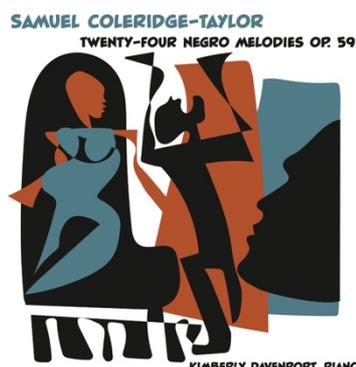


Samuel Coleridge-Taylor: Twenty-Four Negro Melodies, Op. 59



Kimberly Davenport, piano



FOR IMMEDIATE RELEASE
October 3, 2022

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Alea Recording is pleased to announce the release of a new album featuring the complete *Twenty-Four Negro Melodies* Op.59 for solo piano by Samuel Coleridge-Taylor, performed by Kimberly Davenport, piano. This marks only the third professional recording of the complete opus, and the first new recording in nearly 20 years.

The album is now available for streaming on [Spotify](#), [Apple Music](#), or [YouTube](#), and also available for [purchase as a 2-CD set](#).

“What Brahms has done for the Hungarian folk music, Dvorak for the Bohemian, and Grieg for the Norwegian, I have tried to do for these Negro melodies.”

With this statement, British composer Samuel Coleridge-Taylor (1875-1912) placed his *Twenty-Four Negro Melodies*, Op. 59, firmly in the context of the work of many composers of the era, work which sought to celebrate and elevate folk melodies through their use in traditional classical structures. As the raw material for the twenty-four pieces which comprise Op. 59, Coleridge-Taylor selected eight melodies of African and West Indian origin and sixteen African American spirituals. In addition to the wide geographic area represented by his selected melodies, they also vary substantially in motive, mood, and meaning.

"24 Negro Melodies by Samuel Coleridge-Taylor is one of the most significant contributions to piano literature of the early 20th century. Kim Davenport is a sincere interpreter who approaches this music orchestrally and virtuosically without abandoning gravitas. This monumental recording, a result of her continued advocacy of Black composers, is a balm for the entire classical community."

Joe Williams, arts leader

“The pianistic and compositional brilliance of the works drew me in from the start, and my desire to study, learn, and share them only grew in the coming months. After living with the pieces for two years, and marveling daily at the profound injustice of Coleridge-Taylor’s absence from the traditional piano canon, I made the decision to embark on this professional recording of the full set. I hope to inspire performers, teachers, and audiences alike to further exploration of this repertoire.”

Kimberly Davenport, pianist