

Broadening Our Horizons: Music to Diversify Your Repertoire

**Denis Karp, Alicia Kosack, and Sarah McIver, flute
Heather Adelsberger, piano**

**Mid-Atlantic Flute Convention
Hilton Washington Dulles Airport
February 19, 2023 – 1:15-2:05 pm, Colvin Run**

Acadian Dreams (2016)

Adrienne Albert
b. 1941

Alicia Kosack, flute and Heather Adelsberger, piano

Sonata No. 1 in Bb Major, Op.1a (~1781)

Joseph Bologne, Chevalier de Saint-Georges

Allegro

1745-1799

Tempo di minuetto

ed. Matt Johnston

Denis Karp, flute and Heather Adelsberger, piano

The Pied Piper of Harlem (1980)

Adolphus Hailstork

Here Come De Piper

b. 1941

...Wid A Twinkle In His Eye

Git On Board (The "A" Train) Li'l Chllun

Sarah McIver, flute

Three Silhouettes, Op. 3 (1904)

Samuel Coleridge-Taylor

Tambourine

1875-1912

Lament

arr. Katherine Needleman

Valse

Denis Karp, flute and Heather Adelsberger, piano

from Pictures (2002)

Hilary Taggart

Kerry

b. 1948

Sprite

Flutter and Fly

Sarah McIver, flute

Legends (2013)

Valerie Coleman

Lin-Fa (The Lotus Lily)

b. 1970

Dagda's Harp

Gaia

El Encierro (The Running of the Bulls)

Alicia Kosack, flute and Heather Adelsberger, piano

Program Notes

Acadian Dreams by Adrienne Albert

Published by [Theodore Presser](#)

“Acadian Dreams was commissioned by flutist Rebecca Jeffreys in honor of her father whose lineage is from Acadia. This one-movement work is programmatic in nature. Through the music, it tells the history of the Acadian people immigrating from France to Nova Scotia in the 1600’s. The opening tune that I call “Welcome to New Brunswick” is an original melody that floated through my head as I began composing this work. The middle section is inspired by Longfellow’s epic poem, “Evangeline,” based on the Acadian people. ACADIAN DREAMS ends with a different take on the opening melody, set in the contemporary style of Zydeco music in New Orleans, as many Acadians later re-settled in Louisiana where they became known as Cajuns.”

For more about Adrienne Albert and her works visit, www.adriennealbert.com

Sonata No. 1 in Bb Major, Op.1a by Joseph Bologne, Chevalier de Saint-Georges, ed. Matt Johnston

Published by [ALRY](#)

Joseph Bologne was born in the French colony of Guadeloupe in 1745. His father, George Bologne, was a wealthy French planter. His mother, Nanon, from Senegal in Africa, was the 16-year old enslaved handmaid of George’s wife. His father acknowledged his illegitimate son and in order to provide him with the best education available, at the age of 7, the family moved to Paris. Upon graduation, he was knighted, thus earning the title of Chevalier de Saint-Georges.

Bologne is the first known classical composer of African ancestry. In addition, he was an excellent dancer, boxer, runner, swimmer, marksman, ice skater, fencer, violinist and harpsichordist. He became Marie Antoinette’s music teacher and she remained a major supporter of him and his music. He also fought in the French Revolution as a colonel. Although Bologne was incredibly popular during his lifetime (President John Adams called him “The Most Accomplished Man in Europe”), he faced many difficulties due to racism. He was set to become the director of the Paris Opera, until several sopranos sent a petition saying they would not perform under the direction of someone of mixed race. As a hero among the abolitionist movement, he even fought off an assassination attempt.

Only about 1/3 of his manuscripts have survived. He was largely forgotten until recent years. The Sonata No. 1 in B-flat Major was originally written for violin and piano, but has become a favorite among flutists and was only recently published for flute and piano in 2020.

This is only a very brief summary of his life story. The links below contain more information:

<https://www.artaria.com/pages/saint-georges-joseph-bologne-de-1745-1799>

https://www.youtube.com/watch?v=KtKjWN73B_I

The Pied Piper of Harlem by Adolphus Hailstork

Published by [International Opus](#)

“The Pied Piper of Harlem” was written to celebrate children at a Sunday service at the Unitarian Church of Norfolk, Virginia. The piper arrives in town, convinces the children to follow him, and tells them to take the “A” train to get to the magic land of Harlem!”

For more about Adolphus Hailstork and his works visit, www.adolphushailstork.com

Three Silhouettes, Op. 3 by Samuel Coleridge-Taylor, arr. Katherine Needleman

Published by [Katherine Needleman](#)

Samuel Coleridge-Taylor was born in 1875 in London, England. His mother, Alice, was an Englishwoman. His father, Daniel, was from Sierra Leone, and a descendant from African-American slaves that were freed by the British during the Revolutionary War. He was named after the poet Samuel Taylor Coleridge. He attended the Royal College of Music at the age of 15.

Coleridge-Taylor enjoyed success early in his career, composing many works for piano and several larger works for orchestra and cantatas. He has some local ties. He visited America for the first time in 1904 to conduct the Coleridge-Taylor Society, a Washington, DC-based all-black choir (with the US Marine Band as the orchestra), in a performance with over 3,000 people in attendance. He was welcomed at the White House by Theodore Roosevelt (sadly, a rare occurrence at the time for a man of African descent). Samuel Coleridge-Taylor Elementary School in Baltimore is named after him.

Coleridge-Taylor died at the age of 37 from pneumonia. His *Three Silhouettes*, originally written for piano in 1904, was recently arranged for flute and piano by Katherine Needleman, a Baltimore native and principal oboist of the Baltimore Symphony Orchestra.

More about the composer:

<http://www.blackmahler.com/>

<https://sctf.org.uk/>

Pictures (15 pieces for solo flute) by Hilary Taggart

Published by [Hunt Edition](#)

“Each of these idiomatic solo pieces is written to enhance a specific aspect of tone production and technique. The aim is to develop skills through an imaginative and expressive approach.” **Kerry** focuses on idiom, **Sprite** focuses on whole tones, and **Flutter and Fly** focuses on thirds.

For more about Hilary Taggart and her music, visit

<https://www.spartanpress.co.uk/spweb/creators.php?creatorid=727>

Legends by Valerie Coleman

Published by [VColeman Music](#)

Lin-Fa (The Lotus Lily) – Rooted in mud, the lotus lily emerges from the water. They submerge and close up each night, and reawaken above the water every morning. Their meaning varies from culture to culture, commonly representing purity, rebirth, strength, and transcendence.

Dagda's Harp – The Dagda is a god in Irish mythology, portrayed as a father-figure, king, and druid. He is associated with fertility, agriculture, manliness, and strength, as well as magic, druidry, and wisdom. He wields three sacred treasures: a cauldron of plenty, a club of life and death, and a harp that controls man and the seasons.

Gaia – In Greek mythology, Gaia is the personification of the Earth and the great mother of all creation.

El Encierro – The Running of the Bulls – The most famous bull-run is the encierro held in Pamplona during the festival of Sanfermines. Originally rooted in practical origins, it was typically used by cattle herders and butchers to guide bulls from the barges on which they arrived to town, to an enclosure in the middle of the night. Eventually the townspeople began to join the run as a feat of bravery.

For more about Valerie Coleman and her music, visit www.vcolemanmusic.com

Resources

Below is a sampling of databases and resources to guide you on your way to broadening and diversifying your repertoire. Internet searches will yield a variety of databases and many universities curate lists by instrument. Dissertations are also a great source for discovering composers and repertoire with a very focused approach. And, nothing beats listening and hearing music that catches our ear!

Databases

National Flute Association Repertoire Guide

<https://docs.google.com/spreadsheets/d/1b7qo7PQadqoQ3xO4VcwfqHeO8v0r2UvMWrKJba7a0QY/edit#gid=78318158>

Includes options to search by composer demographics.

No Broken Links

<https://brandonscottrumsey.com/no-broken-links/>

The *No Broken Links* directories are a starting point for scholars, performers, composers, and teachers to discover minority composers through solo and chamber repertoire for Flute, Oboe, Clarinet, Bassoon, Saxophone, and Horn. The directories focus specifically on the work of women, transgender & gender non-conforming individuals, and/or Black, Indigenous, or persons of color.

[*Flute Music by Transgender, Gender Diverse, and Women Composers and/or Black, Indigenous, and Composers of Color*](#)

Institute for Composer Diversity - Composer Diversity Database

<https://www.composerdiversity.com/composer-diversity-database>

A resource for the musical community through which composers from underrepresented groups can be discovered. Composers can be found through several different search filters including gender, racial/ethnic demographics, sexual/romantic identity, residence, and various large ensemble and chamber ensemble genres. All composers have provided their consent and have confirmed the information included in the Composer Diversity Database. The Institute for Composer Diversity recognizes, and urges all users to recognize, that every person represented by a series of labels in this database is a creator with a story and unique body of work.

Music by Black Composers (MBC) - Living Composers Directory

<https://www.musicbyblackcomposers.org/resources/living-composers-directory/>

MBC is dedicated to helping to bring greater diversity to the ranks of classical music performers, composers, and audiences by making the music of Black composers available to everyone. MBC's Living Composers Directory is designed for those seeking to commission; for performers, conductors, and concert programmers seeking existing music; and for other researchers and scholars of contemporary classical music.

Gettysburg College - Music: Diversify your Repertoire

<https://libguides.gettysburg.edu/c.php?g=1051382&p=9396855>

This guide serves to pull together resources available for identifying and discussing music by marginalized composers (Black, Indigenous, POC, Women, LGBTQ+). "Diversify Your Repertoire" includes links to research resources and repertoire lists that feature marginalized composers. You can send additions to the list to Sunderman Conservatory-Library liaison Betsy Bein at ebein@gettysburg.edu.

Dissertations

Finding Theses and Dissertations - <https://guides.library.queensu.ca/finding-theses-dissertations/international>

American Women Composers: Selected Published Works for Flute and Piano and for Unaccompanied Flute Composed between 1930 and 2008 (2010)

by Alicia Kosack

<https://drum.lib.umd.edu/handle/1903/13304>

An annotated catalog of flute music by female composers between 1988 and 2021 (2021)

by Daniela Volkovinsky

<https://doi.org/10.17077/etd.006064>

Born in the Twentieth Century: Contemporary Flute Works by East Asian Female Composers (2019)

by Grace Ju-Yeon Wang

<http://hdl.handle.net/1903/25581>

Listen

Virtuosa Flute Solos playlist -

<https://youtube.com/playlist?list=PLqolwWkZHMWqj73Pw8DQmJK4uioBYoKBX>

Flute Music by Black Composers playlist -

<https://youtube.com/playlist?list=PL45FMXLg7pJKCsP-t1noY1Pxas7AoRhis>

Thank you for joining us! We would love your feedback on today's program. Please, let us know your thoughts, any repertoire you would like to share, and if you would be interested in joining us for future recitals as a listener or performer.

[Share your feedback here!](#)

Please feel free to contact us directly!

Denis Karp - dkarp1979@yahoo.com

Alicia Kosack - akosack@hotmail.com

Sarah Mciver - smciver77@gmail.com