Student name: Raine Rivas
Student ID no.: 814003067
Degree Program: B/A in Musical Arts (Special)
Supervisor: Mrs. Kelly Ramlal

Title of Thesis:
A History of the National Philharmonic Orchestra and the National Steel Symphony Orchestra and Their Relevance to the Culture of Trinidad and Tobago.
Declaration

1. I declare that this thesis has been composed solely by myself and that it has not been submitted, in whole or in part, in any previous application for a degree. Except where stated otherwise by reference or acknowledgment, the work presented is entirely my own.

2. I authorise The University of the West Indies to make a physical or digital copy of my thesis/research paper/project report for its preservation, for public reference, and for the purpose of inter-library loan.

3. I consent to have my attached thesis used in any publication comprising Caribbean Studies Projects by The University of the West Indies. I understand that I will receive no compensation. I hereby assign publishing rights for the contribution to The University of the West Indies, including all copyrights.

Signature of Student: Raine Rivas Date: 20/04/2017
Name: Raine Rivas

ID Number: 814003067

Course Code: HUMN 3099

Course Title: Caribbean Studies Project

Project Title: A History of the National Steel Symphony Orchestra and the National Philharmonic Orchestra and Their Relevance to the Culture of Trinidad and Tobago.
Acknowledgements

I would like to thank God for blessing me with the mental strength and health to complete this thesis. I would like to thank Dr. Sandra Celestine for helping me to be as productive as I needed to be to complete this thesis despite the struggles in my personal life. I would like to express gratitude to Akua Leith, Jessel Murray, and Dr. Roger Henry for their helpful contribution to this thesis by agreeing to be interviewed. I would like to thank my mother Karen, my partner Yohance and my friends Dachelle, Zyanne, and Raenelle-lee for assisting me with the distribution of my questionnaires. I would also like to extend my deepest gratitude to Mrs. Kelly Ramlal for her helpful assistance as my advisor for this project. I would also like to thank my family, friends and colleagues for their constant words of encouragement.
Table of Contents

Abstract

Abstract ..............................................................................................................................................1

Chapter 1: Introduction

1.1 Background of the Study .........................................................................................................2
1.2 Purpose of the Study ................................................................................................................3
1.3 Major and Minor Research Questions .......................................................................................4-5

Chapter 2: Literature Review

2. Literature Review .......................................................................................................................6-8

Chapter 3: Findings and Analysis

3.1 National Steel Symphony Orchestra Questionnaire Results .................................................9-22
3.2 National Philharmonic Orchestra Questionnaire Results ..................................................22-33
3.3 General Public Questionnaire Results ....................................................................................33-44

Chapter 4: Discussion of Findings

4.1 History of the National Steel Symphony Orchestra (NSSO) ..............................................45-50
4.2 History of the National Philharmonic Orchestra (NPO) .......................................................50-54
4.3 The Cultural Relevance of the NSSO and NPO in Trinidad and Tobago ..............................55-56
4.4 The Cultural Relevance of the NSSO in Trinidad and Tobago ..............................................56-58
4.5 The Cultural Relevance of the NPO in Trinidad and Tobago ..............................................59-61
Chapter 5: Conclusion

5.0 Conclusion, Limitations, Recommendations and Intended Impact..........................62

Works Cited

Works Cited............................................................................................................................63-66

Appendices

Appendix A: NSSO questionnaire..........................................................................................67-71
Appendix B: NPO questionnaire............................................................................................72-76
Appendix C: General Public questionnaire............................................................................77-81
Appendix D: Interview questions for Akua Leith..............................................................82-83
Appendix E: Interview questions for Jessel Murray..............................................................84-85
Appendix F: Interview questions for Roger Henry..............................................................86-87
Appendix G: Quotes from Interview Questions That Were Omitted in the Project..............88-91
Appendix H: Pictures of the NSSO and the NPO.................................................................92-98
Abstract

This study discusses the history of the National Steel Symphony Orchestra (NSSO) and the National Philharmonic Orchestra (NPO) and their relevance to the culture of Trinidad and Tobago. This study also sought to determine the benefits or drawbacks from these entities as it relates to Trinidad and Tobago’s culture. Data was gathered through online research, related literature, interviews conducted with the former and current musical directors of the NSSO and NPO, and 24 questionnaires were distributed to members of the NSSO, 24 questionnaires to the NPO and 30 questionnaires to the general public. Based on gathered data, the NSSO and NPO are constantly working on improving their cultural relevance through ambassadorship; performances; educating the public on orchestras, the steelpan and traditional orchestral instruments; and conducting workshops and outreaches to teach and educate children. Data gathered also shows the history of these entities, covering topics such as the pilot, objectives, membership, musical directors, performances, repertoire, and plans for the future. The results of this study show that these entities provide an opportunity for Trinidad and Tobago’s culture to expand internationally, and grow more diverse than its current state. The results of this study also showcase the future plans set forth by these entities with the purpose of creating employment for musicians, creating music at a professional level, and exploring what it means to have music that is ‘Trinbagonian’ and how it can be expanded.
1. Introduction

1.1 Background of the Study

Trinidad and Tobago is the home of many musical developments, whether it be the birth of musical genres such as Calypso, Soca and Chutney music, or its own musical instrument, the Steel Pan. Music is considered one of the most influential parts of the twin island’s culture as it is built around the country’s growth, development and downfalls. Trinidad and Tobago has seen the birth of many musical entities such as The Fire Services Band, The Police Band, The Trinidad and Tobago Youth Philharmonic, The Marionettes, The Trinidad and Tobago Steel Band Symphony Orchestra and a vast amount of steelbands such as All Stars, Desperadoes, Invaders and et cetera. These musical groups have been birthed in Trinidad and Tobago and were accepted in society through years of existence. With most of these groups being private organizations, the Ministry of Community Development, Culture and the Arts set out to develop entities that could represent Trinidad and Tobago on a national level, comprising of the best musicians in their field. Therefore, over time, The National Steel Symphony Orchestra (NSSO) and the National Philharmonic Orchestra (NPO) were created as both a traditional and non-traditional means of spreading music across the country and overseas. Trinidad and Tobago has seen the rise and decline of local genres such as soca, calypso, chutney, and parang to name a few; and competitions such as Dimanche Gras, Calypso Monarch, The International Soca Monarch and Panorama to name a few. These competitions showcase a fragment of Trinidad and Tobago’s culture for the Carnival season. However, aspects of Trinidad and Tobago’s culture, such as calypso music, are lost or forgotten by many outside of the season. The NSSO and the NPO can possibly provide a means for the musical culture in Trinidad and Tobago to survive outside of one particular season. These entities can also expose local audiences to music
that may not be readily accepted by them, such as classical music. Local audiences should be exposed to music from different parts of the world, to fuse with the melting pot of cultures in Trinidad and Tobago.

Indian and African music were brought to this country and adapted into what is recently known by Trinidadians as chutney music and steel pan band music, while still playing and recognizing the traditional Indian classical music and African drumming. If this can be done with these types of music, there is no reason to believe that it should not happen with European music also. The NSSO and NPO seek acceptance from local audiences, and also, to represent Trinidad and Tobago on an international scale as cultural ambassadors.

1.2 Purpose of the Study

According to Zaphia Edwards:

“On Friday December 4th, 2015, just three weeks before Christmas, the Governor of the Central Bank of Trinidad and Tobago, Jwala Rambarran announced that the country’s economy was officially in recession—four consecutive quarters of decline in real GDP” (1).

Trinidad and Tobago has recently undergone a nationwide recession which has caused their government to cut costs in various sectors, including the cultural sector, in which the NSSO and NPO belong. This study seeks to provide a history of the National Steel Symphony Orchestra and the National Philharmonic Orchestra and to discuss if they do or do not contribute to the culture of national musical entities under the Ministry of Community Development, Culture and the Arts, and if they should continue to be funded.
1.3 Major and Minor Research Questions

Major Research Questions:

What is the historical background of the NSSO and the NPO?

How does the National Steel Symphony Orchestra and the National Philharmonic Orchestra promote the culture of Trinidad and Tobago?

Minor Research Questions:

Is the repertoire chosen to reflect Trinidad and Tobago’s culture or is it chosen based on availability of music scores?

Do the musicians consider themselves cultural ambassadors? Why?

Should the NSSO and the NPO continue to exist in Trinidad and Tobago?

1.4 Research Methodology and Methods

This research utilized a quantitative approach of data collection where survey data was required. Survey data seeks to acquire estimated information on a targeted population through a sample size of the population. The main data collection instrument in this research was the questionnaire. The questionnaire allowed for statistical analysis involving the target sample. Questionnaires were useful because they were anonymous, cost effective and easy to organize. Two main forms of data collection, questionnaires and interviews, were used to access data needed for this project. There were three different sets of questionnaires; twenty-four (24) for the players of the NSSO, twenty-four (24) for the players of the NPO, and thirty (30) for the general public. Three (3) interviews were conducted and one (1) interview was done for each musical director.
Sixteen out of twenty-four questionnaires distributed to the NSSO were completed. Fourteen out of twenty-four questionnaires distributed to the NPO were completed. Thirty questionnaires were completed distributed evenly to the general public in the north, south, east, and west of Trinidad, and also Tobago. Through the help of family and friends, six questionnaires per area were handed randomly to six willing participants to fill these questionnaires in their respective geographical area. Family and friends were asked to distribute questionnaires to three males and three females of their respective area. Two questionnaires were not filled in Northern and Western Trinidad, three were not filled Southern Trinidad, one was not filled in Eastern Trinidad, and all were filled in Tobago. Questionnaires that were not completed face to face were filled via email from willing participants in their geographical area, who were found on the social media website “Twitter”. In addition to the quantitative approach, this study also used the qualitative method of data collection. Interviews from three musical directors were used for in depth information on the two main entities by persons who were considered important in the development of these entities. Interviewees were former musical director of the NSSO, Jessel Murray; current musical director of the NSSO, Akua Leith; and current musical director of the NPO, Roger J. Henry.
2. Literature Review

“People talk about music as they talk about social life, because social life can be organized musically... just as art can reflect and challenge society, so social life can be modelled on art” (Blacking 259).

Art, culture and society are seen as three correlating parts that make the identity of a country. The society determines the norms and abnormalities of a country and its peoples, while art and culture make up the ‘uniqueness’ that reflects who the society is. Most countries have their own music, dance, art, language and religious practices that make up their culture. Music has a key role and function of a society, and the music of a nation could reflect moments in history, societal issues, national events, everyday lives and emotions of its people, and much more.

According to John Blacking, “There is no doubt that music can be seen as a quasi-totem and focus for the interests of groups of the same age, similar political persuasions, social aspirations, and so on” (262).

Music therefore, is a building block of culture and society. In Trinidad and Tobago, the musical culture is somewhat identifiable by the country’s genres of soca, traditional folk and calypso, and also its national instrument, the steelpan. The steelpan, which has proven to be a successful and flexible instrument as it is able to play any genre of music, has been heavily praised by the society of Trinidad and Tobago. This particular society sees the need and relevance of the instrument and its musical family, especially as it has been made and originated in Trinidad. This means that neither the genre of music nor the performance context would make the society unsupportive of the steel pan bands.
However, on the opposite spectrum, Trinidad and Tobago has at least two or three traditional orchestras. Orchestras in this country have issues thriving, mainly because the society views traditional orchestras as being too European or foreign. This means that these orchestras would have to work extra hard to find ways to be accepted in this society. This is similar to Howard Becker who “explored some pressures amongst individual jazz musicians who were forced to confront conflicting commercial and artistic goals” (qtd. in White, Lost in Music 1). Being a traditional orchestra in the Caribbean where most members of society consider an orchestra to be unnecessary, heavily European, costly, and not culturally Trinidadian, is a huge difficulty.

Trinidad and Tobago’s society may not be unwilling to accept a traditional orchestra as it newly introduced, but may be more accepting of it over time. According to Nicholas J. Saunders, “In 1945, the first steel bands made their appearance…In the early days, the new music was not readily accepted” (54). This statement is an example of this is the slow acceptance of the steelpan and steelpan orchestras. Steelpan orchestras became gradually accepted mainly due to the diversity and fusion of different musical genres and elements. Creating new music on the instrument and showcasing the steel bands’ capability of performing different genres on the instrument contributed to the rise of these orchestras in Trinidad, the Caribbean, and eventually internationally.

According to Stephen Stuempfle:

Among the many sources of steel band music are Afro-Trinidadian tamboo bamboo, metallic percussion and, Orisha drumming; the calypso tradition of vocals and string based accompaniment, which itself is a creole synthesis of African, French, Spanish and British musical elements; Indo-Trinidadian tassa drumming; European marching band
and classical traditions; Afro-Latin American dance rhythms and tunes; and North American popular songs and jazz. (217-219)

Evidently, the music presented by the steelpan orchestras are a vast variety of genres. It can be argued that these orchestras became accepted through the re-creation of these genres on a new family of instruments. This encouraged societies to see the steelpan as a legitimate instrument and the steelpan orchestra as an accepted orchestra locally, regionally, and internationally.

However, the acceptance of the steelpan orchestra differs to the acceptance of the traditional orchestra. The traditional orchestra has already been legitimised around the world and is found in many private organizations and schools (primary, secondary, and tertiary level) in different countries. The difficulty of the traditional orchestra surviving in the Caribbean lies on two aspects: the Caribbean people and monetary difficulty.
3. Findings and Analysis

3.1 NSSO Questionnaire Results.

NB: Eight (8) members are unaccounted for as they were not able to participate in the questionnaire.

Figure 1.0 shows the age demographic of the NSSO members.

Figure 1.1 shows the sex of the NSSO members. There are eleven (11) males and five (5) females who are players in the NSSO.
Figure 1.2 shows the geographical area in which each member currently resides. Nine (9) members are from Northern Trinidad, four (4) members are from Southern Trinidad, and three (3) members are from Eastern Trinidad.

Figure 1.3
Figure 1.3 shows the length of time each member of the NSSO has been employed at the orchestra. Sixteen members have been employed for 3+ years. Eight members are unaccounted for.

**Figure 1.4**

![Bar chart with reasons for auditioning for the NSSO](image)

Figure 1.4 shows various reasons that encouraged each member to audition for the NSSO.
Figure 1.5 shows the genres of music that the NSSO plays, as given by its members.

Figure 1.6 shows the opinion of the NSSO members, in regard to if they consider their repertoire to be appealing the audience in Trinidad and Tobago, and why.
Figure 1.7 shows the areas that NSSO has toured.

Figure 1.8 shows how the NSSO was generally received by audiences when they performed.
Figure 1.9 shows what the NSSO players believe contributes to the responses of their audiences when they perform.
Figure 2.0 shows if the NSSO members believe that they are cultural ambassadors for Trinidad and Tobago within the entity.
Figure 2.1 shows the members of the NSSO’s reasons for believing that they are or are not cultural ambassadors.

Table 2.2

<table>
<thead>
<tr>
<th>Suggested Ways of Improving Cultural Ambassadorship</th>
<th>Tally of Responses</th>
</tr>
</thead>
</table>

---
<table>
<thead>
<tr>
<th>Proposal</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Creating more relationships with artists/groups from other countries</td>
<td>1</td>
</tr>
<tr>
<td>Leaders must first see the NSSO as cultural ambassadors and know what their talents are collectively worth</td>
<td>1</td>
</tr>
<tr>
<td>Rebranding</td>
<td>2</td>
</tr>
<tr>
<td>Better administration</td>
<td>1</td>
</tr>
<tr>
<td>Proper research and planning</td>
<td>1</td>
</tr>
<tr>
<td>Having members carry about themselves in a manner that will assist with making the world/public see the professionalism</td>
<td>1</td>
</tr>
<tr>
<td>Educating the management about each member</td>
<td>1</td>
</tr>
<tr>
<td>More reliable management team with a clear vision on what the NSSO is about</td>
<td>1</td>
</tr>
<tr>
<td>Improve proper management structure that caters to the development and marketability of the NSSO</td>
<td>1</td>
</tr>
<tr>
<td>Training and educating about the instrument</td>
<td>1</td>
</tr>
<tr>
<td>Cultural exchanges to open doors for other steel orchestras</td>
<td>1</td>
</tr>
<tr>
<td>Perform and do workshops around the world</td>
<td>1</td>
</tr>
</tbody>
</table>
Table 2.2 shows suggested ways in which the NSSO can improve their cultural ambassadorship.

**Figure 2.3**

Table 2.4

<table>
<thead>
<tr>
<th>Reasons for Continuity of NSSO</th>
<th>Tally of Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>No response.</td>
<td>2</td>
</tr>
<tr>
<td>Gives pan men and women something to aspire to.</td>
<td>1</td>
</tr>
<tr>
<td>Shows that pan is not a bad thing.</td>
<td>1</td>
</tr>
<tr>
<td>Unique: extremely versatile and capable of performing music at a very fast pace in comparison to other orchestras.</td>
<td>1</td>
</tr>
</tbody>
</table>

Figure 2.3 shows if the NSSO members believe that the orchestra is relevant to Trinidad and Tobago’s culture.
Trinidad and Tobago is the birthplace of pan: the NSSO can show the world what pan can do and that pan is just as good/ better than other national orchestras.

Something as unique as the steelpan should have higher opportunities than just community bands.

Flagship entity.

Showcase culture to the world.

Promote steelpan to the world in a more full time and professional manner.

Yes, it should continue to exist.

Provides a goal for young pannists to aspire towards.

Showcases the only 21st century instrument.

Brings revenue to Trinidad and Tobago’s economy.

Best representation of steelpan in the country.

Culture and music is the soul of a people: without performances, the NSSO would have no reason to exist.
<table>
<thead>
<tr>
<th>Reason</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gives younger people an opportunity to see that their love for music can live on and the culture will continue to strive.</td>
<td>1</td>
</tr>
<tr>
<td>NSSO provides an opportunity for individuals to represent their country.</td>
<td>1</td>
</tr>
<tr>
<td>Can provide and sell the country on the international front.</td>
<td>1</td>
</tr>
</tbody>
</table>

Table 2.4 shows the NSSO members’ reasons for wanting the orchestra to continue to exist.

**Figure 2.5**
Figure 2.5 shows the NSSO members’ comments on the National Philharmonic Orchestra’s (NPO) repertoire.

Table 2.6

<table>
<thead>
<tr>
<th>Comparisons between the NSSO and the NPO</th>
<th>Tally of Members</th>
</tr>
</thead>
<tbody>
<tr>
<td>I don’t know</td>
<td>6</td>
</tr>
<tr>
<td>cannot compare because they are not the same type of orchestra.</td>
<td>1</td>
</tr>
<tr>
<td>NSSO has a lot more range in style and numbers</td>
<td>1</td>
</tr>
<tr>
<td>NSSO is more professional and proficient</td>
<td>1</td>
</tr>
<tr>
<td>NPO is young and still developing</td>
<td>2</td>
</tr>
<tr>
<td>The NSSO is more established</td>
<td>2</td>
</tr>
<tr>
<td>The audience wants to hear steelpan</td>
<td>1</td>
</tr>
<tr>
<td>Two different disciplines</td>
<td>1</td>
</tr>
<tr>
<td>NPO is seen as traditional</td>
<td>1</td>
</tr>
<tr>
<td>NSSO has a wider repertoire and genres</td>
<td>1</td>
</tr>
<tr>
<td>‘Chalk and Cheese’</td>
<td>1</td>
</tr>
<tr>
<td>NSSO and NPO are unhappy with their current administration</td>
<td>1</td>
</tr>
</tbody>
</table>

Table 2.6 shows the NSSO members’ comparisons between the NSSO and the NPO’s repertoire.

NB: Most of the members misinterpreted the question and provided comparisons between the entities themselves and not their repertoire.

### 3.2 NPO Questionnaire Results.

NB: Ten (10) members are unaccounted for as they were not able to participate in the questionnaire.
Figure 2.7 shows the age demographic of the NPO members.

Figure 2.8 shows the sex of the NPO members.
Figure 2.9 shows the geographical area in which each NPO member currently resides.

Figure 3.0 shows the length of time each member of the NPO has been employed at the orchestra. Ten members are unaccounted for.
Figure 3.1

Figure 3.1 shows various reasons that encouraged each member to audition for the NPO.

Figure 3.2

Figure 3.2 shows the genres of music that the NPO plays, as given by its members.
Figure 3.3 shows the opinion of the NPO members, in regard to if they consider their repertoire to be appealing to the audience in Trinidad and Tobago, and why.
Figure 3.4

Figure 3.4 shows if the NPO has toured any countries/areas/islands.

Figure 3.5

Figure 3.5 shows how the NPO was generally received by the audience.
Figure 3.6

Figure 3.6 shows if the NPO members believe that they are cultural ambassadors or not.

Table 3.7

<table>
<thead>
<tr>
<th>Reasoning for Response</th>
<th>Yes, NPO members are cultural ambassadors</th>
<th>No, NPO members are not cultural ambassadors</th>
</tr>
</thead>
<tbody>
<tr>
<td>Views self as such as a performer of the NPO</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>No comment</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>Representing local music and local style of playing</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Responsible for maintaining a professional standard as the</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>first government controlled orchestra</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Task</td>
<td>Count</td>
<td></td>
</tr>
<tr>
<td>----------------------------------------------------------------------</td>
<td>-------</td>
<td></td>
</tr>
<tr>
<td>Showing people that the NPO is a reliable career option</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>An ambassador by default as ‘national’ is in the orchestra’s title</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Playing music that is culturally relevant</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Carrying about oneself in a respectable manner to not shame the entity</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Representing NPO at concerts, rehearsals, outreaches, etc.</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Educate the public about music, instruments, and its relevance as a mechanism to share our own music</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Difficult to feel like one in the given circumstances</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Represents Trinidad and Tobago, and actions as words should always reflect national pride</td>
<td>1</td>
<td></td>
</tr>
</tbody>
</table>
Table 3.7 shows the NPO members’ reasons for believing that they are/are not cultural ambassadors.

**Figure 3.8**

Figure 3.8 shows suggested ways in which the NPO can improve their cultural ambassadorship.

**Figure 3.9**
Figure 3.9 shows if the NPO members believe that the entity is relevant/important to Trinidad and Tobago’s culture.

**Figure 4.0**

Figure 4.0 shows the NPO members comments on the NSSO’s repertoire.
### Table 4.1

<table>
<thead>
<tr>
<th>Comparisons Between the NPO and NSSO’s Repertoire</th>
<th>Tally of Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>IDK</td>
<td>4</td>
</tr>
<tr>
<td>NPO’s repertoire is based on availability vs the NSSO who gets their music transcribed.</td>
<td>1</td>
</tr>
<tr>
<td>NSSO’s repertoire is more exciting and crowd pleasing.</td>
<td>2</td>
</tr>
<tr>
<td>NSSO’s repertoire is more culturally suitable.</td>
<td>3</td>
</tr>
<tr>
<td>NPO’s repertoire is mostly traditional classical.</td>
<td>2</td>
</tr>
<tr>
<td>NSSO plays music that compliments their instrument and the NPO should follow suit.</td>
<td>1</td>
</tr>
<tr>
<td>NSSO has more balanced repertoire.</td>
<td>1</td>
</tr>
<tr>
<td>Members write arrangements in both orchestras.</td>
<td>1</td>
</tr>
<tr>
<td>NPO has limited repertoire as it is a newer entity.</td>
<td>1</td>
</tr>
<tr>
<td>Diverse vs vertical and in a box.</td>
<td>1</td>
</tr>
<tr>
<td>NPO lacks depth and profound cultural significance for now.</td>
<td>1</td>
</tr>
</tbody>
</table>
The NSSO has a clearly crafted body of work designed to put the orchestra in the best light and showcase its strengths.

Table 4.1 shows some comparisons between the NPO and NSSO’s repertoire, based on the opinions of the NPO members. (Henry, Roger. Personal interview. 30 Jan 2017.)

3.3 General Public Questionnaire Results

Figure 4.2

Figure 4.2 shows the ages of citizens of Trinidad and Tobago who participated in this questionnaire.
Figure 4.3 shows the sex of the citizens who participated in this questionnaire.

Figure 4.4 shows the geographical area in which each citizen who participated in this questionnaire resides.
Figure 4.5 shows whether or not participants are musicians, and what instruments they play if they are musicians.

Figure 4.6 shows if respondents would or would not attend a concert by these entities solely based on their name.
Figure 4.7

Chart Showing Respondents' Awareness of an NSSO and an NPO in Trinidad and Tobago

Figure 4.7 shows if people are or are not aware that Trinidad and Tobago has a National Steel Symphony Orchestra and a National Philharmonic Orchestra.

Figure 4.8

Means by which Respondents Learnt of the NSSO and NPO

Figure 4.8 shows the means by which the respondents learnt of the NSSO and the NPO.
Figure 4.9 shows if respondents did or did not attend a concert by these entities.

Figure 5.0 shows the personal performance rating of respondents who have attended concerts by these entities; scale one (1) being disappointing verses scale ten (10) being enjoyable.
Table 5.1

<table>
<thead>
<tr>
<th>Musical Bands/ Orchestras</th>
<th>Tally</th>
</tr>
</thead>
<tbody>
<tr>
<td>Police Band</td>
<td>3</td>
</tr>
<tr>
<td>Cadets</td>
<td>1</td>
</tr>
<tr>
<td>St. John Ambulance Church Bands</td>
<td>1</td>
</tr>
<tr>
<td>All steel bands</td>
<td>10</td>
</tr>
<tr>
<td>Soca bands</td>
<td>4</td>
</tr>
<tr>
<td>Dominant 7</td>
<td>1</td>
</tr>
<tr>
<td>Too many to name</td>
<td>1</td>
</tr>
<tr>
<td>SACO/TTYP</td>
<td>4</td>
</tr>
<tr>
<td>Cadence</td>
<td>1</td>
</tr>
<tr>
<td>UWI Steel</td>
<td>2</td>
</tr>
<tr>
<td>Fire Services</td>
<td>3</td>
</tr>
<tr>
<td>Imbibition the Band</td>
<td>1</td>
</tr>
<tr>
<td>Boys Brigade</td>
<td>1</td>
</tr>
<tr>
<td>TTSBSO</td>
<td>2</td>
</tr>
<tr>
<td>Baby Thorns Productions</td>
<td>1</td>
</tr>
<tr>
<td>Glorious Songs</td>
<td>1</td>
</tr>
<tr>
<td>M.O.R.E</td>
<td>1</td>
</tr>
<tr>
<td>Brass bands</td>
<td>1</td>
</tr>
<tr>
<td>Latin Jammers</td>
<td>1</td>
</tr>
<tr>
<td>Fusion Steel</td>
<td>1</td>
</tr>
</tbody>
</table>
Table 5.1 shows the different musical bands/orchestras in Trinidad and Tobago that participants were aware of. Respondents gave more than one answer.

**Figure 5.2**

**Genres Respondents Would like to Hear the NSSO and NPO Play in Concert**

Figure 5.2 shows the genres of music respondents would like to hear the NSSO and NPO play if they were to attend a concert by these entities.
Figure 5.3 shows respondents’ reasons for choosing these genres for the NSSO and NPO.

Table 5.4

<table>
<thead>
<tr>
<th>Respondents Answering Yes or No to Music Being Important in Trinidad and Tobago</th>
<th>Respondents’ Opinions the Importance of Music in Trinidad and Tobago</th>
<th>Tally</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>It can be used for meditational purposes.</td>
<td>1</td>
</tr>
<tr>
<td>Yes</td>
<td>Creates a marriage of good, bad, and ugly.</td>
<td>1</td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>Yes</td>
<td>Encourages togetherness during Carnival time.</td>
<td>1</td>
</tr>
<tr>
<td>Yes</td>
<td>Helps with tourism.</td>
<td>2</td>
</tr>
<tr>
<td>Yes</td>
<td>It is an avenue of self-expression.</td>
<td>1</td>
</tr>
<tr>
<td>Yes</td>
<td>Unites persons of all backgrounds.</td>
<td>1</td>
</tr>
<tr>
<td>Yes</td>
<td>Brings people together.</td>
<td>1</td>
</tr>
<tr>
<td>Yes</td>
<td>Promotes academic success.</td>
<td>1</td>
</tr>
<tr>
<td>Yes</td>
<td>Helps citizens fight oppression.</td>
<td>1</td>
</tr>
<tr>
<td>Yes</td>
<td>Encourages discipline.</td>
<td>3</td>
</tr>
<tr>
<td>Yes</td>
<td>Feeds the soul.</td>
<td>1</td>
</tr>
<tr>
<td>Yes</td>
<td>Gives a voice to those who are silenced and ignored.</td>
<td>1</td>
</tr>
<tr>
<td>Yes</td>
<td>Soothes a sick nation.</td>
<td>1</td>
</tr>
<tr>
<td>Yes</td>
<td>Young people like it.</td>
<td>1</td>
</tr>
<tr>
<td>Yes</td>
<td>It is a part of our culture since slavery days.</td>
<td>1</td>
</tr>
<tr>
<td>Yes</td>
<td>Expresses Trinidad and Tobago’s culture.</td>
<td>3</td>
</tr>
<tr>
<td>Yes</td>
<td>Music is more receptive, we learn better through it.</td>
<td>1</td>
</tr>
<tr>
<td>-----</td>
<td>---------------------------------------------------</td>
<td>---</td>
</tr>
<tr>
<td>Yes</td>
<td>Music is the backbone of Trinidad and Tobago’s cultural identity.</td>
<td>1</td>
</tr>
<tr>
<td>Yes</td>
<td>Our culture is a party for everything.</td>
<td>1</td>
</tr>
<tr>
<td>Yes</td>
<td>Music matters.</td>
<td>1</td>
</tr>
<tr>
<td>Yes</td>
<td>Carnival is music; without it there would be no soca monarch, panorama or dimanche gras.</td>
<td>2</td>
</tr>
<tr>
<td>Yes</td>
<td>Music dominates Trinidad and Tobago’s biggest holidays and seasons.</td>
<td>2</td>
</tr>
<tr>
<td>Yes</td>
<td>Trinidad and Tobago loves to party to all types of music.</td>
<td>1</td>
</tr>
</tbody>
</table>

Table 5.4 shows respondents’ opinions on music being or not being an important part of Trinidad and Tobago’s culture.

**Figure 5.5**
Figure 5.5 shows whether or not respondents believe that Trinidad and Tobago’s music can be represented by instruments other than traditional steel pan, tassa, African drums, and others.

**Figure 5.6**

Figure 5.6 shows whether or not respondents believe the NSSO and NPO can represent the culture of Trinidad and Tobago locally, regionally, and internationally.
Figure 5.7 shows if respondents believe that the NSSO and NPO should continue to exist under the Ministry of Community Development, Culture, and the Arts.
4. Discussion of Findings

4.1 History of the National Steel Symphony Orchestra

Pilot:

The National Steel Symphony Orchestra (NSSO) was founded in November 2007 and actively began in December 2007 under the deceased former Prime Minister Mr. Patrick Manning, and administered by the Ministry of Community Development, Gender, and Culture. A team ran by national award winner, Professor Brian Copeland, then Dean of the Faculty of Engineering, developed the Genesis Pans (“G” pans) at the University of the West Indies, St. Augustine. The “G” pans were revealed to the public in July 2007, and the NSSO was the premier group to test those instruments. The NSSO is currently administered by the Ministry of Community Development, Culture and the Arts.

Objectives of the NSSO:

1. To continue leading in the schemes of performance and intelligence;

2. To represent the country in steelpan at the highest level;

3. to bring the best players (skill wise and in literacy) together to perform diverse repertoire;

4. to be used as a vehicle for the use of Genesis pans.

(Leith and Murray, 2017)

Membership:

The ensemble is composed of auditioned players, many of whom are University trained, who, according to the orchestra’s Facebook page, “represent the best combination of technique
and literacy among steel band players in Trinidad and Tobago” (NSSO Facebook page, 20 Sep 2016).

The NSSO recruitment process is done by national advertisement, followed by an audition and an interview. There are currently nine (9) G- soprano players, three (3) G-seconds players, five (5) G-3 mids players, six (6) G-bass players, and one (1) percussionist.

Twenty-four (24) members is surely not the required standard of players. Eventually, we would like to take the orchestra all the way back to thirty-nine (39) members, and even further to that, we would like to have a team of 70+. Those seventy members will not necessarily cover only players, but all the supporting teams that we would need from stage crew, to lighting technicians, to transport, research department, librarian, and such. (Leith, 2017)

**Musical Directors:**

Jessel Murray, the Head of the Department of Creative and Festival Arts at the University of the West Indies, St. Augustine, Trinidad, was the former Artistic Director and Principal Conductor of the Orchestra. He became involved with the NSSO when he was commissioned to conduct the first performance of the ‘G’ pans and as a result of that, and through some references from the University of the West Indies, he was asked to stay to conduct the entity. Jessel Murray resigned in 2016 because he felt like he “maxed out” in terms of his contributions to the orchestra and he had a variety of other responsibilities that prevented him from continuing in the NSSO.

Akua Leith, University of the West Indies and Northern Illinois University graduate is the current Artistic Director and Principal Conductor of the NSSO. He wanted to represent his
country on steelpan at the highest level and he was hired as a full-time musician of the NSSO from 2007-2013. He was recently re-hired as musical director of the NSSO after completing his studies abroad, due the position being open as the former musical director resigned.

**Performances:**

NSSO performances include:

- “*Genesis in Steel*” concerts;
- “Pan on a Higher Note” concert series;
- the Fifth Summit of the Americas and the Commonwealth Heads of Government meeting (CHOGM).
- command performances for His Excellency, President Richards at President’s House,
- performance for His Royal Highness, Prince Charles;
- welcoming concert for His Excellency Goodluck Johnathan, the President of Nigeria;
- opening of the Hyatt Regency and the National Academy of the Performing Arts (NAPA);
- opening guest ensemble for the 2010 Panorama Finals at the Grandstand of the Queen’s Park Savannah;
- the official naming of the Lord Kitchener Auditorium at NAPA in 2011.
- performances with the National Sinfonia Orchestra;
- concert with members of the USA National Symphony Orchestra in honour of the fiftieth anniversary of this country’s Independence in 2012;
- collaborations with Metamorphosis Dance Company, Bentley-Potter Ballet Company, and the Susan Mohip Dance Company;
- collaborated with the Drums of India for *SteelFesTT*;
- collaborations with the UWI Arts Chorale;
- marquee performance at Carifesta X in Guyana in 2008;
- Costa Rica to perform as a part of the Credomatic XX International Music Festival in Costa Rica;
- gala performance to launch the centenary year of Anime Cesaire in Martinique;
- pre-Crop over celebrations in Barbados;
- at Carifesta XI in Suriname;
- Ninth International Folk Festival in Yichang and Beijing, China in September.

(NSSO facebook page, 20 Sep 2016)

Reperatoire:

The NSSO has a wide range of genres and goes way beyond 100 pieces covering traditional classical music, 21st century, calypso, soca, reggae, chutney, RnB, pop, jazz, and latin. Former musical director Jessel Murray and current musical director Akua Leith both have similar approaches to choosing repertoire for the NSSO. There are formal concerts for the NSSO, in which Jessel Murray would have begun with a classical basis of things, and include other pieces he feels needed and suitable for the program.

“The difficulty in sourcing material for steel is that there is not a lot of written down music for steel, especially for an orchestra. Therefore, a lot of commissioning of arrangements and transcriptions must be done, and also any odd pieces written for steel was done” (Murray, 2017).

Jessel Murray prefers the first half of a concert to always be classical because the longer pieces give a sense of having depth of the orchestra in one respect. The shorter pieces were
chosen for the second act, which would always be a mixture of dance music, ballet, Indian dance, modern dance, popular culture, calypso arrangements, jazz and Latin. These choices depended on what was needed at a given point, and from that Jessel Murray could extrapolate music for schools that the NSSO visited and other short term events.

The artistic director/ conductor (Akua Leith) is responsible for the organizational process for NSSO performances. However, that is specifically for the repertoire at the type of performance. The process of choosing repertoire deals with identifying the audience and the theme of the performance; sourcing the original music; finding the right person to arrange/transcribe that music; then give quotations and hire that person to do as such. So far all the music is transcribed via internal and external people, and it is a paid service.

We do have a level of expectations because we are under the government. So, we might have certain functions the Prime Minister might call on us to do. They can also request certain material which, once it is in the calibre of what we do, we can honour that. Recommendations for repertoire do come in and we do accommodate accordingly.

(Leith, 2017)

**Plans for the future of the NSSO according to the musical directors:**

1. have the NSSO perform more internationally and to maintain a high and professional profile;

2. source and develop things beyond just practical such as providing information how to start an orchestra and what are the benefits of an orchestra;
3. developing pedagogical books from primary school, all the way up, and having material based on research papers, periodicals, theses based on the history of the instrument and the people involved with the instrument;

4. giving symposiums on experiences and how to maintain the instruments;

5. doing workshops, not just locally but regionally and internationally.

4.2 History of the National Philharmonic Orchestra

Pilot:

The NPO started as a project in the division of culture in September 2013. The NPO is currently administered by the Ministry of Community Development, Culture and the Arts.

Objectives of the NPO:

1. “contributing to the Government’s strategic sector focus on creative industries as an area of critical endeavour for diversifying the economy;

2. Engender an appreciation for awareness of classical symphonic music as a part of the performing arts;

3. Broaden and enhance the cultural scope of Trinidad and Tobago (and, by extension the region);

4. Develop and support music education and instrument learning;

5. Provide an avenue for musicians to engage in professional employment;

6. Act as a vehicle for the development of local classical symphonic music;

7. Reflect the diversity of Trinidad and Tobago culture;

8. To inspire the next generation of NPO players while they are still children;”

(The Ministry of the Arts & Multiculturalism, Division of Culture 3).
“The NPO is here to spark questions such as what is instrumental music that is Trinidadian and Tobagonian, what does it sound like, and is this (the music of the NPO) it.” (Henry, 2017.)

The NPO seeks to be a significant contributor, directly and indirectly, to Government’s 2011-2014 priority goals of economic growth, job creation, competitiveness and innovation through the creative and cultural industries. The mission of the National Philharmonic Orchestra is to promote quality symphonic music in Trinidad and Tobago, giving exposure to diverse orchestral styles under the guidance of musical professionals, while providing an avenue for trained, qualified and dedicated musicians to practice their craft at the highest level possible. The vision of the National Philharmonic Orchestra is to widen the scope within which our rich heritage of music can be performed, giving the utmost attention to the three key areas of co-dependent and interrelated developmental areas of technical competency of musicians, core audience development and new musical compositions. (The Ministry of the Arts & Multiculturalism, Division of Culture 3).

**Membership**

The NPO consisted of five (5) to six (6) players at its pilot and has grown to twenty-four (24) players over the years. The NPO receives new members by auditions which occur once a year. An advertisement is put out in the newspapers and other affordable forms of media for people to come and audition. The audition is a blind audition; meaning that the panel is not able to see the player and vice versa.
Each person is scored and identified by number. Then, it is a process of tabulating what is needed and what is available based on the top scores. Once the panel is an agreement on who are the top scorers, the people above the cut-off point are invited and the people below that are not. (Henry, 2017)

The names of the newly appointed members of the NPO are revealed to the music director after the full audition process is completed. The NPO also implements a substitute policy for all musicians on occasions when it is necessary for alternate musicians to play at rehearsals and performances for current NPO members. (The Ministry of the Arts & Multiculturalism, Division of Culture 8)

**Musical Director**

According to the Division of Culture, Dr. Roger J. Henry is a conductor, composer and educator, currently serving as Assistant Professor of Music and Programme Leader for the Academy for the Performing Arts at The University of Trinidad and Tobago. In addition to his University work he continues to maintain a national profile in the Music community of Trinidad and Tobago, as Assistant Artistic Director for the Marionettes Chorale, and as the Artistic Director and Conductor of the National Philharmonic Orchestra of Trinidad and Tobago. Dr. Henry holds a Doctor of Music degree in Choral Conducting from the Jacobs School of Music at Indiana University, Bloomington, where he graduated with minors in Voice and Music History & Literature (Division of Culture, “Professional Arts Profile: Roger Henry”).

Dr. Roger J. Henry was invited via recommendation from Mr. Jessel Murray to be involved with the NPO.
Performances

The NPO’s performances include:

- full-length concerts at “Seasons 1”;
- “Diamonds in the Sun: A Gift to the Nation”;
- “Classics in Tobago”;
- a series of community outreach performances including the Western Division Police Youth Club and the Amarjyoth Sabha Mandir in Cunupia;
- “Young Musicians Workshop” in Tobago;
- St Dominic’s Home and St Jude’s Home for Girls in Belmont;
- outreaches in Princess Elizabeth Centre and Finbar Ryan Geriatric Home.
  (Division of Culture, “National Philharmonic Orchestra.”)
- “Classics in Tobago II”;
- “Seasons 2”;
- “Brown Bag Concert Series” at NALIS;
- reopening of NAPA;
- “Neighbourhood Connections” at Exodus pan yard;
- opening of the “Cazabon Legacy Exhibition” at the Diplomatic Centre.

Repertoire

The NPO plays music that they source for free from public domain music websites when the orchestra was first established. Some of this repertoire is now supplemented with arrangements and compositions by local composers and arrangers. The NPO has recently gotten approval to
spend money on more ‘modern’ music such as film music. There are also compositions done for
the NPO such as ‘Magnificat’ for orchestra and two sopranos which was premiered at music
festival in 2016; ‘Passing Cloud’ for orchestra and steel orchestra which was premiered in
Exodus pan yard in 2016. The NPO also seeks to premier their musical director’s latest
composition, ‘Remembrance’, which can be loosely described as a Trinidadian requiem.

There isn’t a large class of people who are writing new compositions at all, that are
not pop music. Much less for an orchestra of this make up. The instruments we have are the
instruments we have. So right now, if somebody is writing for us, they cannot be writing for
two French horns or two oboes. I mean, they can do it and we can hope for the best, but we
won’t be able to properly represent the music because we are not properly constituted yet.
(Henry, 2017.)

The music played by the NPO covers genres such as European classical, calypso, jazz, pop,
modern 20th century, parang, folk and soca.

*Plans for the future of the NPO according to the musical director*

1. For the orchestra to settle into a stable core of performers for a complete orchestra.
2. To have the orchestra members become full time employees.
3. Have more performances around Trinidad and Tobago.
4. To venture out into the world, showcasing Trinbagonian music.
4.3 The Cultural Relevance of The NSSO and NPO in Trinidad and Tobago

Music is an important part of Trinidad and Tobago’s culture. Many citizens of the country believe this because it helps citizens fight oppression, encourages tourism, dominates Trinidad and Tobago’s biggest holidays and seasons, and promotes academic success to name a few.

If we are a society that is encouraging people to be musicians, with an instrument of choice, to be fair, as a musician, having an opportunity to work and get paid is important in which the government should create. Creating a philharmonic orchestra is not just for the performance part of it, but to let people realize that there is a career path in being a musician. So, you can represent the NSSO with steel-pannists, the NPO with traditional instruments, NTAC with people who do theatre and so forth. (Leith, 2017)

The National Steel Symphony Orchestra and the National Philharmonic Orchestra are two national performing arts entities, birthed under the current Ministry of Community Development, Culture and the Arts. The government of Trinidad and Tobago has taken the time to invest in these growing entities every year. There are people in Trinidad and Tobago who are aware of these orchestras and believe that these entities can represent Trinidad and Tobago’s culture locally, regionally, and internationally.

Arts are not deliverables; they are intangibles. People do not always recognize the facet. However, Trinidad and Tobago’s government is slowly coming along the arts because firstly, we have so much; they look at is as tangibles bringing in intangible rewards. Embassies and countries around the world, when they want to show soft power, and that they have influence, they turn to the arts. (Murray, 2017.)
4.4 The Cultural Relevance of The NSSO in Trinidad and Tobago

“With an entity like the NSSO, within all the community bands you find the best players from each band and they can all gather at NSSO. That requires a different level of thinking, performance and more. So, it is important to bring the elites or the professionals together and keep shining that light and giving possibilities.” (Leith, 2017.)

It is important for the government to continue having the NSSO because,

The sole purpose of the NSSO is to continue leading in steelpan excellence.

Being Trinidadian and Trinbagonian and having the steelpan as the national instrument, and the growing interest around the world, we as a country must be able to represent the best of that. The best in performance, the best in repertoire, the best in players. So, I think it is extremely important that Trinidad takes this leadership role by establishing this orchestra. It is quite vital in many ways towards making Trinidad remain the leaders in the development and performance of these instruments. (Leith, 2017.)

The NSSO showcases the steel pan at a higher level through the skills of the players, their ability to execute difficult music at a high quality, and by showcasing the music of Trinidad and Tobago, as well as other genres, when they go on tour. The NSSO seeks to provide career opportunities for musicians who play the steel pan that will encourage them to improve in their craft and seek music and pan playing at a professional level for a possible income.

Members of the NSSO auditioned for a position in this orchestra because they enjoy performing for their country, and their love for music and steel pan. Some members auditioned as they were encouraged by friends, lecturers, and colleagues while other members wanted to be exposed to playing professionally for a monthly salary. Other members wanted to contribute to
the world on a larger scale; improve their skills; be part of a national entity; have an opportunity to study while working in the field; and to be a cultural ambassador.

As a national body, the NSSO can encourage its members to be cultural ambassadors for Trinidad and Tobago. Cultural ambassadorship deals with representing ideas, art and other cultural aspects of a nation through an official representative. Some members of the NSSO believe that they are cultural ambassadors through the orchestra because they spread and teach pan locally and internationally, represent Trinidad and Tobago when they perform, and promote Trinidad and Tobago’s culture through a variety of workshops.

“For instance, let’s say we want to expand the industry or improve the steelpan industry in terms of sales and encouraging other countries to develop community bands, an entity like this can provide information; travel to different parts of the world; do workshops; talk about the possibilities and the benefits of having such. We can also have community groups perform and show the benefits of that as well. Therefore, it is important to have a national entity to represent the country internationally” (Leith, 2017).

However, some members of the NSSO believe that they cannot be considered cultural ambassadors. They believe that the ‘head’ and the powers that be discourages members from believing that they are cultural ambassadors, and do not know the value of Trinidad and Tobago’s culture. This leads to a discussion of how the NSSO members can improve their cultural ambassadorship through the orchestra.

Firstly, former musical director Mr. Jessel Murray stated that he improved his cultural ambassadorship through the NSSO by introducing more diverse repertoire; showing the
possibilities for each instrument; keeping the orchestra high-profile; and pushing for over national and international exposure.

Secondly, current musical director Akua Leith states that he can improve his cultural ambassadorship as musical director of the NSSO by staying relevant and staying with the today processes; sorting all the information that is relevant now, compared to what is happening back then; and seeking out the right medias to get relevant information, and using that information to maintain a level of professionalism.

Lastly, the NSSO players believe that they can improve their cultural ambassadorship through the orchestra by rebranding; having better administration; touring and educating about the instrument; creating more relationships with artists and groups from other countries; having members carry about themselves in a manner that will assist in making the world and public see their professionalism; cultural exchanges; improvements in proper management structure that will cater to the development and marketability of the orchestra; and performing and doing workshops around the world.

According to Akua Leith, the NSSO can be considered a representation of Trinidad and Tobago’s culture because the repertoire spans beyond what they actually need, in terms of the multicultural type of society of Trinidad and Tobago. Jessel Murray stated a similar view to Mr. Leith, “We are multifaceted and we are not a monolithic culture. So therefore, what the orchestra, and whichever conductor is there can [do is] make choices about what repertoire will serve the needs of the group and our diverse culture” (Murray, 2017).
4.5 The Cultural Relevance of the NPO in Trinidad and Tobago

“The NPO’s focus is to build a strong orchestra and develop the musicianship among players of the orchestra; develop strategies for building strong a stakeholder base and core listenership; become a proponent for local musical arrangements and compositions and to develop audiences through innovative use of music, events and venues” (The Ministry of the Arts & Multiculturalism, Division of Culture 3-4).

It is important for the government to continue having the NPO because it is an entity that seeks to provide employment for musicians who play traditional orchestral instruments; the orchestra seeks to be an entity that represents the culture of Trinidad and Tobago in a way that is unconventionally locally, but conventionally accepted internationally; the entity seeks to boost the culture of Trinidad and Tobago through its music and the cultural ambassadorship of its members.

I think we have an opportunity to direct the stream of interest because there has been no tradition of orchestral music in Trinidad for a very long time. Also, people don’t know what orchestral music is, so we have a window of opportunity where we can do the right kinds of choices for not just works in the orchestra canon, but arrangements and new compositions that really speak with a Trinidadian voice. We can get people to accept this music that when they go somewhere else and hear an orchestra playing, they would think, ‘but that not sounding like the orchestra music I know; it sounds very different.’ I would count that as a victory because it would mean that people have owned an orchestra music that is ours (Trinbagonian). (Henry, 2017)
Members of the NPO auditioned for a position in this orchestra because they were encouraged by friends, teachers and colleagues; they wanted to be exposed to professional level playing; they wanted to be part of the development of the local music industry; explore their musical abilities; and for employment.

Similarly, just as the NSSO, the NPO can encourage its members to be cultural ambassadors for Trinidad and Tobago as a national body. Some members of the NPO believe that they are cultural ambassadors through the orchestra because they educate the public about music, instruments, and the NPO’s relevance as a mechanism to share the country’s music. Other members believe they are cultural ambassadors because they represent local music that is culturally relevant and the local style of playing. Members also feel responsible for maintaining a professional standard as the first government controlled orchestra.

However, some members of the NPO believe that they cannot be considered cultural ambassadors because it is difficult to feel as such within the given circumstances. This leads to a discussion of what challenges the NPO may face and how the NPO members can improve their cultural ambassadorship through the orchestra.

Some challenges the NPO may face are that people feel as if an orchestra is not needed; people feel as if the orchestra is foreign to Trinidad and Tobago; it is difficult to find enough people who can play their instruments at a professional level; economic priorities tend to favour oil and gas; and membership with incomplete sections such as unbalanced string, woodwind and brass sections (cannot operate without numbers).

“On the outside looking in, there is still a discussion on classical music and instrumental music such as what it is, what it is for, and who it is for. There is a big
discussion that should be had as to whether there is instrumental music that is Trinidadian and Tobagonian; whether there is any space in our landscape for something that is not calypso, or soca, or kaiso or chutney. That is the challenge” (Henry, 2017).

Therefore, with the National Philharmonic Orchestra being faced with these challenges, the entity’s members recognize a need to work on their cultural ambassadorship. According to musical director Dr. Roger Henry,

“I have to interface with the orchestra for one thing; and then when I am pursuing the interests of the orchestra, outside of the orchestra, over at the ministry where I have to talk about the orchestra and its mission, and remind people gently what our mission, goals, methods, and requirements are, I am an ambassador of the organization. When I step on the stage and I am interacting with the audience; and when people come afterwards to give comments, whether they be good, bad or indifferent, that is an interface point for me as an ambassador of the organization” (Henry, 2017).

In addition to the musical director, the NPO players believe that they can improve their cultural ambassadorship through the orchestra by participating in more activities which raise awareness on the orchestra, instruments, or music in general; have more collaborative performances; have more outreaches and crowd interactions to a wide variety of audiences; implement better marketing and public relation strategies for the orchestra; attend more ambassadorship workshops; and increase the variety of pieces in the orchestra’s repertoire.

Dr. Roger Henry believes that the present government and the previous one have expressed a great deal of commitment to the NPO and they have been very consistent in allowing the organization to continue; moving from a project to a program.
5. Conclusion: Recommendations and Intended Impact

This project faced many limitations such as interviewees constantly rescheduling interview dates; finding persons willing to distribute questionnaires; dealing with a small sample size; persons were unwilling to complete the questionnaires; and finding appropriate literature that coincides with the research topic.

The National Philharmonic Orchestra and the National Steel Symphony Orchestra are two entities that share common objectives of bringing the most skilled and literate performers together to showcase diverse repertoires and by extension, reflecting Trinidad and Tobago’s diverse culture. The NSSO and the NPO seek to represent the culture of Trinidad and Tobago through their instrumentation, their repertoire, their performances, and their cultural ambassadorship, both in the orchestra and individually. These entities should be allowed to exist and can continue improve their promotion of Trinidad and Tobago’s culture by playing more diverse repertoire, having more collaborative performances, and having more local, regional and international tours.

This project shows the purpose of having an NSSO and an NPO in Trinidad and Tobago. These entities can be used to boost and promote the culture of Trinidad and Tobago, as well as expose local audiences to various types of music. These entities also provide an opportunity for local pannists and traditional orchestral musicians to have a career opportunity in performance in Trinidad and Tobago at a high level. Through the vision of the musical directors Akua Leith (NSSO) and Roger Henry (NPO), these entities can showcase Trinbagonian music; educate people on orchestras, both steel and traditional and their benefits; and encourage young people to venture into the field of music in Trinidad and Tobago.
Works Cited

Anonymous, Ministry of Community Development, Culture and the Arts. “NSSO and NPO Performance at NAPA.” Facebook, Dec 17 2016,


Anonymous, National Philharmonic Orchestra. “The NPO’s Classics in Tobago II Concert at Shaw Park, Tobago.” Facebook, Sep 29 2016,


Anonymous, National Philharmonic Orchestra. “The NPO Hosts a Workshop and Mini Performance With Children at Shaw Park, Tobago.” Facebook, Sep 15 2016,


Anonymous, National Philharmonic Orchestra. “The NPO Performs at the Brown Bag Concert Series at NALIS.” Facebook, July 27 2016,
Anonymous, National Steel Symphony Orchestra. “Brown Bag Concert Series at NALIS.” Facebook, July 21 2016,

Anonymous. National Steel Symphony Orchestra. “NSSO performance at NAPA.” Facebook, Sep 23 2016,


Ministry of Community, Development and the Arts. “National Philharmonic Orchestra.”


Ministry of Community, Development and the Arts. “Professional Arts Profile: Roger Henry.”


Murray, Jessel. Personal interview. 27 Jan 2017.


Nunes, Maria. National Steel Symphony Orchestra. “Performance at Building the Rhythm Percussion Festival at Naparima Bowl.” Facebook, June 1 2015,

Nunes, Maria. National Steel Symphony Orchestra. “Pan on a Higher Note – From Gershwin to Boogsie Concert at NAPA”. Facebook, August 1 2014,


Sagewan-Alli, Indera. “Economy: At the Crossroads of Adversity an Opportunity.” University of the West Indies, St. Augustine,


Appendices

Appendix A

NSSO QUESTIONNAIRE

Good day participants,

My name is Raine Rivas and I am a final year student pursuing my B.A. in Musical Arts (Special) at the University of the West Indies, St. Augustine. By answering this questionnaire, you will provide me with information that is vital to the completion of my Caribbean Studies Project. The responses to this questionnaire will be kept strictly confidential.

1. Age:
   - < 19  □  20s  □  30s  □  40s  □  50s  □  ≥ 60s  □

2. Sex:
   - Male  □  Female  □

3. Geographical Area:
   - Northern Trinidad  □  Southern Trinidad  □  Eastern Trinidad  □  Western Trinidad  □
   - Tobago

4. How long have you been a member of the orchestra?
5. What encouraged you to audition for a position in this orchestra?

______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________

6. What genres of music does the orchestra play?

______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________

7. a. Do you believe that the NSSO’s current repertoire appeals to the audience in Trinidad and Tobago?

   Yes ☐ No ☐

   b. Give a brief reason for your answer.
8. a. Where has the orchestra toured?

______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________

b. How was the orchestra generally received by the audience?

______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________


c. What do you believe contributes to the response of the audience when the NSSO performs?

______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________

9. Do you believe that you are a cultural ambassador as a member of the NSSO?
Yes ☐  No ☐

Provide a reason for your response.

______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________

10. How can you/ the NSSO improve your cultural ambassadorship through the orchestra?

______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________

11. Do you believe that this orchestra is relevant/ an important part of Trinidad and Tobago’s culture?

Yes ☐  no ☐  ☐

12. As a member of the NSSO, why do you believe that this orchestra should continue to exist in Trinidad and Tobago?

______________________________________________________________________________
13. What are your comments on the repertoire of the NPO?

______________________________________________________________________________

______________________________________________________________________________

______________________________________________________________________________

14. Provide comparisons between the NPO and the NSSO’s repertoire.

______________________________________________________________________________
Appendix B

NPO QUESTIONNAIRE

Good day participants,

My name is Raine Rivas and I am a final year student pursuing my B.A. in Musical Arts (Special) at the University of the West Indies, St. Augustine. By answering this questionnaire, you will provide me with information that is vital to the completion of my Caribbean Studies Project. The responses to this questionnaire will be kept strictly confidential.

1. Age:
   - < 19
   - 20s
   - 30s
   - 40s
   - 50s
   - ≥ 60s

2.

3. Sex:
   - Male
   - Female

4. Geographical Area:
   - Northern Trinidad
   - Southern Trinidad
   - Eastern Trinidad
   - Western Trinidad
   - Tobago
5. How long have you been a member of the orchestra?

Less than a year ☐ 1 year ☐ 2 years ☐ 3 years + ☐

6. What encouraged you to audition for a position in this orchestra?

______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________

7. What genres of music does the orchestra play?

______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________

8. a. Do you believe that the NPO’s current repertoire appeals to the audience in Trinidad and Tobago?

Yes ☐ No ☐

b. Give a brief reason for your answer.
9. a. Has the orchestra toured different countries/areas/islands?
   
   Yes [ ] no [ ]

   b. How was the orchestra generally received by the audience?

   __________________________________________________________________________
   __________________________________________________________________________
   __________________________________________________________________________

10. Do you believe that you are a cultural ambassador as a member of the NPO?

   Yes [ ] No [ ]

   If yes or no, state why.
11. How can you/ the NPO improve your cultural ambassadorship through the orchestra?

______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________

12. Do you believe that this orchestra is relevant/ an important part of Trinidad and Tobago’s culture?

   Yes  ☐  no  ☐

13. What are your comments on the repertoire of the NSSO?

______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________

14. Provide comparisons between the NPO and the NSSO’s repertoire.
GENERAL PUBLIC QUESTIONNAIRE

Good day participants,

My name is Raine Rivas and I am a final year student pursuing my B. A. in Musical Arts (Special) at the University of the West Indies, St. Augustine. By answering this questionnaire, you will provide me with information that is vital to the completion of my Caribbean Studies Project. The responses to this questionnaire will be kept strictly confidential.

Key Definitions:

Steel Symphony Orchestra: comprised of the steelpan family such as tenors, double tenors, double seconds, guitars, cellos, and basses, and percussive instruments.

Philharmonic Orchestra: comprised of traditional European orchestral instruments such as violins, violas, cellos, double basses, bassoons, clarinets, oboes, flutes, French horns, trumpets, trombones, timpani, and other percussive instruments.

15. Age:

☐ < 19  ☐ 20s  ☐ 30s  ☐ 40s  ☐ 50s  ☐ ≥ 60s  ☐
16. Sex:
   Male ☐ Female ☐

17. Geographical Area:
   Northern Trinidad ☐ Southern Trinidad ☐ Eastern Trinidad ☐ Western Trinidad ☐
   Tobago ☐

18. a. Are you a musician?
   Yes ☐ No ☐

   b. If yes, what instrument(s) do you play?

      __________________________________________________________
      __________________________________________________________

19. Based on these names, select which orchestra’s concert you would most likely attend:
   The National Steel Symphony Orchestra ☐ The National Philharmonic Orchestra ☐
   Neither ☐

20. Are you aware that Trinidad and Tobago has a National Steel Symphony Orchestra and a National Philharmonic Orchestra?
21. If yes, how did you learn about these orchestras?

- Family 
- Friends 
- Advertisements 
- Other (please state) ____________________

If no, skip to question 10.

22. Have you attended a concert by the National Steel Symphony Orchestra or the National Philharmonic Orchestra?

- Yes 
- No

23. If yes, on a scale of one (1) to ten (10), express how enjoyable the concert was for you, one being a disappointing and boring show, and ten being a vibrant and interesting performance.

__________

24. Are there any other musical bands/orchestras in Trinidad and Tobago that you are aware of?

Please state them here:

______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________

25. A. What genres of music (for example calypso, classical, soca, chutney, classic rock and others) would you like to hear from the NSSO and NPO if you were to attend a concert?
B. Why did you choose these genres?

______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________

26. Do you believe music to be an important part of Trinidad and Tobago’s culture? If yes or no, state why.

______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________

27. Do you believe Trinidad and Tobago’s music can be represented by instruments other than the traditional steel pan, tassa, keyboard, saxophone, African drums, ex cetera?

Yes ☐ No ☐
28. a. Do you believe that the NSSO and NPO can represent the culture of Trinidad and Tobago locally, regionally, and internationally?
   Yes □ No □

   b. If no, state why
   __________________________________________________________
   __________________________________________________________
   __________________________________________________________

29. Do you believe that the NSSO or NPO should continue to exist under the Ministry of Community Development, Culture, and the Arts?
   a. Yes, but only the NSSO □ NPO □
   b. Yes, both entities should continue. □
   c. No, they should both be discontinued. □
Appendix D

Interview Questions: Akua Leith

1. How and when was this orchestra founded?

2. Is the NSSO considered a newer version of TASPO?

3. How does the NSSO differ from TASPO?

4. What is the purpose of this orchestra being formed?

5. The NSSO’s Facebook page states, “the NSSO plays a vital role in enriching our cultural landscape. This orchestra is the premier ambassador of steelpan for Trinidad and Tobago.” Do you believe this is true? Why?

6. Was the organization faced with any new challenges?

7. What types of percussive instruments are utilized?

8. Has there been a significant increase in players in the NSSO, or is having twenty-four members the required standard for this band?

9. How many instruments and players did the orchestra begin with at its pilot?

10. What is the organizational process for NSSO performances?

11. What is the process when choosing repertoire for the NSSO?

12. What is the recruitment process for new members? How often does this occur?

13. Does the NSSO have a logo or a trademark?

14. How did you become involved with the NSSO?

15. How was the orchestra received by its audiences?

16. As musical director, how do you improve your cultural ambassadorship through the orchestra?

17. What plans do you have for the future of the NSSO?
18. There are many different steelpan bands across the country and internationally. Therefore, why do we need to have an entity like the NSSO? Why do you believe the orchestra is relevant and should continue to exist?

19. How are the members of the NSSO paid?

20. When did the NSSO become a full-time job?

21. What types of pans are found in the NSSO?

22. How has the NSSO developed or grown over the years as compared to its pilot in 2007?

23. What are the objectives of the NSSO?

24. Do you believe that the NSSO is a representation of Trinidad and Tobago’s culture?

25. Do you believe that European classical music can be accepted as a part of Trinidad and Tobago’s culture?

26. A statement made by Panberi’s manager Nester Sullivan, said. “Trinidad and Tobago does not need a philharmonic orchestra because steel bands have mastered classical music.” Do you believe that because steel bands can produce the same repertoire as a philharmonic orchestra, the NPO has no reason for existing in Trinidad and Tobago?

27. What is your viewpoint on the growth and performance of the NPO as a new national entity?
Appendix E

Interview Questions: Jessel Murray

1. How and when was this orchestra founded?

2. Is the NSSO considered a newer version of TASPO?

3. How does the NSSO differ from TASPO?

4. What is the purpose of this orchestra being formed?

5. The NSSO’s Facebook page states, “the NSSO plays a vital role in enriching our cultural landscape. This orchestra is the premier ambassador of steelpan for Trinidad and Tobago.” Do you believe this is true? Why?

6. Was the organization faced with any new challenges?

7. How many instruments and players did the orchestra begin with at its pilot?

8. What was your process when choosing repertoire for the NSSO?

9. What is the recruitment process for new members? How often does this occur?

10. How did you become involved with the NSSO?

11. How was the orchestra received by its audiences?

12. As the former musical director, how did you improve your cultural ambassadorship through the orchestra?

13. What plans did you have for the future of the NSSO?

14. There are many different steelpan bands across the country and internationally. Therefore, why do we need to have an entity like the NSSO? Why do you believe the orchestra is relevant and should continue to exist?

15. When did the NSSO become a full-time job?

16. How has the NSSO developed or grown over the years as compared to its pilot in 2007?
17. What are the objectives of the NSSO?

18. Do you believe that the NSSO is a representation of Trinidad and Tobago’s culture?

19. Do you believe that European classical music can be accepted as a part of Trinidad and Tobago’s culture?

20. A statement made by Panberi’s manager Nester Sullivan, said. “Trinidad and Tobago does not need a philharmonic orchestra because steel bands have mastered classical music.” Do you believe that because steel bands can produce the same repertoire as a philharmonic orchestra, the NPO has no reason for existing in Trinidad and Tobago?

21. How was the touring experience for the NSSO?

22. When and why did the NSSO begin touring?

23. What prompted your resignation from being the musical director of the NSSO?

24. What is your viewpoint on the growth and performance of the NPO as a new national entity?

25. The government of Trinidad and Tobago may be difficult to convince when it comes to gaining support from them for the arts. Why do you believe this is so?
Appendix F

**Interview Questions: Dr. Roger Henry**

1. How and when was this orchestra founded?
2. Does the NPO have any relation to the former NSO?
3. What were some of the challenges in forming this organization?
4. Have new challenges arisen within the organization?
5. How many players did the NPO have at its pilot? Has there been a significant increase in players and instruments?
6. What is the performance process for the NPO?
7. How is the repertoire chosen for the orchestra?
8. What is the recruitment process or requirements for new members? How often does this occur?
9. Does the NPO have a logo or trademark?
10. The NPO’s facebook page states, “the NPO seeks to widen the scope of Trinidad and Tobago’s rich musical heritage through the creation of new musical compositions.” What are some of these compositions?
11. How did you become involved with the NPO?
12. How is the orchestra received by its audiences?
13. How are you improving your cultural ambassadorship through the orchestra as the musical director?
14. What plans do you have for the future of the NPO?
15. How has the NPO grown over the years as compared to its pilot in 2013?
16. What are the objectives of the NPO?

17. Do you believe that European classical music can be accepted as a part of Trinidad and Tobago’s culture?

18. A statement made by Panberi’s manager Nester Sullivan, said. “Trinidad and Tobago does not need a philharmonic orchestra because steel bands have mastered classical music.” Do you believe that because steel bands can produce the same repertoire as a philharmonic orchestra, the NPO has no reason for existing in Trinidad and Tobago?

19. Do you believe that the NPO is currently promoting/showcasing the culture of Trinidad and Tobago?

20. The government of Trinidad and Tobago may be difficult to convince when it comes to gaining support from them for the arts. Why do you believe this is so?
Appendix G

Quotes from Interview Questions That Were Omitted in the Body of the Project.

Akua Leith

“The NSSO can be considered a newer version of TASPO. Over the years, the difference between the NSSO and other steelbands is the level of the players. Most of them being literate and university trained; and, the G pans. Therefore, it is an extension of an evolving state of the national steel orchestras from before into the NSSO of today.”

“The orchestra is received very well by its audiences, which motivates the players, despite all the challenges. After all those long hours of practice, sleepless nights, and late calls, they want to be appreciated.”

“Trinidad and Tobago is the land of steelpan; you could find a steel band set up on almost every corner of the country. However, they are not outfitted like the NSSO. What the community steel bands offer is an opportunity to learn the pan via the rote system, which is a very good system as it has a lot of benefits to it. However, in terms of being able to match what a professional entity has, in terms of business working; for instance, a community band goes to the states, there is a big artist who shows up and wants to have a performance with that orchestra because they sound brilliant, would not be able to act on it in quick time because that understanding of getting sheet music, not everybody would be able to interpret it. Let’s say one person is literate; the time it would take to pass on that information, the opportunity might be lost. What I could say for the NSSO, each member here is literate. They learn music in quick time; within minutes once we have the sheet music. According to the need, we can put together something and perform at a high level. We need to have outsiders within our circle; in the borders of
Trinidad and Tobago we are excited about these community bands but once you break that and go into the professional world, it can pinpoint the weak points of these types of organizations. The NSSO is on par with any professional musicians across the world and we can also do what any community bands do. With an entity like the NSSO, within all the community bands you find the best players from each band and they can all gather at NSSO. That requires a different level of thinking, performance and more. So, it is important to bring the elites or the professionals together and keep shining that light and giving possibilities. Further to that, we also need an entity to plant seeds.”

“Classical music is accepted; people do like it, and through the classical concerts the NSSO did Trinidad, we did have a good audience. However, saying that we want to adapt it as part of our culture is something else. I do believe that Trinidadians appreciate classical music. Steelbands would take classical music and use it as their bomb tune around carnival time by changing the bassline and background rhythms but keeping the melody. The NSSO has done this with eine kleine nachtmusik by having various changes in genres within the piece.”

Jessel Murray

“The difference between the NSSO and TASPO is that all players must be musically literate. Therefore, the material done by TASPO has been lost, versus the NSSO who has their music scored and archived. The NSSO also differs from the NSO and TASPO by having a conductor and music director rather than a music director alone.”
“Pantrinbago, who are supposed to care for all things steel have never embraced the National Steel (Symphony Orchestra) for whatever reasons of their own. My thing is, if it’s a steel organization, even if they don’t agree with the particular premise of it, they should embrace it because are saying that they are there for all things steel. So, therefore there has not always been a wider recognition in the steel band community for all sorts of reasons, including a sort of inherent parochial nature of the steelband movement.”

“People do not recognize the long-term value of the arts; the place more importance on tangible items such as needing a road or a bridge built, so the government takes the funding from the arts if necessary and places it elsewhere.”

“The NPO should play some of the standard classical European literature, commission pieces that are from Trinidad and Tobago, commission pieces where steel pan is added as an extra element to the orchestra as it is unique in the world, panorama arrangements for symphonic orchestra. So, what we do is fuse our culture and make our unique contribution and showcase it.”

\textit{Roger Henry}

“The audience reaction to the NPO has been positive. Among the music people, the response has been very positive. People are pleased that we have, finally, a body that we can point to and say this is the National Philharmonic Orchestra of Trinidad and Tobago. People in the wider audience and public, their reaction has been one of surprise. ‘Aa. We really have that, and dey sounding nice; but I would why dey doh put some drums’. So, we get a fair amount of good response from the public even though there is still some unawareness of orchestral music. I don’t think that’s a bad place to be.”
“It’s a very short sighted thing to say that Trinidad and Tobago does not need a philharmonic orchestra; it sounds a bit xenophobic. To say the pan has mastered classical music; there are some things that simply cannot be rendered on pan. For example, flight of the bumblebee was written to be performed on a violin. It was written to make the most out of the way that the violin is played, and the way that the violin sounds. So, when it is played on a violin, it sounds like a bee buzzing. Now, when you play that on the pan, it does not sound like a bee buzzing, so the entire effect is lost; so it is not authentic. So, you can represent the piece on the pan, but it does not sound like the flight of the bumblebee. Another example is Taps, which is a bugle call. It has a particular contour of melody, and written to sound a particular way for a certain purpose. Yes, it can be represented on the pan through the notes, but it is not the same piece. So, there are things that are written for particular instruments that will always sound inauthentic when represented on other instruments. Similarly, there are things about the way that the pan makes sound that makes certain types of musical expressions well suited to the instrument. For instance, when you think of a melody line, the reasons a lot of them are stepwise is because they are imitating the human voice. There are some melodic lines that are easier to play on the pan because of how the notes are laid out on the face. That allows them to do things that would sound inauthentic if a singer or a trumpet tries to do it. So, the idea that we have the pan and we don’t need any other instrument is really short sighted.”
Fig. 1. Anonymous, Ministry of Community Development, Culture and the Arts. A few members of the NSSO and NPO after a performance at NAPA. *Facebook*, Dec 17 2016, https://www.facebook.com/artsandculturett/photos/a.584688658224705.151191.584679488225622/1597922660234628/?type=3&theater.
Fig. 2. Anonymous, National Philharmonic Orchestra. The NPO’s “Classics in Tobago II” concert at Shaw Park, Tobago. Facebook, Sep 29 2016,
Fig. 3. Anonymous, National Philharmonic Orchestra. The NPO hosts a workshop and mini performance with children at Shaw Park, Tobago. *Facebook*, Sep 15 2016, 

Fig. 4. Anonymous, National Philharmonic Orchestra. The NPO performs at the “*Brown Bag Concert Series*” at NALIS. *Facebook*, July 27 2016, 
https://www.facebook.com/NPOtnt/photos/a.871601769611091.1073741847.620056871432250/871602126277722/?type=3&theater
Fig. 5. Anonymous, National Philharmonic Orchestra. The brass players of the NPO stand as they perform “God Bless Our Nation” and “The Gold in Africa” at the “Brown Bag Concert Series” at NALIS. Facebook, July 27 2016,

https://www.facebook.com/NPOtnt/photos/a.871601769611091.1073741847.620056871432250/871602356277699/?type=3&theater
Fig. 5. Nunes, Maria. National Steel Symphony Orchestra. Performance at “Building the Rhythm” Percussion Festival at Naparima Bowl. Facebook, June 1 2015, https://www.facebook.com/NSSOTT/photos/a.577272819049671.1073741827.577181995725420/713057385471213/?type=3&theater
Fig. 6. Anonymous. National Steel Symphony Orchestra. NSSO performance at NAPA.

*Facebook*, Sep 23 2016,


Fig. 7. Nunes, Maria. National Steel Symphony Orchestra. NSSO’s performance at their concert “Pan on a Higher Note – From Gershwin to Boogsie” at NAPA. Facebook, August 1 2014,

https://www.facebook.com/NSSOTT/photos/a.577272819049671.1073741827.577181995725420/577272802383006/?type=3&theater
Fig. 8. Anonymous, National Steel Symphony Orchestra. The NSSO performs at the “Brown Bag Concert Series” at NALIS. Facebook, July 21 2016, 
https://www.facebook.com/NSSOTT/photos/a.912067815570168.1073741842.577181995725420/912068188903464/?type=3&theater

Fig. 9. Rivas, Raine. “Rehearsal space of the NPO (left) and the NSSO (right)” at NAPA. 2017. JPEG file.