ADAM W. SADBERRY
Winner, 2021 Concert Artists Guild Competition

2022-23 Programs

Musical Journalism

Musical Journalism is an educational recital that was inspired by Adam W. Sadberry’s late grandfather and unsung hero of the Civil Rights movement, L. Alex Wilson. Wilson’s work as an editor and journalist changed the world through covering pivotal Civil Rights events including the lynching of Emmett Till, the Montgomery Bus Boycott, and the desegregation of Central High School by the Little Rock 9, the last of which played a part in Wilson’s early demise. In Musical Journalism Adam intertwines articles that he has collected from the archives of the Tri-State Defender, Wilson’s newspaper in Memphis, TN with music that contextualizes the humanity and inhumanity of the stories.

This program has flexible repertoire. The options are below:

Repertoire paired with articles from the Tri-State Defender:
William Grant Still (1895-1987) - Mother and Child (1943), 7'
Valerie Coleman (1970-) - Wish Sonatine, 13'
Fred Onovwerosuoke (1960-) - Six Variations on a Pende Tune for Solo Flute, 8.5'

Repertoire without articles:
Newly commissioned work by Dameun Strange (to be completed in early 2023), 10-15'
Unknown - He’s Got the Whole World in His Hands, 3'
Coleridge-Taylor Perkinson (1932-2004) - Lil’ Lite o’ Mine, 4'
John Newton (1725-1807) - Amazing Grace arr. Coleridge-Taylor Perkinson, 3'

Tech needs:
Projector or monitor for displaying a slideshow
Clicker for the slideshow
Storytelling Needs No Vocabulary

One of instrumental music’s greatest abilities is to communicate effectively without words. When vocabulary falls short, harmony and sound always comes to the rescue; stories are often told in their most authentic forms using just sound. This program features music that tells stories about the following: Indigenous people, family, love, life, Black paradise, and opera.

Katherine Hoover (1937-2018) - Winter Spirits (1997), 6'
Valerie Coleman (1970-) - Fanmi Imèn (2018), 8'
César Franck (1822-1890) - Sonata for piano and flute (1886), 29'
  I. Allegretto ben moderato
  II. Allegro
  III. Recitativo-Fantasia: Ben moderato
  IV. Allegretto poco mosso

-intermission-

J.S. Bach (1685-1750) - Partita in A minor, BWV 1013 (1723), 17'
  I. Allemande
  II. Corrente
  III. Sarabande
  IV. Bourrée-Anglois
William Grant Still (1895-1978) - Summerland (1934), 4'
Paul Taffanel (1844-1908) - Fantaisie on Themes from der Freischütz, 12'
Togetherness

Music and life reflect each other all the time, but one of their strongest commonalities is they are often enhanced when they’re shared; this program plays into the foundational quality of sharing. The Coleman and Still pieces are about family, Onovwerosuoke’s piece is about an orphan that is searching for others to share with him, and Perkinson’s arrangement of the famous Negro Spiritual This Little Light of Mine reminds us to let our own lights radiate so we may be better sharers and receivers. Though Franck’s famous sonata has no specific programmatic elements, Franck dedicated it to legendary violinist Eugène Ysaïe, possibly as a wedding gift, and that act of sharing has allowed the piece to become the standard it is now.

Valerie Coleman (1970-) - Fanmi Imèn (2018), 8'
William Grant Still (1895-1987) - Mother and Child (1943), 7'
Fred Onovwerosuoke (1960-) - Six Variations on a Pende Tune for Solo Flute, 8.5'

-brief pause/intermission

Coleridge-Taylor Perkinson (1932-2004) - Lil’ Lite o’ Mine, 4'
César Franck (1822-1890) - Sonata for piano and flute (1886), 29’
I. Allegretto ben moderato
II. Allegro
III. Recitativo-Fantasia: Ben moderato
IV. Allegretto poco mosso