Hofstra celebrates
The
African Diaspora
Music and Dance from the Old and New Worlds

Black History Month Concert
Sunday, Feb. 8, 2015
John Adams Playhouse
5 p.m.
Hofstra University
Proposal
Submitted by
Chandler Carter
Professor
Department of Music
Hofstra Celebrates the “African Diaspora”

Proposed submitted October 16, 2014
by Chandler Carter
Professor of Music

OVERVIEW
This document proposes a concert of music and dance titled, “African Diaspora: Celebrating Music and Dance in the Old and New Worlds,” to be presented by Hofstra’s Department of Music in conjunction with the Department of Drama and Dance and the Hofstra Cultural Center in celebration of Black History Month. Pending funding, the event will be held Sunday, February 8, 2014, 5 pm, at the John Cranford Adams Playhouse on the Hofstra campus.

EXECUTIVE SUMMARY
On Sunday, February 8, 2014, the Hofstra University Department of Music will present its fourth Black History Month Concert, titled “African Diaspora: Celebrating Music and Dance in the Old and New Worlds.” We invite you to join us in this celebration.

This year’s concert explores the African Diaspora — the spread of music and dance from Mother Africa throughout the World. The audience will experience West African drumming and dancing, South African choral music, concert music by African, Latin American and African-American composers, and Cubop and Calypso dances performed by Hofstra student dancers and musicians, ensembles from Uniondale and Hempstead High Schools, and invited guest artists, including the internationally-acclaimed Imani Winds.

Three Hofstra music department ensembles — the Chamber Singers, the Symphony Orchestra and the Jazz Band — will join Hofstra student dancers, composers and featured student performers to anchor this year’s concert. Hofstra student actor, Maya Carter, will guide the audience through a tour of music and culture as it spread from Africa and blended with Spanish and American popular traditions to form new styles. The first half of the concert will sample the great choral and drumming traditions of south and west Africa, and African classical songs performed by Liberian-American soprano, Dawn Padmore. We are especially pleased to present Imani Winds, a woodwind quintet dedicated to bridging European, American, African and Latin American musical traditions, presenting works by their own acclaimed composers, flutist Valerie Coleman and horn player Jeff Scott. The focus of the second half shifts to Latin America and features a variety of ensembles, large and small, old and new. William Grant Still’s Danzas de Panama for orchestra segues to works for smaller groups, including a new work based on a traditional Afro-Columbian folk dance by Hofstra student composer Andres Maldonado. The Hofstra Jazz band will top off the show with a Cubop and Calyso dance set choreographed by Mickey Davidson.

One of the goals of the event is to introduce students from the surrounding communities to Hofstra. To that end, complimentary tickets and an educational supplement will be provided to area high school educators and students.

I also propose to make this a benefit concert for UNICEF’s fight against Ebola. Not only would such an effort contribute money where there is desperate need, but it will also raise awareness, build community on our campus, and reach out to the larger Long Island community.
GOALS
The program has several goals in keeping with the University’s mission: It will:

1) Showcase artistic accomplishments of Hofstra students, faculty and alumni in a highly publicized event. Hofstra’s award-winning ensemble directors David Fryling, Adam Glaser and David Lalama will direct the Hofstra Chamber Singers, Symphony Orchestra and Jazz Band, and guest choreographer Mickey Davidson will lead Hofstra student dancers.

2) Recruit local students to Hofstra: Select choral ensembles from local high schools in Hempstead and Uniondale will join the Hofstra Chamber Singers, and the Jazz ensemble from Uniondale will join the Hofstra Jazz Band. More local high schools will be offered tickets to the concert.

3) Attract students, faculty and staff from the Hofstra community: This special event bridges the disciplines of music, dance, and cultural and social history.

4) Build bridges to the community surrounding Hofstra: Through targeted marketing, the event will also attract members of the surrounding community who may not be aware of the high level of performance at Hofstra.

5) Educate the Hofstra Community about African and Latin American culture through contemporary and traditional music: The program features works by legendary African-American composers William Grant Still and Dizzy Gillespie; living composer/performers Valerie Coleman and Jeff Scott will perform and address the audience about their music.

BUDGET

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TOTAL $17,300

FUNDING (as of 10/16/14)

D’Addario Foundation (D’Addario Music Appreciation Initiative) $5000 committed
Hofstra Cultural Center $3000 committed
PROGRAM

*Afroin Diaspora: Celebrating Music and Dance in the Old and New Worlds*

**MOTHER AFRICA**

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<th>Song</th>
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<tr>
<td><em>Shoshaloza</em></td>
<td>trad. South African</td>
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<tr>
<td><em>Bawo Thixo Somandla</em></td>
<td>trad. South African</td>
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<tr>
<td><em>Rain, Beautiful Rain</em></td>
<td>Lady Smith Black Mambazo</td>
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Hofstra University Chamber Singers, David Fryling, director

*Siyahamba*  trad. South African

Hempstead High School Select Chorale, Rachel Blackburn, director

**Songs of West Africa**

- “Eriri Ngiringe” (from *Four Igbo Songs*)  Joshua Uzoigwe (Nigeria)
- “Mo le jiyanyo”  Akin Euba (Nigeria)
- “Ore meta” (from *Six Yoruba Songs*)  Kwabena Nketia (Ghana)
- “Wonya Amane”  Hawa Daisy Moore (Liberia)
- “Onipa Beye”  Joshua Uzoigwe (Nigeria)
- “Mue Yomo Bindu”  Joshua Uzoigwe (Nigeria)
- “Tuzu” (from *Four Igbo Songs*)  Joshua Uzoigwe (Nigeria)

Dawn Padmore, soprano
Alina Kiryayeva, piano

Chamber Music
Valerie Coleman
Jeff Scott

Imani Winds

African Drumming Ensemble
Timothy Bishop, director
Hempstead High School

**INTERMISSION**

**AFRICAN MUSIC IN THE CARIBBEAN AND THE AMERICAS**

*Danzas de Panama*  William Grant Still

Hofstra Symphony Orchestra, Adam Glazer, Director

**Hofstra Student Performers and Composers**

*Danza del Altiplano* (Afro-Cuban)  Leo Brouwer
Dan Maguire, guitar

*Cumbia al Medio Dia* (traditional Afro-Colombian)  Andres Maldonado (student composer)
Coming to America where we start in Africa” medley

Uniondale Rhythm of the Night Show Choir
Uniondale Jazz Ensemble, Lynette Carr-Hicks, director

Cubop-Calypso Swing Set

Manteca
Night in Tunisia
St. Thomas

Dizzy Gillespie
Dizzy Gillespie
Sonny Rollins

Hofstra Jazz Ensemble, David Lalama, director
Hofstra Dancers, Mickey Davidson, choreographer

ARTIST BIOGRAPHIES

More than North America’s premier wind quintet, Imani Winds has established itself as one of the most successful chamber music ensembles in the United States. Since 1997, the Grammy nominated quintet has taken a unique path, carving out a distinct presence in the classical music world with its dynamic playing, culturally poignant programming, adventuruous collaborations, and inspirational outreach programs. With two member composers and a deep commitment to commissioning new work, the group is enriching the traditional wind quintet repertoire while meaningfully bridging European, American, African and Latin American traditions.

Imani Winds’ touring schedule has taken them across the globe. At home, the group has performed in the nation’s major concert venues including Carnegie Hall, Lincoln Center, Kennedy Center, Disney Hall, and Kimmel Center. The group is frequently engaged by the premier chamber music series in Boston, San Francisco, Portland, Philadelphia and New York, and have also played virtually every major university performing arts series including those in Amherst, Ann Arbor, Austin, Seattle, Stanford, Urbana and countless others. In recent seasons, the group has traveled extensively internationally, with tours in China, Singapore, Brazil, and throughout Europe. Current season highlights include debuts at La Folle Journee in Nantes, France, and in London’s Wigmore Hall.

The group continues its Legacy Commissioning Project, in which the ensemble is commissioning, premiering and touring new works for woodwind quintet written by established and emerging composers of diverse musical backgrounds. The Legacy Project kicked off in 2008 with world premieres by Alvin Singleton and Roberto Sierra. Since then, projects have included works by Jason Moran, Stefon Harris, Danilo Perez, Simon Shaheen, and Mohammed Fairouz. The group’s fifth album on E1 Music – entitled Terra Incognita after Wayne Shorter’s piece written for the group – is a celebration of the Legacy project with new works written for Imani Winds by Mr. Shorter, Jason Moran, and Paquito D’Rivera. Imani Winds make their Naxos debut performing the Legacy-commissioned-work Jebel Lebnan by Mohammed Fairouz on the composer’s March 2013 release, Native Informant.

The wide range of programs offered by Imani Winds demonstrates their mission to expand the repertoire and diversify new music sources. From Mendelssohn, Jean Françaix, György Ligeti, and Luciano Berio, to Astor Piazzolla, Elliott Carter and John Harbison; and to the unexpected ranks of Paquito D’Rivera and Simone Shaheen, Imani Winds actively seek to engage new music and new voices into the modern classical idiom. Imani members Valerie Coleman and Jeff Scott both regularly contribute compositions and arrangements to the ensemble’s expanding repertoire, bringing new sounds and textures to the traditional instrumentation.
Diana Solomon-Glover is a versatile singer and performer who has appeared in opera, concert, oratorio, recital, musical theater, cabaret and television throughout the United States, Central America, Europe and Canada. Last season, Ms Solomon-Glover was the featured performer at the Fifth Annual Innocence Project Gala. She was also sang the title role in Nkeiru Okoye’s Harriet Tubman: When I Crossed that Line to Freedom in Hofstra’s concert “A Ride on the Underground Railroad,” celebrating Black History Month. Ms. Solomon-Glover recently returned from a cultural exchange in Cuba where she performed at The Gran Teatro de La Habana and the Basilica Menor de San Francisco de Asis alongside Cuban icon Digna Guerra. She appeared with the Houston Ebony Opera Guild and was the soprano soloist for Mendelssohn’s The Flight from Egypt with the New Amsterdam Singers. Ms. Solomon-Glover was also a featured actor and singer in the National Public Radio broadcast of "Then I'll Be Free to Travel Home," an award winning, radio docu-drama.

Ms. Solomon-Glover made her debut as a playwright and producer in 2001 when her multimedia musical theater piece, Blackwater, was performed at The Theater of the Riverside Church in New York City.

Mickey Davidson is primary choreographer for her own company, Mickey D. & Friends, a group of dancers and musicians that explores and performs the interlocking relationship between music and dance. She has collaborated with playwright Ntozake Shange, choreographing her groundbreaking play, For Colored Girls Who Have Considered Suicide When the Rainbow Is Enuf.

For 17 years, Mickey was the artist-in-residence at Wesleyan University in Connecticut, teaching Jazz and Tap. She has taught dance seminars and workshops at Princeton University, Kenyon College and Lincoln Center. In 1999, Mickey was awarded the International Women in Jazz’s Trailblazer Award.

Mickey Davidson is living, moving history. Through her “hands on” teaching of basic movement and poly-rhythms, Mickey traces the journey Americans took from Africa, through the Middle Passage, to the slave dances and songs of the Southern plantations. She explores and demonstrates how these same rhythmic and movement strands reappear in American dances such as the Lindy Hop, Swing and contemporary Hip Hop. Between dance phrases, Mickey weaves in stories about Harlem in the 1920’s, Count Basie, and how Swing has its roots not only in the Charleston, but in the Cake Walk slaves performed for their masters. Her dance is not a celebration of a particular people, but rather an examination of the migration of physical expression through time, space and cultures.

Mickey has an international commitment to telling America’s rich and often painful musical story. She is much more than a dance teacher or historian. She is an American Griot, continuing the tradition of passing on stories, told through rhythm, song and movement, from one generation to the next.

Dawn Padmore, Liberian-born soprano, is a versatile classical artist known for presenting diverse repertoire to listeners internationally and has forged her own niche presenting music by African composers in concerts around the world. Referred to as “a resonating soprano” by Bernard Holland, music critic of The New York Times, Ms. Padmore has performed recitals and as a soloist in acclaimed venues such as Carnegie Hall, the Kennedy Center and New York City’s Miller Theater, where she sang the works of acclaimed young South African composer Bongani Ndodana-Breen. Her Toronto debut recital was reviewed by the Toronto Star as a "series of musical confections smartly wrapped in a silky soprano." Featured in the world premiere of Akin Euba's opera Orunmila's Voices, with the Jefferson Performing Arts Society Orchestra, Ms. Padmore's performance was considered "a highlight of the evening" (New Orleans Times-Picayune).

Ms. Padmore was invited to sing at the inauguration of Liberia’s President, Ellen Johnson-Sirleaf, the first female African president, and performed for Nobel Peace Prize Laureate Bishop Desmond Tutu in Minneapolis as part of the annual National Youth Leadership Council's conference. Her other international performances include the Festival of Sacred and Profane Music in Martinique and the annual New Music Indaba Festival in Grahamstown, South Africa. Ms. Padmore has also performed as a soloist with the Minnesota Orchestra, St. Paul Civic Orchestra (MN) and the Delaware Symphony. Competitions won include the Austrian American
Society Competition (DE), the Metropolitan Opera Guild Competition Midwest District Winner, and the Delaware Symphony Concerto Competition. She resides in New York City.

Praised for her powerful command of the instrument, unique interpretations and clarity of sound, Alina Kiryayeva captivates the audiences with her profound philosophical insight and charismatic stage presence.

A native of the Ukraine, Ms. Kiryayeva performed her first solo recital at age 8 and her solo debut with an orchestra at the age of 11. The First Prize winner of the Senigallia International Competition, Italy, Ms. Kiryayeva has also claimed top prizes in several international piano competitions in the USA, including the Grace Welsh International Competition, and the California Young Artist International Competition. She was honored by the Ukrainian President, Leonid Kravchuk, with the State Award for Achievements in Arts.

She has also been awarded the Fannie Gottlieb-Harkavi Scholarship and Susan Rose Piano Scholarship.

Ms. Kiryayeva has toured her native Ukraine as well as Russia, Mexico, France Germany, Austria, Italy, Holland, Japan and United States. In recent seasons she has performed with the Kharkov State Philharmonic and State Opera Theatre Orchestras, The Imperial Valley Symphony orchestra and New York Symphonic Ensemble Orchestra.

In an award-winning collaboration with the internationally acclaimed clarinetist Maksim Shtrykov, Alina appeared in New York debut recital in Weill Hall at Carnegie Hall, participation in Chamber Music Marathon at the Morse Recital Hall, New York, the Concerto Takes Manhattan Series at Yamaha Hall in New York, Young Artist Concert Series in Bergenfield, NJ and the Concert Series at Jefferson’s Ferry, NY. This season’s upcoming chamber music performances include multiple appearances on stage in USA, Belarus and Ukraine.

Dr. David Fryling is Associate Professor of Music and Director of Choral Studies at Hofstra University, where he oversees the choral department, conducts the select Hofstra Chorale and Hofstra Chamber Singers, and teaches beginning and advanced studies in Choral Conducting, as well as graduate level workshops in Choral Conducting and Choral Literature. He has served for many years as an R&S Chair at both the State and Divisional levels for the American Choral Directors Association.

Over the past five summers, Dr. Fryling served as Vocal Area Coordinator at the Interlochen Arts Camp in Michigan, where he was Conductor and Music Director of the World Youth Honors Choir, as well as the Festival Choir & Orchestra. These two groups form the core of the high school choral experience at this intensive six-week arts camp, which attracts over 2,000 high-school aged visual and performing artists from around the world to the woods of northern Michigan every summer to live, learn and perform with an unparalleled group of peers and educators. Major works conducted include Orff’s Carmina Burana, Brahms’ Ein Deutsches Requiem, Durufle’s Requiem, Poulenc’s Gloria, and Mozart’s Coronation Mass in C.

An engaging and energetic guest conductor, clinician and adjudicator of professional, community, and public school choirs, Dr. Fryling’s recent engagements include numerous all-state, regional, district, and county honor choir festivals, master classes, and workshops in New York, New Jersey, Connecticut, Pennsylvania, Michigan, Louisiana, Texas, Utah and Alaska.

Adam Glaser is one of the most promising young conductors on the music scene today. As Director of Orchestras at Hofstra University, he conducts the Hofstra Symphony Orchestra and Hofstra String Orchestra, and teaches graduate-level orchestral conducting. Also a faculty member of the Juilliard Pre-College Division since 1999, Mr. Glaser conducts the professional-caliber Juilliard Pre-College Orchestra in regular concerts at New York’s Lincoln Center, and serves as Chair of the division’s Conducting Department. In the summer, he serves as Resident Principal Conductor of the Usdan Center for the Arts, directing its senior youth orchestras and collaborating with guest artists.

Profoundly committed to arts education and community engagement, Mr. Glaser is the creator and host of The Composer’s Paintbrush, a new series at New York’s prestigious Morgan Library & Museum in which he leads audiences through an exploration of the creative techniques behind musical
masterworks.

Mr. Glaser has received awards from the Hermitage Artist Retreat and the American-Austrian Foundation, whose Karajan Fellowship for Young Conductors sponsored his residence at the Salzburg Festival and the Vienna Philharmonic’s Attergau Orchestra Institute. Guest conducting appearances include performances with the Victoria Symphony (BC), the Wheeling Symphony Orchestra, the Illinois Symphony Orchestra and the NAFME All-Eastern Honors Orchestra in Hartford, CT, along with the orchestras of the Curtis Institute of Music, the University of Michigan, the New York Summer Music Festival, the New England Music Festival and the Connecticut All-State Music Festival.

An established composer, Mr. Glaser has enjoyed performances of his works by over 20 orchestras throughout the U.S. and Canada, including the Philadelphia Orchestra, the National Symphony Orchestra, and the Vancouver Symphony Orchestra, along with the orchstras of Toronto, Phoenix, Utah, New Mexico, Long Island, New Hampshire, Rhode Island, Illinois, Victoria (BC), Richmond, South Bend, Toledo, Regina (SK), Naples, Meridian (ID), the University of Michigan, Central Washington University, Cornell University, William and Mary, and Stanford University. Commissioned works include Launch, a concert piece for orchestra and chorus commissioned and premiered by the Lake Forest (IL) High School Orchestra and Chorus, and a new arrangement of Hatikvah for string orchestra and children’s chorus, commissioned and premiered by the Usdan Center for the Arts to commemorate the 60th anniversary of the founding of Israel.

Mr. Glaser earned a diploma in orchestral conducting from the Curtis Institute of Music, a Master of Music degree in orchestral conducting from the University of Michigan, and an MBA from the Ross School of Business at the University of Michigan. He is a graduate of the Juilliard School Pre-College Division in composition, and a magna cum laude graduate of the University of Pennsylvania. Additional studies include piano performance at the Oberlin Conservatory of Music and composition at the Manhattan School of Music Preparatory Division.

Dave Lalama is currently Professor of Music at Hofstra University and is a founding faculty member of the Manhattan School of Music Jazz Program. He received his doctorate in music composition from New York University and is active as a clinician and performer throughout the United States.

Dr. Lalama has performed and recorded with Woody Herman, Buddy Rich, Mel Lewis and numerous other Jazz artists and continues to actively compose, arrange and perform in the New York City metropolitan area. He is a sought-after accompanist having been musical director for noted Jazz singers; Eddie Jefferson, Dakota Staton and Anita O'Day. He was a co-director of Hofstra University's Louis Armstrong Symposium and has also been featured in academic conferences on Frank Sinatra and Bing Crosby as a performer and conductor along with numerous jazz education programs for Carnegie Hall (JazzEd) with Justin DiCioccio and Friends Of The Arts JazzLink with Cecil Bridgewater. His most recent trio CD is entitled Family Portrait featuring all original compositions while his latest CD with the Lalama Brothers is entitled Erie Avenue. It features Ralph Lalama, Joe Lovano and Kenny and Peter Washington. His latest big band CD features original arrangements of Jazz standards and original compositions entitled The Hofstra Project. He has also been a featured guest on Marian McPartland's Piano Jazz series on National Public Radio.

Along with performing, Dr. Lalama has also published big band jazz arrangements and articles about MIDI techniques and software. He has received composition grants from the Society of Composers, Meet-the-Composers, New York State Council of the Arts and several American universities and has been cited in The Biographical Encyclopedia Of Jazz, published by Oxford University Press.