



2012 PROGRAMME



*Steelpan – Uniting The Sounds
Of The World*

Programme

SteelFesTT – Gala Opening and Reception
Thursday May 3rd 2012
Lord Kitchener Auditorium
National Academy for the Performing Arts (NAPA)
Port of Spain

- 6:00 pm** *Arrival of the Honourable Prime Minister of the Republic of Trinidad and Tobago, the Honourable Kamla Persad-Bissessar*
- National Anthem** *Pan solo by Ms. Shivana Ragoonanan*
- Welcome** *President, Pan Trinbago, Mr. Keith Diaz*
- Sponsor's Remarks** *Chairman, The National Gas Company of Trinidad and Tobago Limited (NGC), Mr. Larry Howai*
- Opening Remarks** *Minister of Planning and the Economy,
Senator, Dr. the Honourable Bhoendradatt Tewarie
Minister of the Arts and Multiculturalism,
the Honourable Mr. Winston Peters*
- Special Message** *The Secretary-General of the United Nations,
His Excellency, Mr. Ban Ki-moon*
- Musical Interlude** *"High Mass" – St. Margaret's Boys Steel Orchestra.
Composer – David Rudder. Arranger – Shenelle Abraham.*
- Feature Address** *Prime Minister of the Republic of Trinidad and Tobago,
the Honourable Mrs. Kamla Persad-Bissessar*
- Musical Interlude** *"Drum in its Glory" – Blackman's Private School,
Trintofusion Drummers
"Pan Rising" – Golden Hands Steel Orchestra. Composed by
Composer – Len "Boogsie" Sharpe. Arranger – Vanessa Headley.
Conductor – Franka Hills-Headley
Fusion – "FIFA Medley" – St. Margaret's Boys Steel Orchestra
and Blackman's Private School, Trintofusion Drummers.
Arranger – Shenelle Abraham.*
- Closing Remarks** *Chairman, SteelFesTT Committee, Mrs. Maureen Manchouck*
- FINALE** *Fusion – "Flag Woman". Golden Hands Steel Orchestra.
Composer – Lord Kitchener. Conductor – Ms. Franka Hills-Headley.
Conductor – Ms. Franka Hills-Headley*

RECEPTION

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PAT BISHOP

Keeper of the Flame

Born and raised in Woodbrook, Trinidad and Tobago, Pat Bishop, T.C., was one of our greatest scholars and iconic personalities. A National Scholarship winner from the Bishop Anstey High School in Port of Spain, she studied Painting and the History of Art at King's College, University of Durham, UK. Upon the completion of her undergraduate degree, she returned to Trinidad where she taught Art at Bishop's. She returned to scholarship by attending the University of The West Indies, Mona Campus, where she was awarded the Master of Arts (MA) in West Indian History. She lectured History at both the UWI and at the Jamaican School of Art.

Throughout the years Pat was a creative/art director as well as an advertising executive, painter, musician, historian, media commentator, pan adjudicator, choreographer, fashion designer, and a renowned ethnomusicologist. In recognition of her service to Trinidad and Tobago she was conferred the nation's highest award, the Trinity Cross in 1994 for her contribution in the fields of Art and Community Service. In the same year Pat also was conferred with the Hon. D.Litt. (UWI).

Her wide experience, love and interest in the steelband movement lead to her directing the WITCO Desperadoes Steel Orchestra on an eight major city USA tour, including major concerts at Carnegie Music Hall, Brooklyn Academy of Music and the Philadelphia Academy of Music.

She was the first to conduct a combined steelband and symphony orchestra, this being Desperadoes and the New York Pops Symphony in the mid-1980's. Pat also arranged music for Fonclaire, Birdsong, Skiffle Bunch and Desperadoes Steel Orchestra, among other groups. She conducted Trinidad All Stars, Phase II, Renegades and other steelbands. She also directed music for the Morne Diablo Folk Performing Company and Daisy Voisin's La Divina Pastora Parang Group.

It was as the Musical Director of the Lydian Singers that Pat collaborated with the National Gas Company of Trinidad and Tobago (NGC) in a relationship that would last for some 20 years. NGC's sponsorship of the Lydian Singers cemented a relationship of 40 or so concerts, six operas, and numerous other cultural events. NGC is also pleased that





Pat Bishop T.C. coined the phrase “Steelpan – Uniting the Sounds of the World”

Photo by Harold Prieto

during this time it collected a number of her paintings. One piece, *the Keeper of the Flame* became somewhat of a motto for the company. Pat described the *Keeper of the Flame* as NGC’s custodian role as manager of the country’s valuable natural gas resource, ensuring it was monetised for the benefit of the country. It seems to be a fitting metaphor for the life and works of Pat Bishop, TC. “The painting would be worth making,” she said, “if it could remind us that being a ‘keeper of the flame’ is a considerable national responsibility.”

At a personal level, Pat’s philosophy was deeply secured in Christianity. She voiced

themes like the universality of man and his intimate relationship with the creator through her work. She lectured extensively both locally and abroad on the enlightenment of Trinidad and Tobago, many generally on steelband, Carnival and other arts.

There is not any one definition for this woman, but “Keeper of the Flame” comes close to that quintessential heat, so vital for bringing about the transformation that Pat sought for her country, and which, to her last, still burned fiercely. The phenomenal Pat Bishop passed away on Saturday 20th August, 2011 at the age of 71.



Foreword



THE PRESIDENT REPUBLIC OF TRINIDAD AND TOBAGO

Message from His Excellency Professor George Maxwell Richards T.C., C.M.T.T., Ph.D, President of the Republic of Trinidad and Tobago, on the Occasion of SteelFesTT, from 4th to 12th May, 2012.

When, in 1905, a U.S. patent was issued to Elizabeth Jane Cochran Seaman, the American investigative journalist, better known by her pen name “Nellie Bly”, the character in a popular song of the time, she could not have known that Trinidad and Tobago would capitalise on her containers for black gold and produce musical sounds that would astound the world.

As President of Iron Clad Manufacturing Company, Nellie Bly solved the problem encountered in transporting oil in wooden and even steel barrels introduced by Standard Oil Company, by producing her leak-proof metal barrel.

Many years later and far removed from the efforts of Nellie Bly, the innovative people of Trinidad and Tobago invented the ways of making music out of discarded oil drums. The path of the pioneers was not an easy one. Privilege was not a word known to them, but, because they had vision and understood far beyond the intellectual achievements of many, they persevered.

As we celebrate our 50th Anniversary of Independence, we can say that our hills are alive with the sound of music, but not only our hills. Throughout our entire nation at every social level, steelpan music is a staple. It has reached the epitome of musical excellence and is Trinidad and Tobago’s gift of music to the entire world. The pan’s musical connection with Nellie Bly, the character, is significant, as is the inventor’s perseverance.



That a country of some 5,128 square kilometres with a population of 1,226,383 persons has produced the only known musical invention of the 20th Century must not be taken lightly. Our men, women and children pannists have made connections with the rest of the world, by the power of their music. They have planted the seeds of our culture in foreign lands, have connected with the cultures of other nations and peoples and have helped to open doors for others, in the pursuit of our nation's business. Our pan family continues to experiment and to pound the notes in their continuing quest to get the best sound, even as we, as a people, continue to prune ourselves into shape to be the best that we can be.

We appreciate the seminal role that our culture and in this case our pan culture has played in the development of our nation. As Patron of SteelFest 2012, I applaud all concerned for the work that you have put into this effort and particularly your inclusion of Brazil, China, Cuba and India in this festival. By doing so, you are showing the rest of the world how connected we are. This connectivity, through the vehicle of music, will affect positively the way we relate to one another as a family of nations.

I extend very best wishes for a most successful festival.

George Maxwell Richards

George Maxwell Richards





Senator, Dr. the Honourable Bhoendradatt Tewarie
Minister of Planning and the Economy, and
Chair of the Committee appointed by Cabinet to celebrate
Trinidad and Tobago's 50th Anniversary of Independence

In my capacity both as Minister of Planning and the Economy and as the Chair of the Committee appointed by Cabinet to commemorate Trinidad and Tobago's 50th Anniversary of Independence, I warmly congratulate the organisers and sponsors of SteelFesTT 2012 for launching an initiative that is of great significance to Trinidad and Tobago, culturally and economically. I have no doubt that this is the view of many and I share this view. It is also of symbolic importance that this event is happening in 2012 and is fully included among the official activities sponsored by the Government of Trinidad and Tobago to commemorate our country's 50th year of Independence.

This multifaceted festival broadens the spotlight on our national instrument beyond the confines of the Carnival period. This is something about which the late Pat Bishop – who served with her consistent dedication on the Expert Panel on Culture and the Creative Arts which Cabinet established, and as an early advisor on SteelFesTT – was deeply passionate. Pat had given tirelessly to the cause of raising the profile of pan and the confidence of our steelpan players, and she helped to hone their musicianship as well as widen the range of music being played on the instrument. She was vocal in her lament about how “pan was dying” and felt that the time had come for a strong movement to revitalise the instrument. She saw SteelFesTT as the right vehicle for this and, therefore, wanted to be associated with it from the outset. It is important to remember her at this time, to take note of her vision and to be as creative as we can in giving life, vitality and energy to events surrounding promotion of our national instrument and its capabilities.

The SteelFesTT concerts will include visiting musicians from four countries who play many different instruments, opening a much welcomed window for pan lovers here



and abroad to enjoy new musical experimentation with our national instrument. The pan conference sets a fresh agenda for dialogue and research, to ensure the continued evolution of the instrument. The parade of floats to come later this year will add another dimension to cultural life in Trinidad and Tobago and provide a fillip for artists and artisans to apply and enhance their creativity, design skills and innovative capacity in a new arena.

Our people have created pan and given a musical instrument to the world. But pan must also be open to musical influence from the rest of the world and in this interconnected environment it must also be in tune with what is happening musically around the globe. Creativity, experimentation, innovation and collaboration must continue to drive what pan can become in the world.

SteelFesTT is therefore a timely new force for the preservation of a unique and precious part of Trinidad and Tobago's cultural heritage. It will refocus the global pan fraternity's attention to Trinidad and Tobago as the true home of pan and this is very important. The home of pan in the world is Trinidad and Tobago. SteelFesTT also creates a platform for the promotion of pan as a musical instrument in new international markets. The penetration of new markets for pan as an instrument is an important consideration for our nation, particularly at this juncture in Trinidad and Tobago's history, when economic diversification is an imperative and creative industries are showing growth potential worldwide. Creative industries offer real opportunity to Trinidad and Tobago and pan can be, in its many dimensions, one of our catalysts for growth. I am trusting that practitioners, organisers and entrepreneurs will begin to discern opportunities and that this festival will build the momentum needed to invigorate and energise the national steelpan industry and its key stakeholders.

My sincere thanks to the SteelFesTT organising committee and secretariat for successfully bringing this complex event to fruition. I appreciate the dedication, commitment and intensity of effort. To all who have played a role in the staging of this festival, and all who have come to enjoy the fruits of such efforts, I sincerely hope for a truly wonderful time re-appreciating the gift of pan that Trinidad and Tobago, through individual talent, abundant creativity and community love, has given to the world.





The Honourable Winston Peters
Minister, Arts and Multiculturalism

As Minister with line responsibility for Pan Trinbago, I was introduced to the SteelFesTT concept in 2011 by its enthusiastic planning committee. The power and timeliness of their proposal to place a dedicated spotlight on the steelpan in ways that expand our understanding, appreciation for its versatility and potential to spur economic activity were undeniable. What was less evident however was whether the committee had the capacity to implement a project of this complexity and scale. Realising the value of their ideas, I challenged the committee to move beyond the traditional model of state sponsorship for cultural festivals and events, and encouraged them to be more entrepreneurial in their thinking about how SteelFesTT could become a reality. This strategy, I felt, was of vital importance, given their stated goal of using the festival to promote greater self-sufficiency in pan.

Today, I am heartened to see that the planning committee has more than risen to the initial challenge. That SteelFesTT has been able to attract a corporate sponsor of the calibre of the National Gas Company speaks volumes in their favour. This partnership not only validates the merits of the concept, but also demonstrates the steadfast dedication with which the planning committee has pursued its goal of making this festival the global focal point for pan.

I believe that SteelFesTT provides a powerful reminder of why this instrument, born over 75 years ago in the humblest of circumstances, with little official support for its



sustenance and growth, has been able to move from strength to strength. The pan's seemingly limitless capacity for re-invention, adaptation, evolution and seduction, combined with its power to effortlessly attract and build communities of supporters of all nationalities and creeds, has inspired its survival and spawned its continuous development.

Wherever you are in the world today, the sound of steelpan music immediately evokes the Caribbean, and is comparable in this regard, to reggae only. Having given this gift of music to the world, what SteelFesTT now seeks to achieve is to transform Trinidad and Tobago into a steelpan Mecca which will bring to our shores every year, all those who love, play, manufacture, promote, study, innovate and celebrate the steelpan.

Therefore, the Ministry of the Arts and Multiculturalism stands squarely behind the efforts of the SteelFesTT planning committee. We anticipate that this initiative will raise the bar on the steelpan's ability to support economic diversification and enrich the lives of our people. We commend all those who have laboured long and hard to bring us to this significant step on a new and exciting pathway for steelpan development.



Remarks



Maureen Manchouck
Chairman, SteelFesTT Planning Committee

Every citizen of this country knows, and will say with considerable pride, that Trinidad and Tobago is the birthplace of pan. But as we go further afield, even in the many countries where pan is played, that knowledge begins to blur. Even locally, many of us now take for granted the incredible history of pan and the humble, ingenious pioneers who created this extremely unique and precious part of our heritage.

When the SteelFesTT committee was formed, we were determined that the festival was not just going to be a great musical event but the beginning of a movement to ensure that, across the international community generally (and not only among pan aficionados) Trinidad and Tobago will be forever renowned as the home of pan. Most of the world knows that Mozart was from Austria because Austria never lets us forget it. We want the world to know that they have to come here if they really want to know about pan, even as they take the instrument back to their own countries and play, experiment with and master it, as many have done over the last 50 to 60 years. Trinidad and Tobago must be the recognised global hub for pan, and we must continue to produce leaders who will drive the artistic, technical and technological innovation of our national instrument.

The importance of this cannot be undervalued in terms of our own national identity and the preservation of our indigenous culture, at a time when globalisation is leveling playing fields and, in that process, creating both opportunities and threats to cultural



diversity. We can either develop and exploit what is special about us, to sell it to the global community, or we can let it wither on the vine and watch others take possession of it.

Consequently, when the SteelFesTT organising committee began to hit roadblocks of all kinds, we knew that too much was at stake to allow the idea to die in the egg. That was never going to happen under our watch! We postponed to this year, to give us more time to gain the support we needed. We never gave up hope and continued to plan for May 2012 until, at the last moment, the tremendous financial backing of the National Gas Company of Trinidad and Tobago came in. We are indebted to Chairman Larry Howai and the NGC Board for signing on as our main partner, and we thank the NGC crew who worked alongside us to successfully launch SteelFesTT.

We are very grateful to the Government of Trinidad and Tobago through the Hon. Minister of Planning and the Economy, Dr Bhoendradatt Tewarie, the Chair of the Creative Industries Committee for including SteelFesTT on the slate of official activities celebrating Trinidad and Tobago's 50th Independence Anniversary. We are also grateful for the assistance given by the Ministry of Arts and Multiculturalism.

So SteelFesTT has set sail, with the many lovers of pan, both here and abroad, who know the value of our beloved instrument, not just to our country's history and development but to world cultural heritage. We look forward to many more joining us on this important journey to restore and build on the tremendous legacy of the steelpan.



Remarks



Keith Diaz
President, Pan Trinbago

SteelFesTT is truly an exciting and groundbreaking initiative for the national steelpan movement, and Pan Trinbago, the recognised agency responsible for promoting the instrument worldwide, fully embraced the idea when it was presented to us two years ago. The festival is a new platform on which to raise the banner internationally of our remarkable national instrument, and it gives traction to Pan Trinbago's mission to serve as the world governing body for pan.

We commissioned a team of business executives to manage SteelFesTT and ensure adherence to the highest standards of ethics, transparency, accountability and professionalism. The team comprised Mrs. Maureen Manchouck, President of NIHERST, as Chair; Mr. Brian Awang, CEO of EXIMBANK; Mr. David Dedier, management consultant, and businessman; Mr. Peter Aleong, working with myself and Vice-President of Pan Trinbago, Mr Bryon Serrette. And they did not disappoint. Since the early planning days, I came to see that, while the official SteelFesTT motto may be "Uniting the Sounds of the World", the guiding principle of the organising committee has to be Never say die. They let no obstacle deter them and, today, as we enjoy the rich offerings of this inaugural festival, we have to thank them for their tenacity, their resourcefulness and their true love and commitment to the steelpan.

Pan Trinbago looks forward to seeing SteelFesTT go from strength to strength in the years ahead, carving new pathways for pan to move and to evolve, within and beyond the shores of Trinidad and Tobago.



Sponsor's Remarks



Larry Howai

**Chairman, The National Gas Company
of Trinidad and Tobago Limited (NGC)**

At the launch of SteelFesTT some weeks back, I said that NGC had been given the stewardship of a vital area of our national patrimony – the management of our nation's natural gas resource on behalf of the people of Trinidad and Tobago. I said then that NGC, like the steelpan, was home-grown. Similarly, the steelpan, like NGC, had sprung from humble origins but there was nothing humble about what it had become.

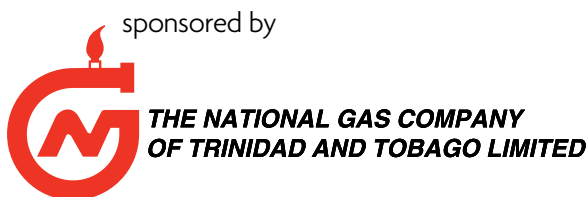
In the last 75 years, we have all seen the tremendous talent and innovation that has flourished from old, discarded oil drums. We are proud to note that musicians all around the world play the pan, and it has become a world instrument. This factor is one key reason why we must ensure that the world never forgets where the home of pan is located, and what it means to us, as a young nation seeking to form and cement a unique identity. But, it is not just this. In our opinion, the steelpan can also become a driver of employment and industry outside of Carnival. Indeed, pan is a cultural icon which gives Trinidad and Tobago its very own uniqueness that is worthy of much acclaim.

As Chairman of NGC, I see NGC's sponsorship of SteelFesTT as part of our strategic thinking that sets the right tone of what we are about, as we seek to launch ourselves as a key driver of "Brand T&T", while preserving and fostering our indigenous art forms. It would be remiss of me therefore not to mention another great home-grown icon, the late Pat Bishop, who coined the theme of this year's concert series, "The Steelpan: Uniting the Sounds of the World". Her thinking was that through this fusion of indigenous instruments and sounds, musicians could bridge geographical and ethnic identities by coming together to create something extraordinary and beautiful, something that was



more than the sum of its parts. NGC's association with Pat Bishop and the Lydian Singers spanned over 20 years. So Pat's concept is clearly one that we have taken seriously and why it was seen as having a natural fit with the 50th anniversary of our Independence and our watchwords of "discipline, tolerance and production", and why the SteelFesTT Planning Committee would invite to our beautiful islands, performers from Brazil, China, Cuba and India to share and delight in our very own instrument, the Steelpan.

On behalf of NGC, I look forward to a festival that will change our cultural calendar forever with the addition of a world-class event of great international appeal, SteelFesTT. I therefore invite you, the patron, to enjoy this unique opportunity.





Steelpan – Uniting The Sounds Of The World

SteelFesTT (*the Steelpan Festival of Trinidad and Tobago*) is an annual, instrument-based festival dedicated to the national instrument. In this, SteelFesTT's inaugural year, the festival is being launched during the 50th anniversary celebrations of our national independence. The launch of this Festival also commemorates more than 75 years of development of the instrument since the Alexander Ragtime band introduced convex-shaped sweet oil pans, dustbin covers and biscuit pans to festivities on the streets of Port of Spain.

SteelFesTT aims to establish a unique focal point by providing an international forum, world stage and global marketplace for the steelpan in the land of its birth. It was created to give pan a space outside of Carnival, safeguard our national heritage and benefit the communities that nurtured the development of the instrument for years. Pan Trinbago is partnering with The National Gas Company of Trinidad and Tobago Limited (NGC) to introduce an arena in which the international pan fraternity can celebrate “the instrument of the future”.

The concept and the vision of SteelFesTT were presented first to Mr. Diaz upon assuming the presidency of Pan Trinbago in 2009, and then to the entire executive, since he embraced it enthusiastically. The decision was taken to hold the first festival in 2012 as part of Trinidad and Tobago's 50th Anniversary of Independence celebrations. An organising committee of dedicated volunteers was created to manage SteelFesTT, among them the late Pat Bishop, who created the theme “Steelpan: Uniting the Sounds of the World.”



The National Instrument

PAN

THE INSTRUMENT OF THE FUTURE

The steelpan is a symbol of the indomitable spirit, resourcefulness and creativity of the people of Trinidad and Tobago.

Having to endure social stigma attached to the history of the instrument linked to the lower classes, it was the predominantly urban, unlettered young men who dedicated their lives to developing the steelpan.



In spite of their trials, the pan fraternity has been able to organise itself, overcome violence and produce what is today the national instrument of Trinidad and Tobago.

The steelpan originated in Trinidad and Tobago and is widely acknowledged as the only major musical instrument invented in the 20th Century. The steelpan represents the first time in the history of mankind that multiple, chromatic notes have been produced from a single fixed membrane of any material. This musical and scientific feat has also presented the world with a case study on the successful application of the requisite characteristics for fruitful innovation.

Pan not only excels at the music of Trinidad and Tobago, but has been successfully adapted to, and fused with classical European music as well as indigenous music from the developing world. Steelbands have wowed audiences in the most hallowed of music halls globally and can now be found on every continent, in no fewer than 38 countries. It is now prominent on school curricula from Trinidad and Tobago to Britain. The instrument has truly earned the accolade of “the instrument of the future” bestowed upon it by the Metropolitan Museum of Art in New York.

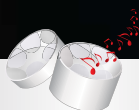
Trinidad and Tobago has given the steelpan to the world. SteelFesTT will present the world with opportunities to celebrate the national instrument in the land of its birth. The festival will be hosted to the benefit of the incubator communities that have nurtured the instrument for decades, thereby helping to secure a significant part of the nation's intangible cultural heritage.



The Concert Series

THE CONCERTS

The steelpan is Trinidad and Tobago. It is our melodic voice, with rich harmonies that echo across the world. The SteelFesTT concert series not only showcases the sweet sound of our national instrument, it pairs it with vibrant traditional music from Brazil, China, Cuba and India. What better way to celebrate one of our greatest cultural triumphs than a concert of international excellence? Whether in a fusion or on its own, steelpan has taken its rightful place on the world stage.



LOCAL ARTISTES



The Trinidad and Tobago Defence Force Steel Orchestra

When these soldiers use steel they do so not to make war but melodious music. The Trinidad and Tobago Defence Force Steel Orchestra was formed in June 1995 under the guidance of Warrant Officer Class 1 Earl Wright (deceased) and Sergeant Cecil James on the initiative of the former

Chief of Defence Staff, Brigadier Carl CA Alfonso. The first leader of the steel orchestra was Sergeant Cecil James. In the 17 years since, the Orchestra has taken part in music festivals, competitions and the National Panorama, along the way winning numerous prizes and acclaim in the traditional category for their local, regional and international performances.

Katzenjammers

Birthered in the village of Black Rock in Tobago, Katzenjammers started out in 1951 as a group of young men with a dream to turn their love of the national instrument into a life calling. First led by Ethelbert Williams, Vince Learmont and Gerald Robinson, the Katzenjammer Kids (as they were known) went on to become one of Tobago's leading steelbands.

In the more than half a century since, Katzenjammers has made its national and international mark. Their lengthy record of accomplishments include winning every music festival in Tobago



between 1960 and 1970, performing for Queen Elizabeth II on her visit to Tobago and in 1967 being the first Tobago band to win a national competition. Today Katzenjammers is not only an icon of steelpan in Tobago, it is also one of its leading lights, introducing a new generation of young pannists to the national audience.





The National Steel Symphony Orchestra

The National Steel Symphony Orchestra was formed in December 2007 and is administered by the Trinidad and Tobago Ministry of the Arts and Multiculturalism. The ensemble is composed of auditioned players, many of whom are university trained, 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, Trinidad, is the Artistic Director and Conductor of the ensemble.

Neal and Massy Trinidad All Stars Steel Orchestra

The rich and colourful history of the steelband movement in Trinidad and Tobago is interwoven with the Neal and Massy Trinidad All Stars.

First naming themselves “Hell Yard Boys” in 1935 after the poor East Dry River area, the band evolved just as the steelpan was overtaking “tamboo-bamboo” as the percussion of choice. Their name changed several times before finally settling on Trinidad All Stars. In the many decades since, Trinidad All Stars ascended the highest heights of steelpan. In 1982 they achieved national honours,



being awarded with the Humming Bird Medal (Gold). The Neal and Massy Trinidad All Stars have secured first place at six Music Festivals and won the National Panorama eight times. They have been our musical ambassadors all over the world. Some of their greatest gifts to steelpan and the culture of our nation have been their innovations, which include the first quarto pan and guitar pan. A former All Stars captain, Neville Jules made the first bass pan.



VISITING ARTISTES

PATUBATÊ

On stage, the percussion group PATUBATÊ creatively unites music, culture, environment, social responsibility and art. The created instruments impress by simplicity and innovation. They are made of cans, buckets, barrels, pans and even car parts.

Fred Magalhães, Fernando Mazoni, DJ Leandrôník, Gustavo Lavoura and Pablo Maia are the musicians who manage to produce unique sounds out of a host of unconventional instruments. This creative percussion group dares to mix a wide range of rhythms together with electronic music from the Capital of Brazil, Brasília. PATUBATÊ has performed at all the Brazilian states, the United States,



Portugal, Spain, Poland, Africa (Burkina Faso, Botswana, Kenya, Cameroon and Gabon) and China (Macao and Taipa).

Obini Bata

Obini Bata, is a unique Cuban band that brings the feminine to folklore music. The band was created in June 1994 by the first "bataleras" of Cuba.



Obini Bata shows the importance and strength of women in the country's cultural and artistic process. The art schools the band members are directed by MSc. Eva

Despaigne.

With an intense energy on stage, they do a great show in which they combine dance, percussion and singing, presenting a wide panorama of Cuban folklore and popular traditional music including genres like afro, rumba, chacha, danzonete and mambo.



Drums of India

Drums of India's Jaya Bhaskar began his musical career at a young age, taking to the Mridangam at 9 years-old. He received his training in Gurukula System from Padma Sri Dr. Yella Venkateswara Rao, who belongs to the Guru-Shishya Parampara of Mridangam Maestro Palghat Mani Iyyer. He was awarded a Government of India Seniors' Scholarship and started giving performances from the age of 12. Soon he emerged as a much sought after Mridangam artiste.



Jaya Bhaskar accompanied many eminent artistes of the Carnatic music field, including M. Balamurali Krishna, Sripada Pinakapani and Nookala Chinna Satyanarayana. His expression of Laya, Naadham and Gamakam are renowned. Jaya Bhaskar was a member of the National Orchestra, Vaadyabrinda

in New Delhi. He performed in many Akaashvani Sangeetha Sammelans and national programmes of Music of All India Radio (AIR) and Doordarshan. He also gave a number of lecture performances in reputed institutions like Indira Gandhi National Centre.



Shenzhen Aihua Arts Troupe

Shenzhen Aihua Arts Troupe was established by the People's Republic of China – Shenzhen Government and Department of Culture in November of 2006. It is a classical art production troupe based in Shenzhen with artists from the Shenzhen Arts School. The troupe has invited a number of excellent art professionals and young performing

artists both in and out of China (especially Shenzhen) as its mainstay, and enrolled outstanding teachers of Shenzhen Arts School, most of who graduated from Beijing Dance Academy, Central Conservatory of Music, China Conservatory of Music, Shanghai Conservatory of Music and other famous international art universities. The troupe has performed in lots of countries and regions such as Greece, Germany, Hungary, Russia, Thailand, Cuba and Colombia.



The Concert Series

PROGRAMME

THE TRINIDAD AND TOBAGO DEFENCE FORCE STEEL ORCHESTRA WITH PATUBATE FROM BRAZIL	MAY 4th 2012 8:30 pm to 10:30 pm NAPA Port of Spain
KATZENJAMMERS STEEL ORCHESTRA WITH OBINI BATA – ALL FEMALE MUSIC GROUP FROM CUBA	MAY 5th 2012 8:30 pm to 10:30 pm Katzenjammers Pan Theatre, Courland, Black Rock, Tobago
THE NATIONAL STEEL SYMPHONY ORCHESTRA OF TRINIDAD AND TOBAGO WITH DRUMS OF INDIA LED BY PERAVALI JAYA BHASKAR	MAY 11th 2012 8:30 pm to 10:30 pm Naparima Bowl San Fernando
NEAL AND MASSY TRINIDAD ALL STARS WITH SHENZHEN MUSIC GROUP FROM CHINA	MAY 12th 2012 8:30 pm to 10:30 pm NAPA Port of Spain



The Conference

Pan Globalisation and its Possibilities

Pan Globalisation and its Possibilities is the four-day SteelFesTT conference that explores a range of perspectives on the national instrument. Held at the Trinidad and Tobago National Academy for the Performing Arts (NAPA) from Sunday May 6 to Wednesday May 9, the conference includes a host of presenters – local and international – on a variety of interesting and informative subjects. Topics include the history and future of pan, its role in education, pan technology and of course the title subject, pan and globalisation.

SUNDAY 6 MAY

OPENING CEREMONY

6:00 pm - 9:00 pm

Opening of the Conference by:

**Senator, the Honourable
Bhoendradatt Tewarie
Minister of Planning and the Economy**

Sponsor's Remarks:

Indar Maharaj
President, The National Gas Company
of Trinidad and Tobago Limited

Keynote Address on Pan Globalisation:
Progress and Possibilities

Clifford Alexis and Yuko-Asada
Northern Illinois University

MONDAY 7 MAY

CONFERENCE REGISTRATION – 7:30 am - 9:00 am

Theme: Pan Globalisation - Progress and Possibilities

A TRIBUTE TO PAT BISHOP – 9:00 am - 9:15 am

PLENARY SESSION 1 – 9:15 am - 10:00 am
Steelpan Music: The Early Years
Sterling Betancourt (T&T)

PLENARY SESSION 2 – 10:00 am - 10:45 am
Pan Globalisation - The Case for a Worldwide
Network
Augustine Pepe Francis, MBE and Matthew Phillip
British Steel Association

BREAK – 10:45 am - 11:15 am

PLENARY SESSION 3 – 11:15 am - 12:00 pm
A Panoramic Perspective on Steelpan in the Bahamas
Dr. Christine Gangelhoff, Dr. Christy Lee
Mr. Chrisian Justilen, Ms. Crashan Johnson and
Mr. Rashad Cunningham, College of the Bahamas

PLENARY SESSION 4 – 12:00pm - 12:45pm
Steelpan and Regional Integration
Marc Sandy and Dextrall Peters, CAREDEV

LUNCH – 12:45 pm - 2:00 pm

Theme: Pan in Education

PLENARY SESSION 5 – 2:00 pm - 2:45 pm
Pan in Education
Leon "Smooth" Edwards, UTT

PLENARY SESSION 6 – 2:45 pm - 3:30 pm
Methodologies in Pan in the Classroom
Satnarine Sharma, UWI

YOUTH FORUM – 3:30 pm - 4:30 pm
Pan in the Classroom
Josephine Torrel-Taylor



The Conference

TUESDAY 8 MAY

CONFERENCE REGISTRATION – 7:30 am - 9:00 am

Theme: The Technology of Pan

PLENARY SESSION 7 – 9:00 am - 9:45 am

The SIP Initiative: A Review
Professor Brian Copeland (UWI)

PLENARY SESSION 8 – 9:45 am - 10:30 am

Application of New Technology
in the Making of the Steelpan
Mike Salvador and Ed Peters (Ontario, Canada)

BREAK – 10:30 am - 11:00 am

PLENARY SESSION 9 – 11:00 am - 11:45 am

Pan Jumbie
Dr. Anthony Achong (Florida, USA)

PLENARY SESSION 10 – 11:45 am - 12:30 pm

Manufacturing Technology and the Steelpan
Professor Winston Lewis, UWI

LUNCH – 12:30 pm - 1:45 pm

PLENARY SESSION 11 – 1:45 pm - 2:30 pm

Pan Tuning: Methodology and Metal Requirements
Dudley Dickson
British Steel Association

Theme: Steelpan Music and its Development

PAN TRINBAGO - PANEL DISCUSSION – 2:30 pm - 3:15 pm

The History of the Steelpan
Melville Bryan, Education Officer, Pan Trinbago
The Spiritual Dimensions of the Steelpan
Keith Diaz, President, Pan Trinbago
The Steelband as a Community Phenomenon
Bryan Serrette, Vice President, Pan Trinbago

PLENARY SESSION 12 – 3:15 pm - 3:45 pm

Steelpan History and Development:
The Road to Acceptance
Dr. Jeannine Remy, UWI

WEDNESDAY 9 MAY

CONFERENCE REGISTRATION – 7:30 am - 9:00 am

Theme: The Evolution of the Steelpan

PLENARY SESSION 13 – 9:00am - 9:45am

Pan Globalisation - Cognitive Aspects of An
Expansion
Aurelie Helmlinger
French National Centre for Scientific Research

PLENARY SESSION 14 – 9:45 am - 10:30 am

The Use of Steelpan as Music Therapy
Jeanne Raabe, UWI

BREAK – 10:30 am - 11:00 am

PLENARY SESSION 15 – 11:00 am - 11:45 am

From Badjohn to Pan Player: The Evolution of the
Panman
Kleon Mc Pherson (Tobago)

PLENARY SESSION 16 – 11:45 am - 12:30 pm

Making a Living with Pan
Robert Greenidge (Los Angeles, USA)

LUNCH – 12:45 pm - 1:45 pm

PANEL DISCUSSION – 1:45 pm - 2:45 pm

The Future of the Steelpan
Sunity Maharaj, Managing Editor, Trinidad and
Tobago Review, Lloyd Best Institute of the West
Indies
Michael Cooper, Panland
Dave Didier, Member, SteelFesTT Planning
Committee
Martin Daly, Senior Counsel, Columnist and Pan
Advocate

CLOSING CEREMONY – 2:45 pm - 3:00 pm



Acknowledgments

The Organising Committee of SteelFesTT 2012 wishes to acknowledge the following organisations for their integral role in making SteelfesTT a success.

The President of the Republic of Trinidad and Tobago

The Government of the Republic of Trinidad and Tobago

Pan Trinbago

Embassy of the Federative Republic of Brazil

Embassy of the People's Republic of China

Embassy of the Republic of Cuba

High Commission for the Republic of India

The National Gas Company of Trinidad and Tobago Limited (NGC) –
Main sponsor of SteelFesTT 2012

