



THE JAZZ ALLIANCE OF TRINIDAD & TOBAGO

SUMMER HOLISTIC JAZZ WORKSHOP 2009

LECTURERS

Arturo Tappin – TENOR & SOPRANO SAXOPHONE

Arturo Tappin is definitely the smoothest, saxiest horn man the Caribbean has to offer. His dynamic and spirited live performances have won him fans the world over. He made headway with his debut recording "Strictly Roots Jazz" and then immediately followed up with a stellar performance on his second album entitled, "Java", both licensed by Pioneer Records in Japan. For his cultural contributions to Jamaica and the Caribbean on the whole, Arturo recently received a nationally acclaimed Award of Excellence in the Arts from former Jamaican Prime Minister PJ Patterson. Tappin has dazzled audiences at the Soho Jazz Festival, the Bob Marley Birthday Bash and Reggae Sunsplash, as well as headlining Jazz Festivals throughout the Caribbean. He has toured with the legendary Roberta Flack, Reggae Star Maxi Priest, R & B chart topper Anita Baker, Jamaican Jazz pianist Monty Alexander, Smooth Jazz crooner Will Downing and R & B singer, Freddie Jackson. Besides touring Arturo has served as the Musical Director for Eddy Grant as well as recorded with Grammy recipients Ralph Mac Donald, and the late great Luther Vandross. It's no wonder his latest CD "INSIDE OUT" conjures up feelings of pleasure and intrigue. The album features ten original compositions, all of which exquisitely display a superb blend of mesmerizing melodies and deliciously deep penetrating grooves, encouraging the listener to hold on with anticipation. "Mia Amor", "Smell your Own Finger" and "Life" are just a few of the originals included on the album that demonstrate his natural musical dexterity. "INSIDE OUT" also includes brilliantly crafted covers of "Unfaithful" and "Tempted to Touch" originally recorded by fellow Barbadians Rihanna and Rupee, testimony of Arturo's reverence to his homeland. When asked what his future plans are in music he simply responded "Listen, practice, play, record." reviews Please log into <http://cdbaby.com/cd/arturotappin> to review this album.

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Etienne Charles – Trumpet

There is no use in trying to pigeonhole 2006 National Trumpet Competition winner Etienne Charles. One listen to his debut recording *Culture Shock* shows the depth and breadth of his varied musical heritage. From the Calypso and Caribbean steel pan grooves of his native Trinidad, to sophisticated swing firmly rooted in the jazz tradition, Charles deftly incorporates a multitude of styles while maintaining continuity, freshness, and maturity in his sound that is often lacking in other players of his generation.

Twenty-three year old Etienne Charles comes from a rich legacy of musical tradition. His grandfather was seldom seen without his cuatro or guitar. His father Francis was a member of Phase II Pan Groove, one of the world's top steel bands and one that Etienne would later join himself. Music surrounded Charles as a child, emanating from his father's record collection, and the sounds of calypso, steel pan, and African shango and tassa drumming. These formative years inform Charles's playing and are evident in his sound today.

Already Charles is a celebrated award-winning trumpeter. At Fatima College in Trinidad, Charles was the first three-time winner of the coveted Provincial Cup, and was also the youngest person to ever receive the award at age 13. In 2006, he graduated as Brautlecht Scholar of the Florida State University College of Music, where he studied jazz with legendary pianist Marcus Roberts. He is currently pursuing a Masters degree in Jazz Studies at the Julliard School. Charles has been awarded the IAJE Award for Outstanding Service to Jazz Education and a Special Citation for Outstanding Musicianship. Charles is also an alumnus of the prestigious Henry Mancini Institute in Los Angeles. He has shared the stage with Grammy Award winners Roberta Flack and Ralph MacDonald, jazz piano great Marcus Roberts, Maria Schneider, Johnny Mandel, Rene Marie, Gerald Wilson, and a host of others.

For his first album, *Culture Shock*, Charles assembled an outstanding and seasoned band of veteran musicians to help him bring his vision of jazz fused with Afro-Caribbean rhythms to fruition. The aforementioned pianist extraordinaire Marcus Roberts is featured, with Lincoln Center Jazz Orchestra trombonist Vincent Gardner, Len "Boogsie" Sharpe, Ralph MacDonald, vocalist Pam Laws, saxophonist Dayve Stewart, and the hard swinging and solid rhythm section of Rodney Jordan and Leon Anderson on bass and drums respectively. This all-star cast brings together Charles's diverse influences and creates a unified, fresh, and urgent musical presentation on par with the best jazz being made today. Etienne Charles is a talented, creative soul with a vision and the will to bring it to the world.



Anne Fridal – Vocalist

Trinidadian mezzo-soprano Anne Fridal just ahead of her performance at last Friday's Fifth Summit of the Americas opening ceremony at the Hyatt Regency hotel in Port of Spain. Anne Fridal made her professional debut as Lily in a production of the opera "Porgy and Bess" at the Glyndbourne Festival Opera in Sussex, England. She later played the role of Serena in the same opera. She also played the role of Mary in the opera "Carnival Messiah" which was written by Geraldine Connor. She lived in Italy for 5 years and learned to speak Italian fluently. Fridal has appeared with the New York Opera and the the Virginia Opera and, in addition to appearances in England, Trinidad & Tobago, and the USA, has performed in Australia, Austria, Hong Kong, Ireland, Israel, Japan, New Zealand, Taiwan, and Wales

Fridal is the first known opera singer to perform operatic versions of calypsoes, and her interpretation of Lord Kitchener's calypsoes "Symphony in G" and "The Carnival Is Over" has thrilled audiences around the world. With these calypsoes added to her repertoire of spirituals, jazz, and popular songs, Fridal has performed solo shows at the Cotton Club in Harlem, New York, USA. She has toured with some of Trinidad's top steelbands: Desperadoes; Exodus; Phase II Pan Groove; and Trinidad All Stars. She migrated to the USA.

LeRoy Clarke – Artist

Born Nov 7th 1938 in Trinidad "De Artist" - "De Poet" In 1962 LeRoy held his first exhibition, sold his first painting for TT\$15.00 and exhibited at the national Independence Exhibition. Being described as "one of the most promising young artists", for several years he worked as a teacher in nearby John John - "part of the rural initiation". But it was after his first solo exhibition in 1965 that a definite direction began to emerge. In 1967 he left Trinidad for New York. He set to work, painting on crocus bags on the floor of his apartment. His work was well received at a 1968 exhibition at the Studio Museum in Harlem; he was part of the 100 Years of American Art exhibition in Philadelphia, where one of his pieces sold for the pricey sum of US \$475.00, and embarked on a series of one man shows.

In 1971 the Studio Museum offered him a job as programme co-ordinator/ artist-in-residence, and he stayed there until 1974. By this time, The Poet was beginning to take shape. At the Studio, he worked on Fragments of a Spiritual, the first movement, excited by his vision of "a people fallen from grace", by Frantz Fanon's "wretched of the earth". By 1973 Fragments had given birth to the second movement, Douens, and LeRoy left the Studio Museum to come Home.

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Dr. LeRoy Clarke continued

By the time LeRoy had moved on from the Douens and was working on El Tucuche, the seed of something else was already growing in his mind. He felt sacred: this was his life's work, after all, and you can't finish your life's work in your forties and wonder what else to do. But beyond the summit of El Tucuche lay even higher peaks of Aripo and this began to take on new symbolic meaning. So an even bigger scheme began to emerge. Now we look down at the douens from a great height.

Think of a pyramid, with two feet at the bases. Fragments of a Spiritual under the left foot, Douens under the right. The pyramid acquires two shoulders, as the poet develops new phases. In *De Maze: A Single Line to My Soul* deals with Man's choices and the decision to overcome distraction. One of the paintings - *Under It All, I All Right* - shows the poet under stress, beset by drugs and confusion and dreadness, but looking into a clear pool, which could be his tears, and the reflection is pure, the face is clear.

On the opposite shoulder, *Eye Am* is an affirmation and increasing clarity. "You say to your superior self, I am the Best, I am ready to arrive in my other self, to leave behind the ordinariness and the trollness, the opinionated confusions of the Douens".

In *Utterance* the series records the awed stammer of the poet as he glimpses the possibility of perfection. The structure acquires a head: *El Tucuche Approaching Apotheosis: The Divining of Man*. Man looks across from El Tucuche from his new height, and sees what is higher still: Aripo. He is stunned by what he sees; a brief ecstatic vision of unity.

LeRoy maintains that this has been the most successful phase of the Poet so far, in terms of public response: *In Forming the Form*. "It's the most abstract, no forms to offend you. People like the blues and greens and reds". Out of that grew yet another phase or movement, *Pantheon*, the phase of transcendence, which starts to reinterpret reality through new eyes.

So the three movements of *The Poet* have become seven, and heaven only knows where the epic will lead to next. It's doubtful whether anybody except the artist has a clear overview of the mass of work produced in the last 25 years. He is nearing his sixties and as prolific and possessed as ever, despite the enormous amount of energy he puts out. The paintings and poems of the poet fit together like fragments of one vast canvas, an apocalyptic vision scorching their creator's mind.



Dr. Hollis Liverpool – Calypsonian

Dr Hollis Liverpool, a.k.a. “Chalkdust”, is Associate Professor in History at the University of the Virgin Islands. Born and raised in Trinidad and Tobago, Liverpool is an engaging lecturer and knowledgeable lyricist educated at the Government Training College for Teachers, the University of the West Indies, and at the University of Michigan at Ann Arbor, USA. He holds a Teacher's Certificate, a Post-Graduate Diploma in Education, a B.A. in History and Sociology, an M.A. in History and African History, a Post Graduate Certificate in Philosophy and a Ph.D. in History and Ethnomusicology. Beginning his stellar career as a primary and secondary school teacher, he has also served his native land as Director of Culture, 1993-1999.

Dr. Liverpool has written numerous papers and essays, seven books--including his tour de force, *Rituals of Power and Rebellion* (see www.amazon.com) - a must for those interested in Caribbean heritage and culture; and he has participated in several world-wide conferences, workshops and seminars on Carnival and Calypso.

Equally as famous for his trenchant renditions of calypso as social commentary, Chalkdust has recorded more than 300 songs. He is the eight-time winner of St. Thomas' (USVI) King of The World contest, the seven-time holder of Trinidad and Tobago's Calypso Monarch title, and has been honored by several organizations and institutes throughout Europe and the Americas.

Mungal Patasar – Sitarist

Ever since I was a kid, I never saw myself' as a Trinidadian musician alone. I see myself' as a world musician and my kids as world musicians. I see the world as our home and not Trinidad alone. Trinidad is my rock: it is my gate: it is the place where I belong to, but my music and whatever God has given to me here is not for Trinidad alone, it is for the world." Mungal Mungal Patasar was born in 1948, into a home full of music in Trinidad. He came from a large family who did not have much money. Both his parents were singers and his father sang classical Indian music and his brothers were drummers and singers. By the age of eight, Patasar was playing harmonium, dholak and dhantal and played clarinet in his school's military band. He then learnt to play the mandolin on his own with a book and became one of the top mandolin players in the country. After leaving school, Mungal joined the civil service, working first at the Post Office and then went on to being a teacher until 1989. He then did a years course in Public Health and went on to spending twenty odd years in Public Health. He chose this field because he wanted the flexibility of a job where he could be free and not tied down in an office. Mungal got his first sitar at age twenty-seven and practised for eight years secretly before coming out public. In 1978, he participated in the Mastana Bahar competition and received the first prize. Up to then, he was playing only strict classical Indian music. In 1979, he began to turn to Indo Calypso-Jazz.

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At 40 he went to India to pursue his studies in sitar at the Banaras Hindu University. India was a whole new experience for Mungal, and achieved several academic degrees. Mungal when not playing sitar is Director of the Caribbean School of Music, Deputy Director of Culture at the Ministry of Culture and Gender Affairs. He is also father/ guru to his daughter who is also an excellent, classical sitar player.

Dennise Demming – Public Relations Consultant and Trainer

Dennise Demming has more than 30 years experience in Business Communications having held various management positions in the Media, Energy and Manufacturing Sectors. She is currently the Lead Consultant at Demming Communications. Her business communication experience is supported by a strong academic background.

She holds an MBA from the Institute of Business, University of the West Indies, a B.Sc. in Political Science & Public Administration as well as a certificate in Mass Communications also from the University of the West Indies, St. Augustine Campus. This academic prowess is enhanced by her participation in numerous local and international training activities aimed at skill development in a wide range of areas.

Gillian Seecharan Scott - Vocalist

Musical Achievements

- Distinction in Grade 5 Voice from the Royal Schools of Music
- Repeated Winner at the National Music Festival
- Professional Soloist
- Recording Artiste
- Composer
- Repeated Judge of the Local Full Gospel Song Festival

Clive “Zanda” Alexander - Pianist

Clive Alexander, architect, better known as Zanda the pianist/composer and pioneer of kaiso jazz hasn't been seen or heard in public since he performed to great acclaim at the 1995 St Lucia Jazz festival where he opened for his long-time mentor and idol, the pianist Ahmad Jamal.

At that performance Zanda admits, "I had to import my bass player and drummer from Canada." The dearth of Trinidad-based musicians capable of improvising is only one of the reasons we've been deprived of hearing Zanda the last four years.

"A country of 1.3 million has only produced five pianists capable of improvising," he laments. "Now there are only three bassists, three drummers and two percussionists (able with improvisation). With so few they have a monopoly, they're too busy; they've developed the attitude they feel they're the best.



We're in a bad state in terms of improvising musicians. If I want to put together a rhythm section - piano, bass, drums and pan - to deal internationally, there's a serious problem."

But Zanda's time out has not been the egotistical petulance of a diva. He may not have been performing, but he's been composing and documenting over 30 years of experimentation. This is all the more important when one considers the demise of his kaiso jazz colleague, Scofield Pilgrim, who died leaving virtually no record of his work. All lost from the patrimony.

It's worth considering the opinion of Luther Francois here, the St Lucian saxophonist and jazz composer who is also an authority on the history of Caribbean jazz.

Francois states unequivocally that 'virtually all the developments in jazz in the English Caribbean since the 60s can be traced to the experiments of Scofield Pilgrim and Zanda.' Francois himself spent many weeks in Zanda's backroom in the 70s listening and learning from him before launching his own career.

What Zanda did was to take the rhythmic spirit of kaiso; the du doop pulse, the heart and belly beat of Trinidad as the basis for improvising. His and Scofield Pilgrim's approach was revolutionary for the English Caribbean because the improvisations were not simply reworking jazz standards but delving back into our musical heritage to folk song, Orisha and old kaiso to produce a uniquely indigenous jazz.

As Luther Francois contests, "People feel Caribbean jazz is just about putting jazz to Caribbean rhythms." But that is only imitation or borrowing at beat. Zanda was interested in developing our music and not some North American model. Traditional songs like "Every Time I Pass", "Mangos" as well as such classic kaisos as Kitchener's "Ole Lady", "Fever" and Sparrow's "Mr. Walker" became improvisation bases for Zanda, the catalysts for remarkable new compositions which, along with original compositions like "Chip Down" and "Fancy Sailor", have gone on to assume the status of Caribbean jazz standards.

Zanda's own artistic development began in his Siparia home. His Vincentian shoe mender father was a choirmaster and guitarist, while his Grenadian mother was a much-sough-after flower arranger. He started with guitar and bongos.

By 15 he was learning classical piano; "but it seemed I was gravitating towards improvisational music because once my teacher turned her back I'd be improvising. I had a propensity for making up tunes." Drafted into his father's choir, his vocal work became known locally in the duo "The Juices" and when dance bands like the Dutchy Brothers and Choy Aming came to Siparia, he'd join them onstage as vocalist/bongo player.

These dance bands left formative influences.

By 1959 he was going to England. The next decade was spent mostly in London. His musical development took a leap forward when he went to the Flamingo jazz club one night, stepping straight into a session by the Dudley Moore trio. (The little comedian is actually much better at jazz piano.)

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Zanda was blown away by the power generated by only three musicians and told himself, 'If this is music that offers freedom of expression, of individual creativity, this music is for me.' Soon Zanda was studying jazz harmony with a teacher Moore had recommended. By 1961 he'd formed the Dez Alex combo with fellow Trinians, who were joined by Errol Ince on weekend leave from the British Army band.

Later Zanda would form a trio "for the sole purpose of experimenting with extempo Kaiso jazz." For him the extempo tradition was the indigenous expression of improvisation and an ideal "vehicle for individual self expression." It was on the strength of the trio's calypso feel, provided by Zanda, that it was hired as house band at the Pigalle in Piccadilly Circus, a premier venue for visiting jazz artistes.

A six-month trip back home in 1967 allowed him to discover that Scofield Pilgrim was engaged in similar experiments with calypso and jazz in his workshops at QRC. Zanda was delighted to see a pan (played by student Ray Holman) utilised as a solo instrument, something he'd been doing with his London ensemble since 1965. The two joined forces and Zanda began to "dig into the vernacular resource of our music. I started to see the value of the folk resource as an important vehicle for us to develop." He also alerted the aspiring musicians in the workshop to creative possibilities of their heritage: "What I did was to raise the consciousness of young musicians as to what they could improvise with."

Returning to London to complete his studies, Zanda also expanded his own musical horizons. "I began listening to a wide range of music; classical Indian musicians like Ravi Shankar and Abdul Khan; classical composers like Stravinsky, Wagner, Mozart and Bach." As an architect the structures employed by Bach were especially fascinating, and when he studied the Baroque period (equally famous for its architecture and its music), he "began to see the relationship between architecture and music."

This was a period of internalisation and he studied composition with a French composer and listened to Miles Davis, Thelonius Monk and Duke Ellington.

Before he returned to Trinidad in 1969 with his Royal Institute of British Architects diploma, Zanda had performed kaiso jazz at the Albert Hall. Reflecting 30 years later on his move back home, he says, "If I knew then what I know now, I would have stayed. The social benefits of my hard work would have been a better investment there."

Fortunately for two generations of Caribbean musicians he returned to take up a position with Watkin Philip Bynoe and Partners on an IDB primary school project. He picked up where he'd left off with Scofield Pilgrim and formed his own workshop, the Gayap Extempo Kaiso Jazz workshop. The structured course with lectures and exercises are part of what he's been documenting during his "hermitage."

Some of the students and musicians who passed through the workshop included Wayne "Barney" Bonaparte, Michael Benoit, Mike Georges, David and Mike Boothman, Anise Hadeed, Boogie Sharpe, Angus Nunes, and Toby Tobas. Later, when he started experimenting with the fusion of African and Indian rhythms, he was joined by Andre Tanker and Mungal Patasar.

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The 80s were spent touring the region and spreading the concept of kaiso jazz as a model, which could be used by other island musicians.

Clifford Charles – Guitarist

Clifford Charles is a guitarist who has been performing for the past two decades. He started playing the guitar at age fourteen in high school and was privileged to be tutored by Ken Archer and Orasio Lewis. Then he went on to study with Keith Christmas, Jeffery Smith and classical guitar with Anthony Williams at the Music Collage. Presently Charles is a music teacher and performer, who has performed with the Legendary R&B group the Drifters, also at the "Montreal Jazz festival" in 2000 with the big band Horizon which featured Anslym Douglas, composer of the hit song "Who Let the Dogs Out." In 2005 he performed at "Jazz Artistes on the Greens" and shared the stage with saxophonist Luther Francois from ST Lucia, pianist Clive Zanda and guitarist Therom Shaw from Trinidad. In 2006 the Clifford Charles quartet shared the stage with elan parle, one of the Caribbean's finest jazz group at the "Jazz Point Festival". Again in 2006 he performed at the "WeBeat jazz festival". In 2007 Clifford performed at Jazz artist on the greens and shared the stage with Moyenne, Raf Robertson and saxophonist Arturo Tappin. He has also performed in various festivals in Colombia, USA and the Caribbean. At home he has worked with major bands such as Traffik, Atlantic and Horyzon. He holds a BA in Musical Arts from the University of the West Indies where he studied jazz with trumpeter Enrique Moore. "Just in Time", the CD, is his debut release of a compilation of original works which features a timeless assortment of smooth jazz. The CD is available at CDbaby.com Rhapsody.com, Musicnow.com, itunes.com and all leading record shops in Trinidad.

Sean Thomas – Steel Pan and Drums

(Musician, Educator) Born in Trinidad, West Indies, Sean had an interest in music from an early age. The second child in this musical family of five (5) children, **Thomas' father Leroy, Pan Tuner and Manager - 'Moods Steel Orchestra'** encouraged his children to develop the art of playing the steelpan from an early age. Sean played the tenor pan from the age of seven (7) and went on to fulfill the role of drummer for his father's steelpan orchestra. An introduction to contemporary jazz music during this period by Thomas' father would now open a whole new world for Sean.

It was in 1995 he was awarded a scholarship to study drums at the **Thelonious Monk Institute of Jazz Performance** in Boston <http://www.monkinstitute.com/college.html>. This afforded him the opportunity to study and perform with Jazz Masters – **Tom Mc Intosh, Ron Carter, Thelonious Monk Jr., Barry Harris, Max Roach, Lewis Nash and Wynton Marsalis** to name a few. He toured India and Thailand with the **Thelonious Monk Jazz Ensemble** under the direction of distinguished Jazz Masters: **Carl Atkins Thelonious Monk Jr., Herbie Hancock and Wayne Shorter** and performed both drums and steel pans at the **Snowmass Jazz Festival in Aspen Colorado.**

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Thomas then returned to his native Trinidad and began teaching in schools and also offered private tuition. In 1994 and 2002, he did the musical arrangement for his alma mater, St. Augustine Senior Comprehensive School for the Schools National Panorama Competition (an island wide steelpan competition for schools). The school placed first and second respectively.

He also did the musical arrangement for Moods Steel Orchestra for the National Conventional Steelpan (Small Band Category) Competition. Moods Steel Orchestra was declared the National Panorama Champions in their category for 1994.

Thomas continued to teach and perform until in 1999 he decided to challenge himself by producing and performing a jazz concert, **"In the Realm of Masters"** featuring **The Ruiz Brothers (Curtis – Electric Bass, Felix – Piano and Jason Baptiste – Double Tenor)**. This was indeed a challenging and exciting year for Thomas as during that very year he won the **Best Instrumental Category - 'BET - Jazz Discovery'**. To quote reporter Angela Pidduck, Trinidad Newsday, Sunday 28 July 2002, "Thomas sent a recorded copy of his music to **'BET - Jazz Discovery'**. They liked one of the pieces on that tape and showcased that recording with a group selected from another part of the world, before a panel of judges who were shown a television video clip around Christmas 1999, That was my Christmas gift. I was the **'BET - Jazz Discovery'** winner for that week".

Yearly, he conducts a workshop/concert for musicians entitled **'Jazz Artist Workshop'** which has featured local Jazz Fusion pianist **Clive "Zanda" Alexander**. Patterned after a workshop conducted in Holland by past tutor and mentor **Dr. Barry Harris**, www.barryharris.com, Thomas introduced the steelpan to the workshop for the very first time.

When Thomas is not teaching he entertains audiences both locally and abroad having performed at the **Barbados Jazz Festival** with one of Trinidad's Jazz Fusion guitarists **Michael Boothman** and at the **St. Lucia and Grenada Jazz Festivals** with St. Lucia's **Ronald "Boo" Hinkson** in 2000.

The Sean Thomas Quartet featuring **Grant Langford** on **Tenor Saxophone (U.S.A.)** performed in 2003 at the **Grenada Spice Jazz Festival** and at Trinidad's **"Jazz Artists on the Greens 2003"**.

His passion and drive to spread the music has forced him to form a company **S.T. Jazz Incorporated, Production One Limited & Jazz Alliance of Trinidad and Tobago** based in Trinidad to promote and educate both current and upcoming musicians about Jazz Music. As musical director, Thomas believes that the company will help to strengthen and broaden the musicians' knowledge via its workshops, nightly performances and jam sessions. This encourages musicians to work and experiment together ensuring a higher level of competence

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and confidence.

Thomas who is known for his versatility on the steelpan and drums has returned to his roots, to experiment with the steelpan to master the art of playing the instrument to sound like a piano.

Chantal Esdelle – Pianist

Chantal Esdelle who is a graduate of Berklee College of Music. This young female arranger, composer, pianist, steel pan soloist and vocalist, has led Moyenne performances at some of the regions' most noted festivals; Havana's International Jazz Festival, Grenada Spice Jazz Festival, Trinidad and Tobago's Pan Ramajay and Pan Royale. She has also performed with several leading regional artistes including, Andre Tanker, Len "Boogsie" Sharpe, Arturo Tappin, Fortunia Ruiz and Ron Reid and Sunsteel.

Glenford Sobers Jr., arranger, composer, vocalist, panist, is the resident steel pan player [panist] of Moyenne. He has been playing the instrument for most of his life. His talent as a player and arranger for the instrument has led to his winning several local awards as a soloist and performing for extended periods in the United States, the Caribbean and Japan.

Donald Noel [junior] brings the sound of the African drum to Moyenne. Junior was trained in the arena of Afro Caribbean folk dance and Afro Caribbean religion. Today he leads the drummers of one of the leading cultural groups in the English speaking Caribbean [North West Laventille Cultural Movement]. He has performed in North and South America, Europe and Asia with many of Trinidad and Tobago's leading musicians and dancers both as a folk and a contemporary drummer.

Douglas Redon, steel pan player and arranger, bass player, composer, is one of the most noted and endearing instrumentalists in Trinidad and Tobago. He has performed with Len "Boogsie" Sharpe, Clive Zanda, Luther Francois, Andre Tanker and many other regional and international musicians. He brings experience, intelligence and soul to Moyenne.

Vaughnette Bigford – Vocalist

Since her debut in 2004, Vaughnette's rich, earthy jazz vocals have been making audiences sit up and take notice...and she's been developing quite a fan club, too! She is recognised for her haunting delivery of some of the most timeless jazz standards and confesses that when she discovered jazz, she knew she had found a "home".

Hailing from South Trinidad, Vaughnette's professional entry onto the jazz circuit came at the 2004 Steelpan & Jazz Festival (formerly Pan Royale) as guest vocalist with Len "Boogsie" Sharpe and Phase II Pan Groove. For three consecutive years she graced the stage at the San Fernando Jazz Festival, appearing with Carlton Alexander's Coalpot Band. Also at that Festival, audiences would have been

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treated to her leading the chorus line for world-renowned Botwanan flugel horn player, Socca Moruakgomo.

Vaughnette has trained and continues to perfect her craft with some of the finest local and foreign vocal coaches and musicians. The list includes Cristiana Balbosa and Jessel Murray (Trinidad), Howard Rees (Toronto), jazz legend Dr. Barry Harris, Hank Jones and vocalist Sheila Jordan.

Closer to home, Vaughnette has worked with some of Trinidad and Tobago's most celebrated jazz musicians: Carlton Zanda, Theron Shaw, Raf Robertson and Ray Holman. Topping her list of most noteworthy performances to date is her smoldering centre-stage solo act at the YWCA's "Sisters in Song" - a Caribbean jazz concert featuring local greats like Mavis John and Chantal Esdelle.

Vaughnette remains an active member of the US-based International Women in Jazz (www.internationalwomeninjazz.com). When she's not spinning her magic on stage, she can be found performing duties as an Occupational Safety and Health practitioner with a major oil company.

Jason Baptiste – Pannist

Jazzpoint 08 Highlights of Jason

Jason initial performance as a band leader/composer/pannist was at the Trinidad and Tobago Pan Jazz Festival VIII in 1996. During 2003 Jason found a base in France. He is one of the few pianists who acknowledge that his mastery of playing double tenor pans with four sticks was facilitated by Earl Rodney.

Jazzpoint 09 Highlights of Jason

Jason Baptiste is without doubt, a master of the art of playing double tenor pans with four sticks and he recognizes pioneer pannist Earl Rodney as his mentor. Internationally, Jason performed as a trio with renowned French guitarist Daniel Givone in "Jazz in Longourla" France in 2008. He also performed at the 22nd Saint –Gilles-Croix-De-Vie International Jazz festival in France, with his own band in 2005.

The Pan Ramajay competition soloist award was presented to Jason in 1996. He also opened the Trinidad and Tobago Pan Jazz Festival II in 1989, with the Ruiz Brothers. Jason Baptiste was initially recognized as an extraordinary musician with a Copyright Organization of Trinidad and Tobago (COTT) award as "Pannist of the year" in 1988.

