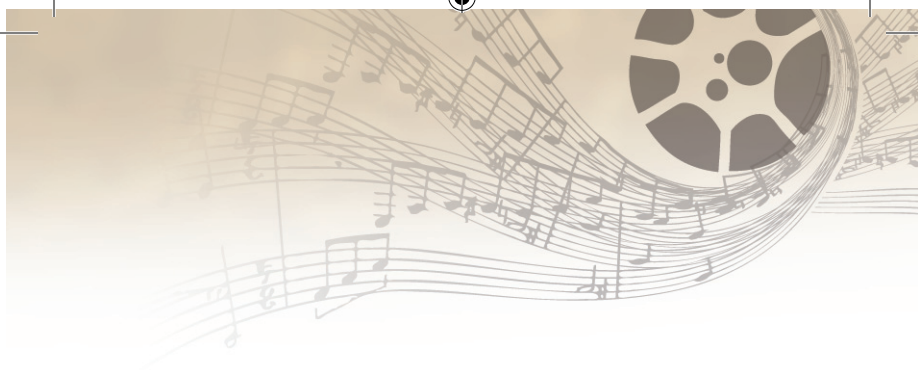


Christopher 'Tambu' Herbert

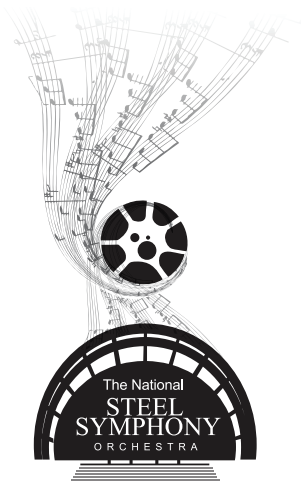
Christopher 'Tambu' Herbert has always had a passion for music. His creative energies led him to pursue studies in music and he achieved a Bachelors Degree in Music at the Berklee College of Music in Boston Massachusetts. He used his natural abilities and finely tuned skills to develop the Trinidad and Tobago Police Choir of which he was the choral and musical director from 1997 to 2001. He has taught and lectured at several renowned institutions, produced four musical albums, was the lead trombonist in the Clive Zanda Calypso Jazz Ensemble and the lead vocalist in the Charlie's Roots Orchestra.

Christopher's colourful career was influenced by many prominent local and international recording artistes. He was particularly inspired by the genius of the Mighty Sparrow, Lord Kitchener and the Mighty Shadow. As a versatile artiste, Christopher's skills are always in demand in Trinidad and Tobago and throughout his travels





he has always prioritised the advancement of local artforms; primarily calypso and the steelpan. He has become involved with the steelband movement as a vocal soloist for one of the world's renowned steel orchestras, The Catelli Trinidad All Stars, performing at their annual concert in Trinidad and Tobago and international tours. After more than two decades in the field of creative entertainment, Christopher has evolved into a multifarious talent with a repertoire that reflects the multi-cultural heritage of Trinidad and Tobago.



in

PAN
ON A HIGHER NOTE

Production Team

Kristofer Alfred
Marlon De Bique
Neal Devonish
Karisa Grant
Rae Ann Harper-Walters
Yohance Lamy
Maria Ledger
Emelda Lynch-Griffith
Keenan Munro
Michael Murray
Russell Rainford
Elize Rostant
Marisa Sansavour
Jentony Scott
Avery Seaton
Akilah Sullivan
Peter Telfer





The Ministry

Background

The Ministry of the Arts and Multiculturalism was created in May 2010 through an amalgam of the former Culture Division, the National Museum and Art Gallery, the National Archives and staff from the Head Office of the former Ministry of Information and the Ministry of Community Development, Culture and Gender Affairs.

Mandate

The Ministry is tasked with some key roles which include the following:

- Provision of critical support to the cultural sector
- Preservation of the national heritage
- Strengthening of our individual and collective identity as we build nationhood
- Serving the library and information needs of Trinidad and Tobago
- Ensuring the administration and care of all public records

Pillars

Its core activities fall under several pillars of the government's framework for sustainable development. They are as follows:

- Pillar 1 People centered development
- Pillar 4 Information and communication technology
- Pillar 5 A more diversified knowledge intensive economy
- Pillar 6 Good governance
- Pillar 7 Foreign policy

Agencies

The Ministry is responsible for the following Agencies:

- National Museum and Art Gallery
- National Library and Information Systems Authority (NALIS)
- National Archives of Trinidad and Tobago
- National Carnival Commission of Trinidad and Tobago (NCC)
- National Academies for the Performing Arts
- National Theatre Arts Company
- Naparima Bowl
- National Trust
- Queen's Hall
- Trinidad and Tobago National Steel Symphony Orchestra





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The Ministry of the Arts and Multiculturalism



in
PAN
ON A HIGHER NOTE



Radio Competition Prize

Wack 90.1fm Radio Trinidad

- Weekend Accommodation for two lucky persons in Barbados

Compliments of Hilton Barbados

- Caribbean Airlines will fly the winners to Barbados
- Tour for two persons at the Barbados Concorde Experience
- One rented car courtesy Rent-a-Car

thanks to the following:



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Door prize

to be drawn on Sunday 5th June

Weekend for two to the
Sunbay Hotel in Barbados
www.sunbaybarbados.com

