

Eldin Burton (1913-1981): <i>Sonatina for Flute and Piano</i> (1948) (Carl Fischer)	9:29
1. I. Allegretto grazioso	3:40
2. II. Andantino sognando	3:19
3. III. Allegro giocoso: quasi fandango	2:30
Robert Beaser (b. 1954): <i>Variations for Flute and Piano</i> (1982) (Helicon Music Corporation)	27:05
4. I. Theme	9:50
Variation 1: Brutale	
Variation 2: Lontano	
Variation 3: Maestoso e rubato	
Variation 4: Vivace con bravura	
Variation 5: Deliberato	
5. II. (Nocturne)	10:14
Variation 6: Tenderly, floating	
Variation 7: Ancora più mosso	
Variation 8: A tempo	
Variation 9: Cadenza; senza misura	
Variation 10: Tenderly, floating	
6. III. Variation 11: Con fuoco	7:01
Variation 12: Slower	
Variation 13: Deliberately, poco meno mosso	
Variation 14: Risoluto	
Variation 15: Coda; Presto possibile	
7. Michael Daugherty (b. 1954): <i>Crystal</i> (2004) <i>for flute, alto flute, metal windchimes and piano</i> (Yi-Chun Chen, flute) (Boosey and Hawkes)	6:18
Christopher Caliendo (b.1960): <i>Flute Sonata No. 3 "The N.C. Wyeth Sonata"</i> (2006) (Caliendo World Music Publishing, Inc)	17:16
8. I. Youth, Trains, and Tin Pan Alley	6:54
9. II. A Dead Son, Reflection, Memory	8:09
10. III. Bronco Buster	2:13
Total Time:	60:08

AMERICAN ART

Amy Porter, flute

Christopher Harding, piano



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Flutist **AMY PORTER** has established herself as one of the leading artists of today through her innovative solo concerts and notable collaborations with the world's top composers, captivating audiences with her stunning virtuosity combined with heartfelt lyricism and interpretive sensitivity. Ms. Porter came to international attention in 2001 when she won the Deuxieme Prix at the Paris/Ville d'Avray International Flute Competition in France. She also won the Kobe International Flute Competition in Japan in 1993 and the jury awarded her the prize for Best Performance of the Commissioned Work.

Ms. Porter has performed with orchestras across the U.S. and abroad, including the Houston Symphony, Omaha Symphony, Delaware Symphony, New Hampshire Symphony, and Kobe Chamber Orchestra working with such renowned conductors as Nicholas McGegan, Thomas Wilkins, Kenneth Kiesler, David Amado, Yoel Levi and Chang-Kook Kim. In recital, she has appeared at New York's Weill Recital Hall at Carnegie Hall, Taipei's National Theater Concert Hall, Muramatsu Hall in Osaka, Japan and in recital on National Public Radio. She was highlighted on PBS Live From Lincoln Center and featured on the magazine covers of Flute Talk Magazine in the USA, The Flute Magazine in Japan and Muramatsu Flute Magazine in Japan. Her recordings have appeared on the CBS Masterworks, Boston Records, Equilibrium and ACA Digital labels.

A native of Wilmington, Delaware, Ms. Porter is a graduate of the Juilliard School in New York where she received a full scholarship for her degrees as well as fellowships to Tanglewood and The Mozarteum Summer Academy in Salzburg, Austria. Her teachers at Juilliard were Samuel Baron and Jeanne Baxtresser, and in Austria her teachers were Alain Marion and Peter-Lukas Graf. After Juilliard, she held the position of Associate Principal Flute in the Atlanta Symphony Orchestra for eight years before becoming Professor of Flute at the University of Michigan School of Music, Theatre & Dance in Ann Arbor. She is founder of the popular workshop, "Amy Porter's Anatomy of Sound" held annually in Ann Arbor with Professor of Theatre (Movement) Jerald Schwiebert and internationally renowned guests.

Ms. Porter is much sought after for her teaching and masterclasses based on her versatility as a musician. She has given master classes in Sweden, France, Slovenia, Brazil, Luxembourg, Japan and Taiwan as well in major cities throughout the United States. She has served as Resident Guest Artist for the Jeanne Baxtresser International Masterclass at Juilliard, has taught and performed at the Aria International Summer Academy, Marrowstone Music Festival, was a coach for The Youth Orchestra of the Americas Tour in Costa Rica, the Summer Academy in Courchevel, France and the World Festival of Amateur Orchestras in Nagoya, Japan.

Michael W. Udow, Executive Producer

Recorded January 2010 at Stamps Auditorium, University of Michigan School of Music, Theatre and Dance

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Jason Corey, sound engineer

Hye-Won Jung, SunAh Lee, Christopher Caliendo, Michael Daugherty, Robert Beaser, recording assistants

Photo: Michael Spengler, La Jolla, CA (2008)

Amy Porter plays a 14 K gold Muramatsu flute

Christopher Harding plays a Steinway piano

Graphic design by Michael P. Tanner



Christopher Caliendo is a remarkably prolific and dedicated composer, active especially in film and television music, as well as sacred music commissioned specifically by the Vatican. In recent years, he has produced a wealth of music for flute, including the N.C. Wyeth sonata (**Flute Sonata No. 3**), composed specifically for and premiered by Amy Porter. The individual movements reflect life-events and the artistic output of the great American artist Newell Convers Wyeth, the most obvious of which is the third movement “Bronco Buster”, after a vivid, action-packed print depicting a cowboy riding a bucking bronco horse. The first movement draws together social and technological events of Wyeth’s youth—in this case the emergence of Tin Pan Alley and the increasing importance of the locomotive. The second movement might be considered a kind of tender elegy for the seven-year old son of Wyeth’s mentor and teacher Howard Pyle, who died probably during the time of Wyeth’s study with Pyle in 1902-1903.

Caliendo’s music is filled with energy and theatrical drama, fittingly crafted to paint in sound the drama and energy of Wyeth’s life and work.

Composer, guitarist, conductor, teacher and publicist Christopher Caliendo has written over five hundred classical/world music compositions, some of which comprise his American Tangos, American Gypsy, Chamber Jazz, Classical Jazz and World Music collections.

- Christopher Harding

Pianist **CHRISTOPHER HARDING** maintains a flourishing international performance career, generating acclaim and impressing audiences and critics alike with his substantive interpretations and pianistic mastery. He has given frequent solo, concerto, and chamber music performances in venues as far flung as the Kennedy Center and Phillips Collection in Washington, D.C., Suntory Hall in Tokyo and the National Theater Concert Hall in Taipei, the Jack Singer Concert Hall in Calgary, and halls and festival appearances in Newfoundland, Israel, Romania, and China. His concerto performances have included concerts with the National Symphony and the Saint Louis Symphony Orchestras, the San Angelo and Santa Barbara Symphonies, and the Tokyo City Philharmonic, working with such conductors as Taijiro Iimori, Gisele Ben-Dor, Fabio Machetti, Randall Craig Fleisher, John DeMain, Ron Spiegelman, Daniel Alcott, and Darryl One, among others. His chamber music and duo collaborations have included internationally renowned artists such as clarinetist Karl Leister, flutist András Adorján, and members of the St. Lawrence String Quartets, in addition to frequent projects with his distinguished faculty colleagues at the University of Michigan. He has previously recorded two solo CDs and one chamber music CD for the Brevard Classics label. He has additionally taken twenty-five first prizes in national and international competitions, and in 1999 was awarded the special «Mozart Prize» at the Cleveland International Piano Competition, given for the best performance of a composition by Mozart.

As a distinguished professor of piano performance and chamber music, Christopher Harding has presented master classes and lecture recitals in many of the important universities and schools of music across the United States and Asia, as well as in Israel and Canada. He has recorded and edited two editions of Debussy and one of Mozart for the Schirmer Performance Editions series published by Hal Leonard. He is in regular demand as a teacher, having served as visiting professor of piano at Seoul National University, Ewha Womans University, and the Sichuan Conservatory of Music, in addition to holding a position as Chair of Piano at the University of Michigan School of Music, Theatre and Dance.



Born in Taiwan, **YI-CHUN CHEN** holds degrees in flute performance from the University of Illinois at Urbana-Champaign, the University of Michigan, and National Taiwan Normal University. Her major flute teachers include Jonathan Keeble, Amy Porter, Jen-Ying Hwang and Chin-Lin Chuang. Her chamber music and orchestral concert tours have included China, Taiwan, New York, Chicago, Vienna, Paris, Romania, Japan, Singapore, Malaysia, and Hong Kong. Yi-Chun serves as an Assistant Professor on the flute faculty of the National University of Tainan in Taiwan.

Eldin Burton's *Sonatina for Flute and Piano* is the result of a 1948 composition competition sponsored by the New York Flute Club. Burton, who was a pianist by training and who had studied composition at the Juilliard School, reworked an old piano composition and won the first prize. As part of his award, the piece was published by Schirmer, with a dedication to Samuel Baron, who premiered the piece with Burton at the piano.

The opening movement makes much of a swirling accompanimental figure in the piano, which sets the stage for long lyrical lines for the flute. While displaying some dramatic rhythmic interaction in the central portion, the piano is mainly content to provide color and motion for the flute's sweeps of virtuosity and gracious charm. So too in the second movement, the piano accompanies a melancholy and simple song, which after gusts of stormy flute temperament emerges in sunny E major, and calms to a quiet close.

The last movement loosely evokes the exuberance of the *fandango*, a Latin and Spanish dance traditionally accompanied by guitars and the clapping of hands. Some flavorful chromaticism and modality add to the rhythmic verve of this movement.

Born in Georgia, Eldin Burton wrote only this *Sonatina* and an unpublished flute concerto. He worked for G. Schirmer before retiring to Florida at the end of his life.



Robert Beaser has been described as an exponent of “the new tonalist” school of composition, and his **Variations for Flute and Piano** amply demonstrate his glorious gift for color, clarity of structure, dramatic use of contrasting and transformational variations, and eclectic use of many styles and influences. The work makes exceptional technical and musical demands on the performers, and is arranged into three movements of five variations each. The first movement opens straightforwardly with the theme, which itself is dramatically mused upon in its initial presentation, a kind of continuous statement which includes several coloristic and extended flute techniques which are themselves employed in subsequent variations. The movement proceeds with variations that are notable for their exceptional color and rhythmic treatment, the latter at once tightly controlled and highly ambiguous in its effect, owing to many changing meters and moods.

The second movement's five variations comprise a nocturne of surpassing beauty, culminating dramatically in an unaccompanied cadenza for the flute, before a quietly passionate close that wafts away with an ambiguous restatement of the theme's main motive. The third movement perhaps displays Beaser's borrowed “rock” influences best, with rhythms that drive us inexorably and excitingly toward a gripping close.

Robert Beaser's music has been performed and commissioned with regularity both in America and abroad. From 1988-1993 Robert Beaser was the Meet the Composer/Composer-in-Residence with the American Composers Orchestra at Carnegie Hall, and now serves as ACO's Artistic Director. Since 1993, Beaser has been Professor and Chairman of the Composition Department at the Juilliard School in New York.



Michael Daugherty's music draws its inspiration from iconic images and personages of all descriptions, popular and classic, folk and “cultured”, many of them American and all of them evoking a palpable emotional response from him, serving as the impetus of creation. In the composer's words, *Crystal* visits the dark world of gypsies who attempt to tell fortunes by gazing into crystal balls. Originally the second movement of a concerto for orchestra entitled *Tell My Fortune*, this arrangement was finished by the composer for Amy Porter and premiered by the ensemble on this CD in 2006. The work incorporates many influences: exotic (gypsy?) modes and rock beat rhythms; contemporary extended flute techniques for both wind instruments; the piano used as a “rhythm section”, taking advantage of that instrument's percussive nature. In performance, the metal windchimes are strummed by whichever flutist happens not to be playing, and sometimes both...the whole evokes the fortuneteller's mysterious surroundings where any and all things might be revealed...

Grammy winner Michael Daugherty is one of the most commissioned, performed, and recorded composers on the American concert music scene today. After teaching music composition from 1986-90 at the Oberlin Conservatory of Music, Daugherty joined the School of Music at the University of Michigan in 1991, where he is Professor of Composition and a mentor to many of today's most talented young composers.