



The Academy for the  
Performing Arts (APA)



UTT's Academy for the Performing Arts

in collaboration with  
Production One Ltd.

present

# **The PATH** **FROM CREOLE COMPOSITIONS** **TO DIASPORA DREAMS**

A celebration of Trinidad and Tobago and the  
movement of its indigenous music forms throughout  
its recorded music history.



Illustration: David A. Leffel

Saturday, 24 November, 2018  
Lord Kitchener Auditorium  
NAPA, Port of Spain  
7:00 p.m.

PRODUCTION ONE LTD.



# PROGRAMME \*

## **Movement 1 - Creole Strings:**

1. Sarah / Mango Vert / Discie  
you don' know the law
2. Manuelita
3. Old Lady Old Lady
4. Caroline

## **Movement 2 - Kaiso and the jazz band:**

5. Amba Cay La/Sly Mongoose  
(Sam Manning)
6. Rum & Coca Cola (Lord  
Invader)
7. Life Is a Stage (Brother  
Valentino)
8. What Sweet in Goat Mouth  
(Penguin)
9. Kaiso Kaiso (Moyenne)

— INTERMISSION —

## **Movement 3 - Ralph MacDonald and kaisojazz:**

10. The Path
11. In the Name of Love
12. Where is the Love
13. Trade Winds
14. Just the Two of Us
15. Discolypso
16. Don't Stop the Carnival

\* Song order and selection subject to change

The UTT/APA student body takes this opportunity to showcase this expanded range of musical motifs to reflect its growing importance as a higher learning institute for the development of the creative industries, an identified pillar for the diversification of the national economy. This concert, ***THE PATH: From Creole Compositions to Diaspora Dreams*** is an **APA EXPO** celebration of the indigenous music forms of Trinidad and Tobago through our recorded music history. Early jazz to calypso and soca to jazz fusion were cornerstones in America's popular music and its commercial engagement for over a century. From the creole strings of Lovey's String Band to the calypsos of the golden era to the soul-jazz of Trinidadian diaspora citizen, Ralph MacDonald, Trinidad and Tobago's music resonates throughout the world.

# From Creole Compositions to Diaspora Dreams

Instrumentals and songs will be featured covering close to a century of recorded music including paseos and waltzes, vaudeville folk songs, calypsos and soca, and the fusion of island rhythms and soul music to enhance the hit songs of Ralph MacDonald, the son of early diaspora calypsonian Macbeth the Great.

The concert, in three movements, each increasing in intensity and energy and reflective of our growth as a nation of innovators in music and regional culture, highlights:

1. **String band dance and Carnival music (1912-1924)** with the UTT string band performance of early 20th century creole music of Lovey, Lionel Belasco and Cyril Monroe recorded years before jazz.



2. **The jazz big band/brass band and Calypso (1943-1983)** from the vaudeville folk songs of Sam Manning to the calypsos of Lord Invader to the early soca of Penguin all backed by the

UTT Big Band. Special guest star Brother Valentino will sing his classic *Life is a Stage* with the big band.



3. **Kaisojazz into the Caribbean jazz influenced popular music of Ralph MacDonald (1971-1990s):** *The Path* is a song by Ralph MacDonald that traces the music from Africa to the Caribbean to America and the world. That path is the movement of the African in the diaspora and this Trinidadian composed calypsos, jazz, ballads, and number one pop hits.

The symbolism of *The Path*, both the song and the concert, with its movement from indigenous entertainment to the commercial international hit-making reflects the continuing development of our musical legacy and is reinforced with these examples of significant touch points in the musical history of the islands and its inhabitants as they spread throughout the

Americas to share our sounds with the world. Our diaspora artists are the music merchants who have put Trinidad and Tobago's music on the world map, creating the next movement in popular music that we will call our own.

The cross-fertilisation of jazz with our musicians and our indigenous music made our

music global. Jazz, from its early incarnation to kaisojazz and soul-jazz fusion forms, is the bed upon which Trinidad and Tobago's music has evolved in the diaspora from early jazz to calypso to jazz fusion that created a pathway to contemporary incarnations of popular ideas of jazz and soul music.

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## CREDITS

### **MUSICIANS:**

Anthony Woodroffe, Jr. - *Director of the UTT Big Band and Contemporary ensemble*

Simon Browne - *Director of UTT String ensemble*

Rodney Alexander (bass) Lemuel Patterson (piano), Terell Patterson (keyboards), Nicholas Thomas (drums), Denilson Gulston, Rene Aleong (percussion), Kevin Edwards (trumpet), Aaliyah Huggins (trombone), Jeerel Samuel (saxophone), Mya Scott, Maya Guerra, Denique Robertson, Quinton Neckles (vocals).

Members of the UTT/APA String Ensemble, Vocal Ensemble and Big Band.

### **AND SPECIAL GUESTS:**

Brother Valentino, Ancil Valley, Candice Caton.

### **DEVELOPMENT:**

Nigel A. Campbell / Production One Limited

### **STAGE MANAGEMENT:**

Alroy Harry, Richard Andall

### **PRODUCTION DESIGN:**

Edwin Erminy

### **SOUND DESIGN:**

Katsunari Imai, Yoichi Watanabe, Kino Alvarez, Kerwyn Xavier, Menelik McKay

### **LIGHTING DESIGN:**

Richard Bryant, Andrew Enil

## THANK YOU!

The producers of ***The Path: From Creole Compositions to Diaspora Dreams*** would like to thank and acknowledge the technical and front of house staff at the Lord Kitchener Auditorium, NAPA for their commitment and effort to make this concert a reality. Prof. Kwamé Ryan and Lamar Pollard at UTT's Academy for the Performing Arts for continued support.

And you the patrons who came to be part of this celebration.