Manhattan
School of Music

MSM JAZZ ORCHESTRA

Jon Faddis, Conductor
Featuring special guest **Sean Jones**, trumpet

With the

MSM MASEKELA ENSEMBLE

Frank Lacy, Instructor

Tribute to Hugh Masekela

Friday, November 22, 2019 | 7:30 PM
Neidorff-Karpati Hall

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Welcome	**Stefon Harris**, Associate Dean and Director of MSM Jazz Arts
HUGH MASEKELA	*The Big Apple* Arranged by Joseph Giordano
	Soweto Blues Arranged by Frank Lacy
	MSM Mingus Ensemble

Repertoire not in performance order

HUGH MASEKELA	*Mamashaba* Arranged & Orchestrated by Steven Feifke
	Dollar's Moods Arranged & Orchestrated by Steven Feifke
	Send Me Arranged & Orchestrated by Marcus Printup
	Riot Arranged & Orchestrated by Oscar Perez
WINSTON "MANKUNKU" NGOZI	*Song for Bra Des* Arranged & Orchestrated by Marcus Printup
CAIPHUS SEMENYA	*Ade* *For Hugh Masekela and the Union of South Africa* Arranged & Orchestrated by Oscar Perez
PHILEMON HOU	*Grazing in the Grass* Arranged & Orchestrated by Steven Feifke

MSM Jazz Orchestra

THE HUGH MASEKELA HERITAGE SCHOLARSHIP

With the support of the ELMA Music Foundation and in partnership with the Hugh Masekela Heritage Foundation, the Hugh Masekela Heritage Scholarship was established at Manhattan School of Music in 2019. The scholarship, which covers tuition and all living expenses for six South African students pursuing Bachelor of Music degrees at the School, is in honor of Hugh Masekela, the legendary South African musician, activist, and lifelong advocate and embodiment of African identity, heritage, and expression. Mr. Masekela, who died in 2018, studied classical trumpet at MSM for four years in the early 1960s. Zeke Le Grange and Nhlanhla Mahlangu, the first two recipients of the Hugh Masekela Heritage Scholarship, are performing in this evening's concert.

MSM JAZZ ORCHESTRA

Jon Faddis, Conductor
Featuring special guest **Sean Jones**, trumpet
Jim Saltzman, Prepatory Conductor

ALTO SAXOPHONE

Nhlanhla Mahlangu
Pretoria, South Africa

Dor Chaviv
Houilles, Israel

TENOR SAXOPHONE

Zeke Le Grange
Cape Town, South Africa

Jordan Leftridge
Bonneterre, Missouri

BARITONE SAXOPHONE

Adison Evans (MM '19)
Blairstown, New Jersey

TRUMPET

Stephane Clement
Miami, Florida

James Evans
Afton, Virginia

Jonathan Shillingford
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Kali Rodriguez (BM '18)
Cuba

TROMBONE

Amer Addulrahman
Brooklyn, New York

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Deerfield Beach, Florida

Remee Ashley
Berkeley, California

Joseph Turgeon
Sacramento, California

VIBES

Juan Villalobos
Maracaibo, Venezuela

GUITAR

Allan Morgan Hultgren Warn
Stockholm, Sweden

PIANO

Jans-Peder Sweeting
Brooklyn, New York

BASS

Destiny Diggs-Pinto
West Orange, New Jersey

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Domo Branch
Portland, Oregon

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The Netherlands

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Magheralin, Northern Ireland

MSM MASEKELA ENSEMBLE

Frank Lacy, Instructor

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Miami, Florida

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Matthew Stevens
Miami, Florida

TRUMPET

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San Diego, California

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Miami, Florida

PIANO

Jahari Stampley
Chicago, Illinois

BASS

Shuji Watanabe
Kyoto, Japan

DRUMS

Matanda Rath-Keyes
Oakland, California

PROGRAM NOTE

When Hugh Masekela—the late iconic trumpeter, composer, bandleader, and human-rights activist—attended Manhattan School of Music, beginning in 1960, he was a 21-year-old exiled from his native South Africa soon after the bloody Sharpeville massacre, which had resulted in 69 anti-apartheid protesters being killed.

Three years later, Mercury Records released Masekela's debut, *Trumpet Africaine*, which showcased arrangements and orchestral directions from Hugo Montenegro. Several albums and years after that, Uni Records released Masekela's soul-jazz classic *Grazing in the Grass*, which peaked at No. 1 on *Billboard's* Hot 100 chart, earned the trumpeter his first Gold record, and catapulted him into international superstardom. Afterward, Masekela mapped out a fascinating and inspiring career and discography that spanned more than a half a century. Inside that mighty body of work—regardless of how he integrated strains of bebop, Latin, funk, disco, and techno—Masekela's fiery and infectious South African spirit and call for social justice remained intact.

Tonight's performance in MSM's Neidorff-Karpati Hall and a subsequent December 2 performance at Jazz at Lincoln Center's Dizzy's Club feature the MSM Jazz Orchestra paying tribute to Masekela's musical legacy. The concerts also commemorate the first anniversary of Manhattan School of Music's Hugh Masekela Heritage Scholarship, which provides full scholarships to six South African students pursuing Bachelor of Music degrees.

Two of those scholarship recipients—saxophonists Zeke Le Grange and Nhlanhla Mahlangu—will perform tonight and at Dizzy's with the MSM Jazz Orchestra. Grammy Award-winning trumpeter and MSM faculty member Jon Faddis will conduct the orchestra (and will lend his blistering virtuosity to the proceedings at Dizzy's). Tonight, special guest Sean Jones performs the trumpet solos.

Faddis says, "Hugh was one of the great musicians who influenced me. What really affected me was hearing how he was treated for his political views. The first time I heard him, it was during the Vietnam War and the U.S. Civil Rights movement. I was so proud of what Hugh stood for. He went through so much, after several years to go back to his own country."

Indeed, even at an early age, Masekela was combining his love for jazz and his passion for social and political justice. In South Africa, he and other significant jazz musicians, notably Abdullah Ibrahim (then known as Dollar Brand), formed the Jazz Epistles. Inspired by Art Blakey's Jazz Messengers, the Jazz Epistles became the first African jazz ensemble in 1959 to release an LP—*Jazz*

Epistle, Verse 1. That same year, the Jazz Epistles also participated in pianist Todd Matshikiza's *King Kong*, a groundbreaking musical about the life of South African heavyweight boxer Ezekiel "King Kong" Dhlamini. After being exiled by the South African government, Masekela moved to London then the United States, before returning to other African countries. He became as renowned for his outspokenness about his political opposition to South African's apartheid and other oppressive regimes in Africa as he did for his powerful yet infectious music.

MSM's tribute explores Masekela's compositions *Dollar's Moods*, *Mamashaba*, *Riot*, and *Send Me* with arrangements by Steven Feifke, Marcus Printup, and Oscar Perez, and features makeovers of Caiphus Semenya's *Ade* and Winston "Mankunku" Ngozi's *Song for Bra Des*, as well as the signature *Grazing in the Grass* by Philemon Hou.

As big a fan as Faddis was of Masekela, he only met him once. It was in the mid-1970s at a performance at Baltimore's Left Bank Society, where Faddis was performing with Dizzy Gillespie's band. Masekela sat in. "Hugh was just so warm and full of good vibrations," Faddis recalls. "Knowing what he went through in South Africa, for him to be like that was something else. Those qualities that he exhibited in person came out in his music."

—John Murph

John Murph is a Washington, D.C.-based music journalist who writes for JazzTimes, DownBeat, TIDAL, *and* NPR Music. *He also hosts a radio program at Eaton Hotel in Washington, D.C.*

ABOUT HUGH MASEKELA

Born in the small mining town of Witbank, South Africa on April 4, 1939, Hugh Ramapolo Masekela was "bewitched" by music at an early age. Convinced that the musicians were contained in his uncle Putu's 78rpm gramophone, Hugh took piano lessons at 5, received his first trumpet in 1954, and more famously, a week after his 17th birthday, received a trumpet from Louis Armstrong. Apprenticing his way through the South African music scene from the Father Huddleston Jazz Band to playing as sideman in many of the great bands of the day, he became bandleader of Alfred Herbert's famed African Jazz & Variety, copyist (with trombonist Jonas Gwangwa), and trumpeter with the groundbreaking South African jazz opera *King Kong*; trumpeter, along with revered South African alto saxophonist Kippie Moeketsi and Jonas Gwangwa, on American jazz pianist Johnny Mehegan's *Jazz in Africa* (volumes 1 & 2), and later, with Kippie Moeketsi, Jonas Gwangwa, and Abdullah Ibrahim (then Dollar Brand), Johnny Gertze and Makhaya Ntshoko, formed South Africa's first all-African bebop band, the Jazz Epistles, and recorded *Jazz Epistle: Verse 1*.

Championed by Yehudi Menuhin, Johnny Dankworth, Johnny Mehegan, Harry Belafonte, and Miriam Makeba, Hugh Masekela began his schooling at MSM in September of 1960. It was at MSM that he would form lifelong musical and familial bonds with fellow MSM students Stewart Levine and Larry Willis. Marked by the kaleidoscopic template established during his South African apprenticeship, Masekela's recording and performance career are imbued with a tapestry of diasporic African musical heritage, traditional South African music, jazz, Brazilian, Spanish, and Latin American music, R&B, Motown, Mbaqanga, rock & soul, Afrobeat, and musical theatre. Beginning with the West Coast success of the East Coast live recording *The Americanization of Ooga-Booga*, Hugh variously performed at the first Watts Jazz Festival; was featured on the Byrds' "So You Want To Be a Rock 'n' Roll Star," featured at the 1967 Monterey Pop Festival; established, with Stewart Levine, Chisa, a music production house that featured the talents of the Crusaders, Letta Mbulu, Monk Montgomery, Stu Gardner, Peter Fonda, and Gram Parsons; and recorded the million-seller LP *The Promise of a Future*, which featured the chart-topping mbaqanga tune "Grazing in the Grass."

In 1973 Masekela embarked on an African cultural excursion that included organizing the Zaire '74 musical festival to accompany the Rumble in the Jungle boxing match; performing at various African state fund- and consciousness-raising events, including FESTAC '77; composing and producing Miriam Makeba, most prominently her 1978 *Country Girl* LP

release; and producing six seminal works: “Ashiko’, “Languta,” “In the Marketplace,” “Rekpete,” “The Boy’s Doin’ It,” and “Stimela.” Ever the creator in motion, the late ’70s would find Hugh teaming with Herb Alpert to produce their self-titled *Herb Alpert & Hugh Masekela: Main Event Live*. December 1980 would find Masekela performing a Christmas concert in Lesotho with Miriam Makeba. Recorded in Botswana in 1984, using a mobile recording studio, Techno-Bush would find Masekela back in the U.S. dance charts with “Don’t Go Lose It, Baby,” held out of the top spot by Prince’s “When Doves Cry.” 1987 found a London-based Hugh Masekela recording *Tomorrow*, which featured the Mandela-inspired anthem “Bring Him Back Home,” in the heat of the worldwide anti-apartheid movement. 1987 also found Hugh Masekela, along with Ladysmith Black Mambazo and Miriam Makeba, as featured players on the triumphant global Paul Simon Graceland Tour. Following the first leg of the Graceland Tour, Masekela was a seminal contributor to the music of Mbongeni Ngema’s *Sarafina!*, including its title song.

In September of 1990 he returned to South Africa, after 30 long years, whereupon he embarked on the countrywide homecoming Sekunjalo tour. As a now local South African artist, Hugh Masekela found success with songs like “Chileshe,” “Thanayi,” and “Send Me (Thuma Mina),” as well as theatre productions like *Songs of Migration*. Masekela continued to perform at various local festivals, on the African continent, and throughout the global music circuit including the U.S., the U.K., Brazil, and Japan. It would be impossible to include the breadth of Masekela collaborative partners and recordings credited and uncredited, although they would include Stewart Levine, Larry Willis, Randy Crawford, Ivan Lins, Bob Marley, Fela Kuti, Miriam Makeba, Baobab Singers, and Dave Grusin. Beloved the world over from Stockholm to Senegal, Hugh Masekela passed on from this life on January 23, 2018.

ABOUT THE ARTISTS

Jon Faddis, Conductor

Jon Faddis is a complete and consummate musician—conductor, composer, and educator. Marked by both intense integrity and humor, Faddis earned accolades from his close friend and mentor John Birks "Dizzy" Gillespie, who declared of Faddis, "He's the best ever, including me!" As a trumpeter, Faddis possesses a virtually unparalleled range and full command of his instrument, making the practically impossible seem effortless.

Born in 1953, Faddis began playing at age 7, inspired by an appearance by Louis Armstrong on the *Ed Sullivan Show.* Bill Catalano (an alumnus of the Stan Kenton band) hipped Faddis to the music of Dizzy Gillespie. Meeting Dizzy Gillespie at the Monterey Jazz Festival and then sitting in with him at the Jazz Workshop in San Francisco proved to be a pivotal beginning of a unique friendship between Gillespie and Faddis, one that spanned almost three decades. Two days before his 18th birthday, Faddis joined Lionel Hampton's band as a featured soloist, moving from Oakland, California to New York. Shortly after arriving in Manhattan, Faddis was invited to sit in with the Thad Jones/Mel Lewis Orchestra at the Village Vanguard; he rapidly became lead trumpeter for the band, touring the world. He soon formed his own quartet and began directing orchestras, including the Grammy-winning United Nation Orchestra, the Dizzy Gillespie 70th Birthday Big Band, the Dizzy Gillespie Alumni All-Stars, the Chicago Jazz Ensemble (2004–10), the Carnegie Hall Centennial Big Band, the Carnegie Hall Jazz Band (1992–2002), and the Jon Faddis Jazz Orchestra of New York (since 2003). Faddis has also served as guest conductor and featured guest with the Lincoln Center Jazz Orchestra.

Faddis's distinctive trumpet appears on hundreds of records and numerous soundtracks for film and television. His original compositions include the Jazz opera *Lulu Noire* (1997) (named a "Top 10" pick by *USA Today*); other Faddis compositions may be heard on his Grammy-nominated *Remembrances* (Chesky 1998), *Hornucopia* (Epic 1991), *Into the Faddisphere* (Epic 1989), and *TERANGA* (Koch 2006).

Faddis is known as one of the most innovative and inspiring jazz trumpeters of our time. He has an unfailing commitment to the education of the next generation of jazz musicians and conducts clinics and master classes worldwide. In Chicago, Faddis served as the Jazz Institute of Chicago's first mentor for the Jazz Links program and also created the Louis Armstrong Legacy Program. He is a faculty member at the Conservatory of Music,

Purchase College–SUNY, where he began in 1999 as Artist-in-Residence and soon became Professor and Director of Jazz Performance. Faddis was the first recipient of an honorary doctorate in Jazz from Manhattan School of Music (which he attended for about a semester when he was 18), as well as numerous other accolades and awards. Whatever the context—classroom or concert hall—and whatever the style, he epitomizes the best in Jazz.

Sean Jones, trumpet

Music and spirituality have always been fully intertwined in the artistic vision of trumpeter, bandleader, composer, educator, and activist Sean Jones. Singing and performing as a child with the church choir in his hometown of Warren, Ohio, Sean switched from the drums to the trumpet at the age of 10. He is a musical chameleon who is comfortable in any musical setting, genre, or role, and as adept at being a member of an ensemble as at being a bandleader. While Sean was serving a six-month stint with the Jazz at Lincoln Center Orchestra, Wynton Marsalis offered him a permanent position as lead trumpeter, a post he held from 2004 until 2010. In 2015 Jones was tapped to become a member of the SFJAZZ Collective, which he was a member of until 2018. During this time, Sean has managed to keep a core group of talented musicians together under his leadership, forming the foundation for his groups, which have produced and released eight recordings on the Mack Avenue Records. The latest is his 2017 release, *Sean Jones: Live from the Jazz Bistro*.

Sean Jones has been prominently featured with a number of artists, recording and/or performing with many major figures in jazz, including Illinois Jacquet, Jimmy Heath, Frank Foster, Nancy Wilson, Dianne Reeves, Gerald Wilson, and Marcus Miller. In 2011, he was selected by Miller, Herbie Hancock, and Wayne Shorter for their Tribute to Miles tour. He has also performed with the Cleveland, Pittsburgh, and Youngstown symphony orchestras, as well as Soulful Symphony in Baltimore, and in a chamber group at the Salt Bay Chamber Festival.

Also an internationally recognized educator, Sean Jones was recently named the Richard and Elizabeth Case Chair of Jazz at the Peabody Institute of the Johns Hopkins University in Baltimore. Before coming to Peabody, he served as the Chair of the Brass Department at the Berklee College of Music in Boston.

ABOUT MSM JAZZ ARTS

Manhattan School of Music was one of the first conservatories in the United States to acknowledge the importance of jazz as an art form by establishing undergraduate and graduate degree programs in jazz. The program, led by Associate Dean and Director Stefon Harris since fall 2017, is one of the richest of its kind, combining systematic and rigorous conservatory training with a myriad of performance and networking opportunities in New York City. In addition to a variety of small combos, student ensembles include the LatinX Jazz Orchestra, Jazz Orchestra, and Jazz Philharmonic. In addition to studies with a faculty drawn from the highest ranks of the jazz world, students are provided opportunities to play for and observe world-renowned guest artists. Master classes in recent years have been presented by Terence Blanchard (trumpet), Billy Childs (piano, composition), Buster Williams (bass), Ron Carter (bass), Christian Scott (trumpet), Barry Harris (piano), Stefon Harris (vibraphone), Maria Schneider (composition), Vijay Iyer (piano), Jason Moran (MM '97) (piano), Christian McBride (bass), Jimmy Heath (tenor saxophone), Jon Faddis (trumpet), Gary Burton (vibraphone), and Wycliffe Gordon (trombone). Every concert season, prominent guest artists are featured with our large ensembles, providing enriched performance experiences for students. Guest artists have included Omar Thomas, Jim McNeely, Jane Monheit, Candido, Dave Liebman, Randy Weston, Joe Lovano, Bob Mintzer, Randy Brecker, Jon Faddis, and Paquito D'Rivera.

The Centennial Project

Manhattan School of Music's Centennial Project was an ambitious program of improvements to the School's architecturally distinguished campus coinciding with MSM's 100th anniversary. The centerpiece of the Project was the renovation of Neidorff-Karpati Hall, MSM's principal performance space, which has been transformed into a state-of-the-art venue to showcase our talented students. Built in 1931 and designed by Shreve, Lamb & Harmon, the architects of the Empire State Building, the hall has been called "one of the Art Deco treats in the city" by the *New York Times*. The Project also included a dramatic and welcoming new campus entrance on Claremont Avenue, new practice rooms, and an expansion of the main entryway and lobby.

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