

HUGH MASEKELA HERITAGE
SCHOLARSHIP CONCERT

**Notes to the Future:
A Celebration of the
Life and Legacy of
Nelson Mandela**

Friday, March 25, 2022 | 4 PM
William R. and Irene D. Miller Recital Hall

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Daniel Petersen, drums/percussion
Kabelo Mokhatla, drums/percussion
Ongama Mhlontlo, vocals
Ingrid Jensen, trumpet
Nicolaus Gelin, trumpet
Simon Nyivana, alto sax
Adam Lamoureux, tenor sax
Thapelo Masita, cello
Lifa Arosi, piano
Sityebi Mtoba, piano
Dylan Holly, bass

Set List

Lifa Arosi	<i>For Hugh</i>
Bheki Mseleku	<i>Joy</i>
Ndabo Zulu	<i>Nandi's Suite</i>
Simon Nyivana	<i>Time-lapse</i>
Abdullah Ibrahim	<i>Maraba Blues</i>
Daniel Petersen	<i>Pirouette</i>
Zim Ngqawana	<i>Umzi watsba</i>
Afrika Mkhize	<i>Malume</i>
Ongama Mhlontlo	<i>Emachibin I</i>

The Hugh Masekela Heritage Scholarship

With the support of the ELMA Music Foundation, in partnership with the Hugh Masekela Heritage Foundation, the Hugh Masekela Heritage Scholarship was established at Manhattan School of Music in 2019 in honor of Hugh Masekela, the legendary South African musician, activist, and lifelong advocate, and embodiment, of African identity, heritage, and expression. The scholarship allows six South African students to pursue Bachelor of Music degrees at the School. Mr. Masekela, who died in 2018, graduated from MSM in 1964 with a Bachelor of Music degree. During his time at the School, the great trumpeter and composer studied classical trumpet.

Several students in this performance are supported by the Hugh Masekela Heritage Scholarship. The School gratefully acknowledges the support of The ELMA Philanthropies and the Hugh Masekela Heritage Foundation.

For information on establishing a named scholarship at Manhattan School of Music, please contact Susan Madden, Vice President for Advancement, at 917-493-4115 or smadden@msmnyc.edu

ABOUT HUGH MASEKELA

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.

Grammy Award-winning trumpeter and MSM faculty member Jon 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 Epistle also participated in pianist Todd Matshikiza’s *King Kong*, a groundbreaking musical about the life of South African heavyweight boxer Ezekial “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.

—John Murph

John Murph is a Washington, D.C.-based music journalist who writes for JazzTimes, Down Beat, TIDAL, NPR Music, and JazzTimes.

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 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 the Jazz Philharmonic. The program is under the leadership of Interim Associate Dean and Director of Jazz Arts and jazz trumpet faculty member Ingrid Jensen.

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 Terrence 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, Paquito D'Rivera, and Miguel Zenón (MM '01).

ABOUT MANHATTAN SCHOOL OF MUSIC

Founded as a community music school by Janet Daniels Schenck in 1918, today MSM is recognized for its 985 superbly talented undergraduate and graduate students who come from more than 50 countries and nearly all 50 states; its innovative curricula and world-renowned artist-teacher faculty that includes musicians from the New York Philharmonic, the Met Orchestra, and the top ranks of the jazz and Broadway communities; and a distinguished community of accomplished, award-winning alumni working at the highest levels of the musical, educational, cultural, and professional worlds.

The School is dedicated to the personal, artistic, and intellectual development of aspiring musicians, from its Precollege students through those pursuing doctoral studies. Offering classical, jazz, and musical theatre training, MSM grants a range of undergraduate and graduate degrees. True to MSM's origins as a music school for children, the Precollege Division is a highly competitive and professionally oriented Saturday music program, dedicated to the musical and personal growth of talented young musicians ages 5 to 18. The School also serves some 2,000 New York City schoolchildren through its Arts-in-Education Program, and another 2,000 students through its critically acclaimed Distance Learning Program.

Your gift helps a young artist reach for the stars!

To enable Manhattan School of Music to continue educating and inspiring generations of talented students and audiences alike, please consider making a charitable contribution today.

Contact the Advancement Office at 917-493-4434 or visit msmnyc.edu/support

Land Acknowledgment

We want to acknowledge that we gather as Manhattan School of Music on the traditional land of the Lenape and Wappinger past and present, and honor with gratitude the land itself and the people who have stewarded it throughout the generations. This calls us to commit to continuing to learn how to be better stewards of the land we inhabit as well.

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School of Music