

Amy Porter and Steven Whiting, Producers

Jason Corey, Recording Engineer  
David Schall, Editor, Mixing, Mastering

Recorded in Hill Auditorium, University of Michigan, Ann Arbor  
Suite I & II August 6, 2013; Suite III & IV August 7, 2013;  
Suite V & VI August 8, 2013

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On this recording, Ms. Porter performs on an all 14K gold Muramatsu flute.  
Amy Porter is represented by Sciolino Artist Management, New York, NY.

*Dedicated to Tim Taranella.*

*Performed in memory of Lisa Marmor (1960-2012).*

*Inspired by Pablo Casals and Professor Paul Meisen.*

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Gratitude goes to Mike, Jason, Steven, Dave, and Cheryl for their time and talents  
and to Deborah Friauff for coaching me during this project.



Flutist **AMY PORTER** captivates audiences with her stunning virtuosity combined with heartfelt lyricism and interpretive sensitivity. Acclaimed by the New York Times as “a particularly strong performer, technically robust and musically forceful”, and echoed by American Record Guide as “a charismatic and highly skilled performer”, she 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.

Popular among flutists around the world, Ms. Porter has appeared with orchestras across the U.S. and abroad, and has been acclaimed for her compelling and energetic performances. Ms. Porter has appeared notably at New York’s 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

Ms. Porter is much sought after for her teaching and master classes based on her versatility as a musician. She is a well-published Professor at the University of Michigan, having produced a broad array of media including DVD study guides, CDs and sheet music arrangements. 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 the founder and Past President of the non-profit Southeast Michigan Flute Association. She is founder of the popular workshop, "Amy Porter's Anatomy of Sound" with Professor of Theatre (Movement) Jerald Schwiebert and internationally renowned guests. She also is the master teacher for the MPULSE Summer Institute for advanced High School students at U of M.

She was awarded the 2006 Henry Russel Award from the University of Michigan for distinguished scholarship and conspicuous ability as a teacher. This is only the third time since 1926 that this award has been given to a Professor in the School of Music and the first time ever awarded to a performing artist.

A native of Wilmington, Delaware, Ms. Porter is a graduate of the Juilliard School in New York as well as a Fellow at Tanglewood and The Mozarteum Summer Academy in Salzburg, Austria. Her teachers at Juilliard were Samuel Baron and Jeanne Baxtresser.

## In Translation

### Selections from JS Bach's Cello Suites

Amy Porter, flute





**CD ONE**

**SUITE I in G major, BWV 1007 17:27**

- |    |                 |      |
|----|-----------------|------|
| 1. | Prelude         | 2:53 |
| 2. | Allemande       | 4:58 |
| 3. | Courante        | 3:01 |
| 4. | Sarabande       | 3:11 |
| 5. | Minuetto I & II | 3:24 |

**SUITE II in D minor, BWV 1008 14:38**

- |    |           |      |
|----|-----------|------|
| 6. | Prelude   | 4:00 |
| 7. | Allemande | 2:41 |
| 8. | Sarabande | 5:20 |
| 9. | Gigue     | 2:37 |

**SUITE III in C major, BWV 1009 18:41**

- |     |               |      |
|-----|---------------|------|
| 10. | Prelude       | 4:06 |
| 11. | Allemande     | 3:52 |
| 12. | Courante      | 3:05 |
| 13. | Sarabande     | 4:09 |
| 14. | Bourée I & II | 3:29 |

**Total Time: 50:46**



**CD TWO**

**SUITE IV in E-flat major, BWV 1010 20:46**

- |    |           |      |
|----|-----------|------|
| 1. | Prelude   | 4:23 |
| 2. | Allemande | 4:02 |
| 3. | Courante  | 4:01 |
| 4. | Sarabande | 5:24 |
| 5. | Gigue     | 2:56 |

**SUITE V in C minor, BWV 1011 18:52**

- |    |           |      |
|----|-----------|------|
| 6. | Prelude   | 6:50 |
| 7. | Allemande | 5:57 |
| 8. | Sarabande | 3:31 |
| 9. | Gigue     | 2:34 |

**SUITE VI in D major, BWV 1012 9:26**

- |     |          |      |
|-----|----------|------|
| 10. | Prelude  | 5:12 |
| 11. | Courante | 4:14 |

**Total Time: 49:04**

It has been my practice to teach the solo music of J.S. Bach to my flute students, unrelentingly. They benefit from the form, implied harmonies, and the complicated yet simple nature of the music's technical content. They learn the broad spectrum of Bach's works and are transformed as musicians after working within his repertoire. Flutists have only "Partita in A minor" to proclaim as a solo work written authentically by J.S. Bach for the flute. Flute teachers often use melodies of J.S. Bach from other sources as a means of drawing students closer to his mastery and genius. My experience with teaching J.S. Bach and playing his chamber music is deeply influenced by the brilliant mind of my flute teacher Samuel Baron and his Bach Aria Group. Other influences include listening to masters of the transverse flute, keyboard, and strings.

Originally composed to be technical studies for cello, the Suites BWV 1007-1012 were transcribed by Bach's second wife, Anna Magdalena. They were written for the violoncello, tuned naturally for Suites I-IV, and in "scordatura" (with the A string tuned down to C) in Suite V. Suite VI was believed to have been written for the 5 stringed piccolo violoncello, 7/8 the size of a normal cello. The Suites are performed in bass clef in G and tenor clef in C by the modern 4-stringed cello. We can also see that this cycle of Suites follows a structure of movements that shows symmetry in form throughout the entire oeuvre.

Overlooked until the early 1900's, the Suites found new life when cellist Pablo Casals drew attention to these important works, securing the high regard of all musicians. This recording and my companion edition of Bach's Cello Suites provides flutists an opportunity to view the score's structure and form with minimal editorial markings. Contemporary flutists can now add the passion and drama of Bach's solo music for cello to their repertoire and further their growth as musicians.

I began learning the Cello Suites at the suggestion of Boston flutist and cellist Tim Taranella, playing from the edition in treble clef given to me by Professor Paul Meisen. In 2005, Professor Meisen and I both served on the jury of the Kobe International Flute Competition, where he delivered a lecture in German, translated into Japanese, on the Bach Partita and Cello Suites. His lecture compared the two works and offered a contrasting cello performance of Bach's "Partita in A minor". Mesmerized by Professor Meisen's 2005 lecture, I began the journey of learning the Cello Suites in earnest.

The suites contain six movements each, structured in the following sequence:

1. Prelude
2. Allemande
3. Courante
4. Sarabande
5. Galanteries – Minuets for Suites 1 and 2, Bourrées for 3 and 4, Gavottes for 5 and 6
6. Gigue

NOTES ON PERFORMING in the companion edition published by Carl Fischer, LLC (2013)

I have chosen not to record all of the movements of the Six Cello Suites simply because some of the movements are too challenging in instrument range and replicating double stops on the flute, especially in Suite VI. I have included all the movements in my printed edition. Slurs are based upon my study of several editions, and chosen according to the breathing tendencies of the flute player. Octave placement is based upon the range of our instrument that is most pleasing to the ear. Often, I avoid soaring into the highest octave of the flute for the sake of the sound of the music. I have chosen to omit some chord tones for the ease of technique and delicacy of sound and interpretation. Students should use this CD and edition as a blank canvas for learning their own interpretation. My hope is for flute students to also listen and study these masterpieces from the cello masters who have recorded them.