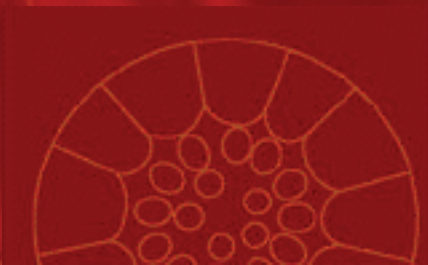
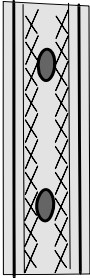


Kalabash



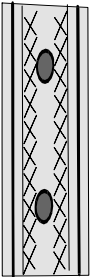
KALABASH



| | | |
|------------|-----------------------|------------------------|
| Personnel: | Colleen Allen | Saxes, Flute, Clarinet |
| | Gareth Burgess | Steel Pans |
| | Joaquin Nunez Hidalgo | Drums |
| | Anthony Pierre | Percussion |
| | Michael Shand | Keyboards |
| | Andrew Stewart | Electric Bass |



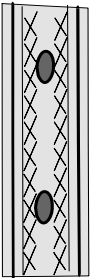
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|----------|------------------------|--------------------|
| Contact: | Anthony Pierre | (905) 201-2836 vox |
| | 506 Raymerville Drive, | (905) 201-2837 fax |
| | Markham, ON, L3P 6H5 | |



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| Website: | www.kalabash.com | email: tony@kalabash.com |
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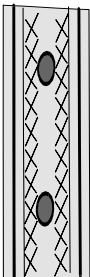
Kalabash is a jazz sextet, formed in Toronto in 1993, focused on using the steel pan as a lead voice in a jazz ensemble and dedicated to experimenting with the layering of rich jazz harmonies over the folk and popular rhythms of the Caribbean. With the release of the group's first CD in 2001, it's apparent that the result of this fusion is a scintillating blend of North American and Caribbean contemporary jazz expression. While there have been individual steel pan jazz soloists who work in different contexts, Kalabash is unique as a contemporary jazz ensemble built around the sound of this unique instrument and focused on performing original material. The blend of reeds and flute with the steel pans gives the group a special sound that is certain to make Kalabash a hit with jazz festival audiences across the globe.



Live performance highlights include: the Molson Stage, Harbourfront's contribution to the du Maurier Downtown Jazz Festival, Toronto; the Super Dome, Essence Magazine's 25th Anniversary Music Festival, New Orleans; the Beaches Jazz Festival, Toronto; a concert with famed Jamaican folklorist and jazz pianist, Marjorie Whyllie, at The University of Toronto, Faculty of Music; CD launch concerts at the Pelican Inn and Naparima Bowl in Trinidad and Tobago; and a CD launch performance at the Berlin Club, Toronto; the opening performance in the Barbados 2002 Jazz Festival at Sunbury House; and more recently, appearances at the Island Club, Ontario Place in the JazzFM 91 Summer of Jazz series and the PanJazz in de Yard Festival in Trinidad & Tobaago.



Kalabash has also been featured on TV in a one hour show on BRAVO TV's Jazzman series that was syndicated and aired extensively on Black Entertainment Television's BET on Jazz. The band has also taped two BRAVO videos of its original compositions which can be found on YouTube using the keyword "Kalabash".



While Kalabash is superb in live performances, the individual members of the band bring an additional dimension to the table in their ability to conduct workshops in various aspects of jazz theory and performance on different instruments. As well, members can lead workshops in African derived rhythm for drum kit and hand percussion. The various offerings are outlined below, with short bios on the individual musicians.



Colleen Allen

Tenor, Alto, Soprano & Baritone Sax; Flute; Clarinet and Bass Clarinet.

Colleen grew up in a musical family that moved to Toronto from Western Canada while she was quite young. Though she started music training with classical studies on piano, Colleen was introduced to the saxophone in high school and that quickly became her instrument of choice.

Focused on a career in music, she went on to study at Humber College, eventually graduating from the renowned Humber Jazz Program, where she studied with the likes of Pat Labarbera and Mike Murley, two of Toronto's top jazz musicians and teachers. Colleen cites as important influences on her approach to the saxophone, Jan Garbarek, John Coltrane and Cannonball Adderley.

Having been a part of the Toronto music scene for more than a decade, Ms. Allen is now an accomplished jazz musician whose talents are in great demand in Toronto. Colleen has performed with many of Canada's top pop and jazz musicians: Gino Vanelli, Rik Emmett, Lorraine Segato, Rita MacNeil, Anne Murray, Projecto Urbano, Alex Leifson, The Parachute Club, Holly Cole, Molly Johnson, Oliver Sheroer, Shirley Eikhard, David Serada, and Susan Hookong to highlight just a few. She has recently recorded and released her first CD as a leader to considerable acclaim among jazz

aficionados in Toronto. Colleen's wide range of wind instruments gives Kalabash great musical flexibility.

Ms. Allen now teaches extensively in the Jazz program at Humber College, and also teaches privately. She can conduct workshops in: **Jazz Theory & Harmony**; **Fundamentals of Jazz Improvisation**; **Jazz Repertoire Development**; **Jazz Ensemble Playing**; and also conduct **Instrument Clinics** on any of her wind instruments.

www.colleenallen.ca



Gareth Burgess

Tenor Pan; Alto Pans; Xylophone; Drums

Gareth has been playing the steel pans for over 15 years and is currently enrolled in the Music Faculty at York University, Toronto in the Jazz Program, having given up a basketball scholarship in the US to pursue a career in music. With the relentless jazz ensemble playing in the York program over the last couple years, he has developed into one of the finest jazz soloists in the city, with a refined technique reminiscent of Liam Teague.

He has played in three of Toronto's top steelbands: Silhouettes, Panatics, and Earl La Pierre's famed Afropan. This has given him the opportunity to work with some of the best arrangers in the city. Gareth teaches steelband classes at two high schools in the Greater Toronto Area. His father Lindy Burgess, who leads the Toronto chapter of the La Petite Musicale Choir, also teaches a steelband ensemble class at the York U. Faculty of Music. Gareth plays drums with that student band at York and coaches the ensemble students as a Teaching Assistant in the Faculty.

As one of the better pan soloists in Toronto, Gareth finds himself in demand in the city as a jazz soloist, having played with the Humber College Big Band, and as a solo pannist on recordings and video commercials.

With his wealth of teaching experience Gareth can conduct workshops in: **Advanced Jazz Improvisation on Steel Pans; Using Steel Pan in a Jazz Ensemble;** and conduct **Instrument Clinics** on the Tenor and Alto pan technique.



Joaquin Nunez Hidalgo

Drums; Afro-Cuban Percussion

Joaquin Nunez Hidalgo was born and raised in Cuba. His early inspiration was his musically gifted father Porfirio Nunez, a former singer/guitarist with one of the oldest Cuban orchestras "Brisas de Nipe".

Noticing Joaquin's growing love of sounds, beats and rhythms as a child, his father decided to encourage this natural ability and flourishing musical gift by ensuring that Joaquin had the appropriate schooling to allow this talent to grow. This foundation along with a natural love for the roots and nuances of music, has taken Joaquin to the forefront of the music industry in his field. His father has been and currently remains his greatest influence as teacher, supporter and colleague.

As a professional artist Joaquin has had a successful music career in Cuba. Performing in numerous music events and festivals, he shared the stage with some of Cuba's most elite musicians like Emiliano Salvador, Juan Pablo Torres & Joel Rodriguez Milor.

Eventually settling in Toronto in 1999, Joaquin quickly became immersed in the local music scene performing as a drummer and percussionist with top Canadian based artists (Jane Bunnett, Bill King, Njacko Backo, Eddie Bullen, Hilario Duran) in many of the festivals (Montreal Jazz Festival, Beaches Jazz Festival, Ottawa Jazz Festival) across the country as well as internationally. Joaquin is also the leader and musical director of the Afro-Cuban percussion ensemble "Rumba Iyabo" and the traditional Cuban music group "Cubanos".

As a master Afro-Cuban percussionist and kit drummer, Joaquin has taught extensively and worked closely with other great clinicians such as Giovanni Hidalgo & Nii Tettey Tetteh. Joaquin can conduct workshops on: **The Afro Cuban Rumba Cycle**; **Intro to the Cuban Bata Tradition**; **Adapting Afro Cuban Rhythms for Drum Kit**; and conduct **Instrument Clinics** on drum kit and a variety of percussion instruments.

www.rumberos.ca



Anthony Pierre

Congas; Bongos; Timbales; Surdo; Tamborim; Pandeiro; Berimbau; Agogo; Cow Bells; Shakers; Triangles; and Miscellaneous Other Percussion instruments.

Born into a musical family in his native Trinidad and Tobago, Tony studied classical piano from the age of 8. He was always drawn though, to the rich folk and popular music of his twin island home, and by his late teens was playing with one of Trinidad's top steelbands, Silver Stars. After moving to Canada for a university education, Tony's passion for music led him to play with some of Toronto's leading steelbands; and perform on keyboards and percussion in jazz and world music ensembles, all part of the vibrant musical scene in Toronto.

Jazz singer Salome Bey invited Tony to perform with her at Toronto's Colonial Tavern in 1975 and catalyzed his specialization as a percussionist. Tony points to Ralph MacDonald and Paulinho DaCosta as major influences in this period. Tony has since developed a reputation as a superb "colour" percussionist, playing with the likes of Mike Boothman, Robert Bailey, Clive Zanda, Carlton Zanda, Len "Boogsie" Sharpe, and Raf Robertson in the Caribbean "Kaiso Jazz" and "Pan Jazz" idioms. Tony also performed with various Toronto jazz fusion groups like the Paul Christopher Band and the Carlton Vaughn Band. He is a founding member of the Toronto based Brazilian style bateria, Samba Squad, and also leads the contemporary pan-jazz ensemble Kalabash.

Tony minored in ethno-musicology while studying Computer Science at York University in Toronto, exploring World Music and West African percussion, and also did a stint as musical director of the campus based Yorktones Steelband. He is a gifted teacher and can conduct workshops in: **The Basics of African Based Polyrythm**; and **Playing Percussion in an Ensemble – The Essentials**; and conduct **Instrument Clinics** on a variety of percussion instruments.

www.kalabash.com

www.sambasquad.com



Michael Shand

Piano; Synthesizers

Toronto-native Michael Shand has already spent well over half his life playing music. He began piano lessons at the age of 13 and progressed quickly through the Royal Conservatory of Music's classical system, completing grade ten after a span of only four years. However like so many young players who define this unique generation, raised in an era of unprecedented musical diversity and accessibility, Michael exhibits a creative energy that encompasses many genres. Blues, reggae, hip-hop, funk, house, R&B, soul and Latin music are the raw elements that form his identity as a performer, writer and arranger, but jazz is the common thread that binds them all together.

Shortly after leaving York University with a Bachelor of Fine Arts degree and the coveted Oscar Peterson Scholarship Award, Michael became pianist and musical director for "Kollage". This jazz quintet featured the likes of Archie Alleyne and the late great Doug Richardson, two veterans and pillars of Toronto's jazz community. To have earned their respect at such a young age was no small feat. Together this group released two albums, "Kollage" (2001) and "Fine Print" (2003), featuring many of Michael's own compositions and arrangements. Destinations and Discoveries Reviews write, "...Michael Shand's piano solos are masterful".

Through music, Michael has been able to perform in all sorts of genres on stages across the world, meeting countless established and up-and-coming artists along the way. He has dazzled audiences in Hong Kong, Paris, Jakarta, Dubai, Amsterdam, London and throughout North America with such artists as Molly Johnson, Divine Brown, Glenn Lewis, Gerald Eaton of the Philosopher Kings, Jully Black, Jacksoul and Kardinal, and currently plays with jazz-crooner Matt Dusk, the new R&B diva everyone is buzzing about from Edmonton, Kreesha Turner and powerhouse jazz-vocalist, DK Ibomeka for whom Michael also serves as musical director. Added to his resume most recently were recordings with Shannon Butcher for her new release, "Words We Both Can Say" and a piano and arranging credit for Ibomeka's newly-released sophomore album "I'm Your Man".

Michael can lead workshops in: **Jazz Improvisation on Piano**; **Building a Jazz Piano Repertoire**; and conduct **Instrument Clinics** on piano and synthesizer technique.

www.myspace.com/michaelshand



Andrew Stewart

Electric Bass

Andrew's musical career began at the tender age of 3 when he learned to play drums in church where he grew up. Inspired by his father (musician), Andrew fell in love with the inspirational soulful gospel and rhythm & blues music of the day. At 6 years old, with the guidance of his father, Andrew learned to play guitar and bass. By the time he was 8 he was copying bass lines and guitar licks he heard in church, on television, radio and from records.

Gifted in various artistic disciplines, Andrew combined his love of music, drawing and wood working, to design and build his own line of electric bass guitars in 1995. He has been building and designing custom bass guitars ever since.

Influenced by great bass players such as Jaco Pastorius, Stanley Clarke, and Victor Wooten, Andrew decided to attend the internationally acclaimed jazz program at Humber College in 2000. There he studied with bassist Lenny Boyd and Even Tarleton. After a few semesters, with the encouragement of his teachers and his peers, he thought it was time to leave school and pursue a career in music full time.

Since then Andrew has played in the studio and on stage with Salome Bey, Liberty Silver, Eddie Bullen, Michael Stuart, Robert Botos, Robert "Robbie" Greenidge, Kalabash, Pieces of a Dream, The

Liamuiga Project and many others. He has also appeared on the television series "Soulfood" with Musiq Soulchild.

Andrew's 'feel' and ability to adapt to any musical situation make him an outstanding musician and a much in demand bass player. Andrew can conduct workshops in: **Jazz Improvisation on Electric Bass**; **The Art of Bass Building**; and **Instrument Clinics** on electric bass technique.

www.andrewstewartartist.com

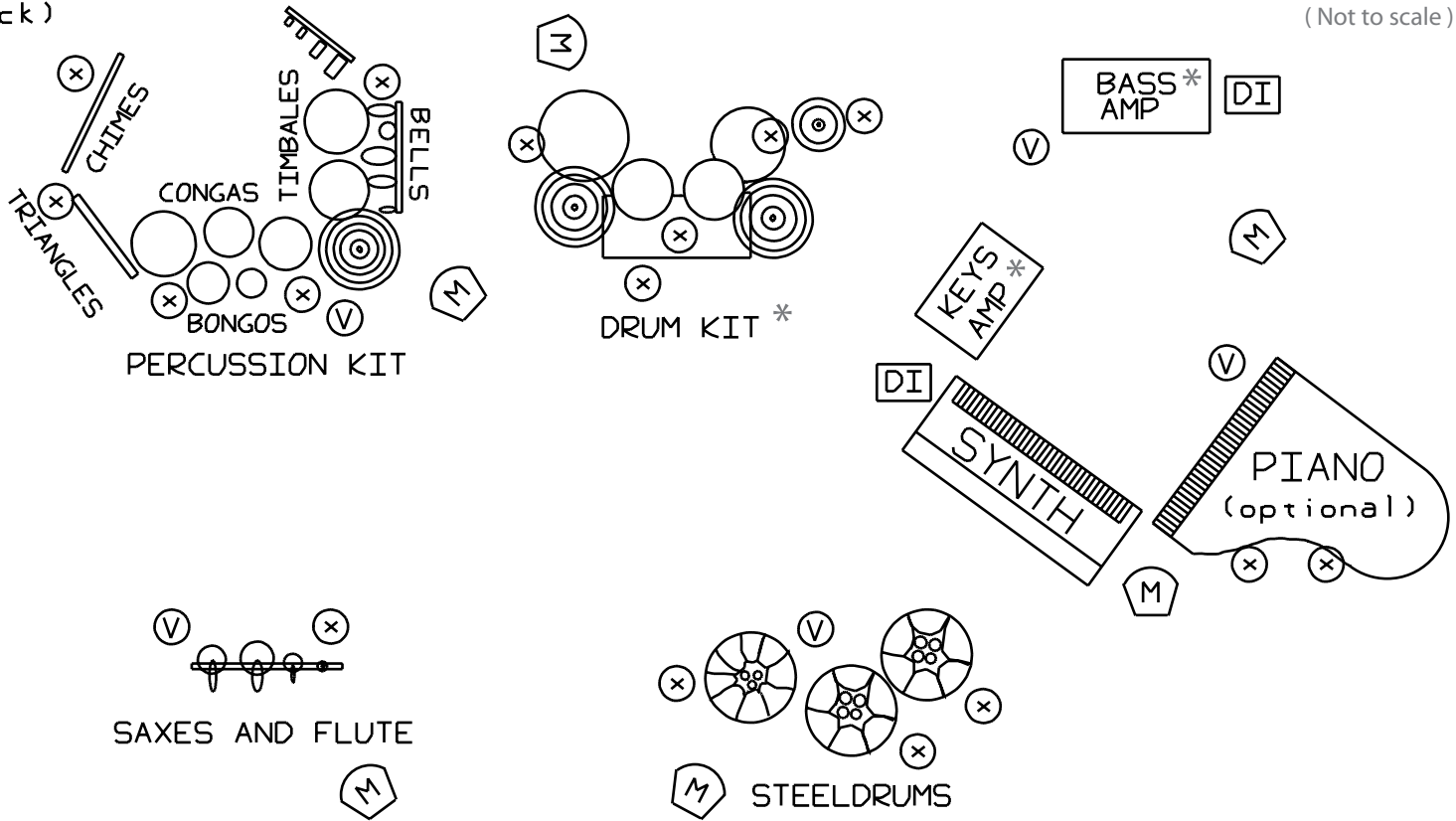
Summary of Potential Workshop or Clinic Subject Areas

| Workshop/Clinic Title | Facilitator |
|--|-----------------------|
| Jazz Theory & Harmony | Colleen Allen |
| Fundamentals of Jazz Improvisation | Colleen Allen & Band |
| Jazz Repertoire Development | Colleen Allen |
| Jazz Ensemble Playing | Colleen Allen & Band |
| Using Steel Pan in a Jazz Ensemble | Gareth Burgess & Band |
| Advanced Jazz Improvisation on Steel Pans | Gareth Burgess |
| The Afro Cuban Rumba Cycle | Joaquin Nunez Hidalgo |
| Intro to the Cuban Bata Tradition | Joaquin Nunez Hidalgo |
| Adapting Afro Cuban Rhythms for Drum Kit | Joaquin Nunez Hidalgo |
| The Basics of African Based Polyrhythm | Anthony Pierre |
| Playing Percussion in an Ensemble – The Essentials | Anthony Pierre |
| Jazz Keyboard Technique | Michael Shand |
| Jazz Improvisation on Piano | Michael Shand |
| Building a Jazz Piano Repertoire | Michael Shand |
| Jazz Improvisation on Electric Bass | Andrew Stewart |
| The Art of Bass Building | Andrew Stewart |

KALABASH Stage Plot

(back)

(Not to scale)



(front)

*Primary backline where available

(x) Instrument Mic

(M) Stage Monitor

(v) Vocal Mic

(DI) Direct Box