



*"If you have not heard her playing,  
you should."* – American Record Guide

In a versatile and distinguished career as one of the world's leading concert performers, American flutist Amy Porter has become one of the most skillful and creative muses for composers of our time. Critics uniquely note her "strength, beauty, a captivating and seductive force, sensitivity, perfection and a sense of humor." Ms. Porter combines her exceptional musical talent with her passion for scholarship, and her musical achievements have resulted in many awards and accolades for her concerts and recordings. Regarding German composer Siegfried Karg-Elert, a reviewer from Spain notes that, "from the other world,

he has been inspired and takes pride in the soul of his true muse, Amy Porter."

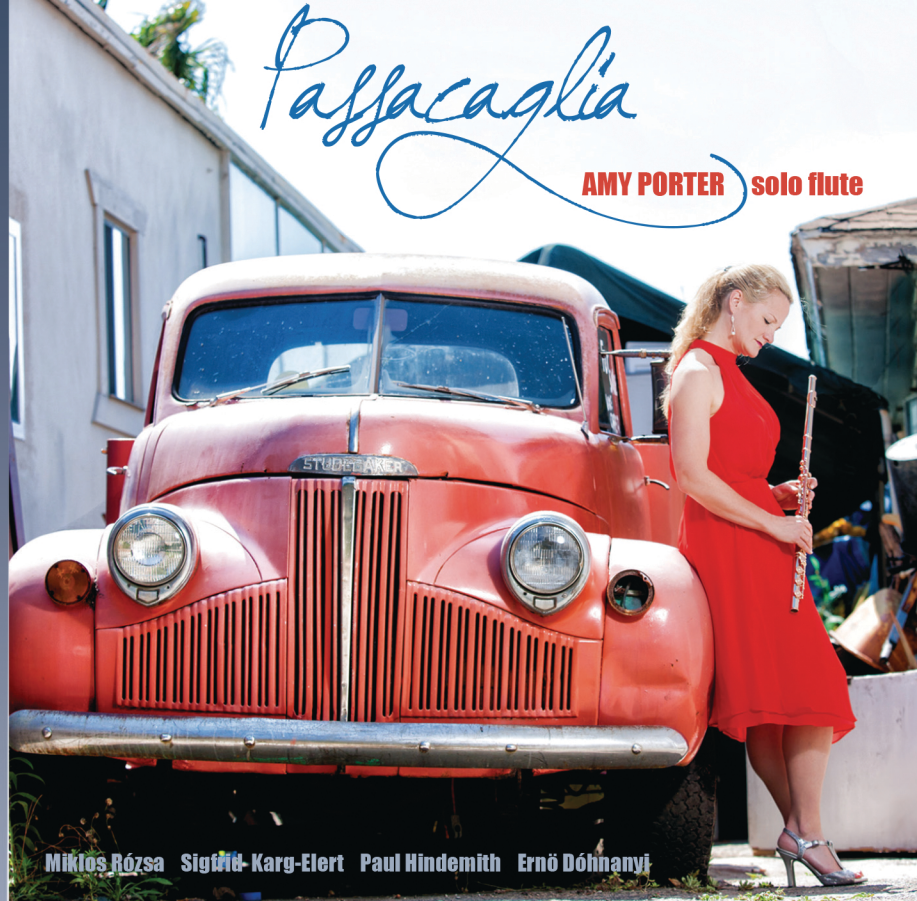
Ms. Porter first leapt to international attention by winning the Third Kobe International Flute Competition in Japan, which led to invitations to perform throughout the world. In 2001 she won the Paris/Ville d'Avray International Flute Competition in France, combined with the Alphonse Leduc Prize for outstanding musicianship. In the United States, she has won first prizes in the Young Artists Competitions of the National Flute Association, Artists International, Ima Hogg, and Flute Talk, among others. In 2006, Ms. Porter became the first performing artist to be named by the University of Michigan as a Henry Russel Award recipient for distinguished scholarship and conspicuous ability as a teacher.

Ms. Porter is a Haynes Artist who performs recitals in the major concert halls of Asia and the United States. She has performed as concerto soloist with orchestras throughout the world, and has been heard in recital on National Public Radio and highlighted on the PBS program "Live From Lincoln Center." Additionally, she has been featured on the covers and written articles for *Flute Talk* magazine in the USA and *The Flute* in Japan.

A native of Wilmington, Delaware, Ms. Porter is a graduate of the Juilliard School. 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 the founder and Past President of the non-profit Southeast Michigan Flute Association, and also founder of the popular workshop, "Amy Porter's Anatomy of Sound" held annually in Ann Arbor.

# Passacaglia

**AMY PORTER** solo flute



Miklós Rózsa   Siegfried Karg-Elert   Paul Hindemith   Ernő Dóhnanyi

**Miklós Rózsa** (1907-1995) was born in Budapest where he was immersed in his parent's love of authentic Hungarian folk music. He studied composition at the Leipzig Conservatory in Germany and his roots in the Hungarian modal style of writing are evident in much of his work. In 1931 he moved to Paris and his compositions quickly drew the attention of distinguished conductors Pierre Monteux, Ernő Dohnányi and Bruno Walter. It was composer Arthur Honegger's suggestion that Rózsa try composing motion picture soundtracks and Rózsa soon found work in London composing for filmmaker Alexander Korda. When it became more difficult to film in London during WW II, Rózsa followed Korda to Hollywood where the composer remained for the rest of his life. He obtained contract work for MGM, and garnered Academy Awards for the scores of *Spellbound* (1945), *A Double Life* (1948), and *Ben-Hur* (1959). The vast number of classical concertos, chamber music works and solo sonatas are equally as masterful as the ninety film scores that brought him international attention. His autobiography entitled *Double Life* was published in 1982. In his *Sonata for Solo Flute* written in 1983 for British flautist Christopher Palmer, Rózsa's writing is strongly influenced by Hungarian folksong, particularly in regard to the themes he employs. French Impressionism also plays a strong role in his compositional style with his use of beautiful long melodic lines that have many color and timbre changes for the instrument.

A composer and organist, **Sigfrid Karg-Elert** (1877-1933) is a musician with whom all classically trained flutists are familiar. He wrote for flute in a style that is complicated and demanding and still proves challenging to the most seasoned player. As a student of Karl Reinecke, Karg-Elert studied composition and organ at the Conservatory of Music in Leipzig, Germany. After meeting pianist Edward Grieg in 1904, he was greatly inspired and influenced to compose and used the influences of Grieg, Debussy and Schoenberg in most of his works. In 1915, Karg-Elert enlisted in the army, playing oboe, horn, & saxophone in the regimental band. It is during this wartime period that Karg-Elert wrote most of his works for wind instruments, including the 30 flute caprices, the unaccompanied flute solo *Sonata Appassionata*, and four other works for flute and piano. While playing oboe in this military band, he sat next to flautist Carl Bartuzat, a friend who became the Solo Flautist of the Gewandhaus Orchestra in Leipzig from 1918-1951. In 1919, Karg-Elert became Professor of organ and composition at the Conservatory of Music in Leipzig. He became known for his choral compositions and works for piano, organ, and harmonium, an earlier musical keyboard instrument similar to a pipe organ. The *Sonata Appassionata in f-sharp minor for Flute Solo, Op. 140* states under its title, "In einem Satze", or "in one movement" and the date of composition is noted as August 10, 1917.

German composer **Paul Hindemith** (1895-1963) devoted the earlier part of his career to performance, first as a violinist and then as violist in the Amar-Hindemith Quartet. As an acclaimed soloist, he gave the first performance of Walton's *Viola Concerto*. Paul Hindemith became a noted composer and educator in the teaching of harmony and became associated with the concept of the place of the composer within society. Hindemith's name can be identified with *Gebrauchsmusik*, music that was written for some specific purpose such as a political rally or a military ceremony. This *Gebrauchsmusik* music was also being written with purposes of giving amateur musicians music to perform. Paul Hindemith wrote *Acht Stücke für flöte allein* in 1927 and these eight pieces are a provocative and demanding addition to the repertoire for players of all levels. Hindemith served as Professor of Composition for eight years at the Berlin Musikhochschule. His music was brought to international attention in 1934 after being publicly denounced by the Minister of Propaganda for the Nazi regime, calling Hindemith an "atonal noisemaker." He was able to travel from Germany to Turkey where he became a principal supporter and writer of music education programs for the music schools there. In 1940 he settled in the United States, teaching at Yale University and graduated a prolific roster of students that included composers Norman Dello Joio, Lukas Foss, Alvin Etler, Harald Genzmer, and Samuel Adler. Ten years before his death, he returned to Switzerland to teach at the University in Geneva. Noted orchestral works include *Symphonic Metamorphoses on Themes of Weber* and *Symphonie in B-flat*, an opera *Mathis de Maler*, a ballet *Nobilissima Visione* and a music theory book entitled *The Craft of Musical Composition*. His instrumental sonatas are written for all the brass and most of the woodwind instruments. Concerti, String Quartets, Piano Sonatas and Songs based on text of the poet Rainer Maria Rilke are part of Hindemith's prolific output.

**Ernő Dohnányi (Ernst von Dohnányi)** (1877-1960) was a Hungarian composer who had an important career also as a pianist, conductor, educator, and administrator. He studied at the Royal Academy, Budapest and later became its Administrative Director. As a pianist he toured successfully throughout Europe and the United States until 1908, when he became professor of piano at the Berlin Hochschule. He was permanent conductor of the Budapest Philharmonic Orchestra from 1919 to 1944 and became musical director of the Hungarian State Radio in 1931. After World War II, he left Hungary in 1949, settling in the United States, where he taught at Florida State University until his death. His noted compositions include the suite *Ruralia Hungarica* (1924) for piano or orchestra, *Variations on a Nursery Song* (1913) for piano and



orchestra, and *American Rhapsody* (1954) for orchestra. His grandson, Christoph von Dohnányi, is a distinguished conductor who conducted several orchestras in Europe before becoming conductor of the Cleveland Orchestra and eventually the Philharmonia of London. Ernő Dohnányi wrote the Passacaglia in 1959 for flutist Eleanor Baker Lawrence. In her publication *The Flute Book*, flute historian Nancy Toff writes of Eleanor:

“Born in Boston, she was the daughter of John C. Baker, who became president of Ohio University. When she was a teenager, Dohnanyi visited the campus. Walking home with him after a concert, Eleanor complained about the relative lack of flute music compared to that for the piano or stringed instruments. He responded by writing his last two compositions for the flute and dedicating them to her. She premiered these works, the *Passacaglia* for solo flute and the *Aria* for flute and piano, at Carnegie Recital Hall in New York in 1969, and later recorded them.”

As a gesture of friendship, **Sigfrid Karg-Elert** composed the *30 Caprices for Solo Flute, Opus 107* in order to give his friend, Mr. Carl Bartuzat something challenging to play. This was, perhaps, to take their minds off the hard and brutal times at war in the trenches. A caprice by definition is a sudden and unaccountable change of mood or behavior. In music, caprice is translated into the term *capriccio*. An Italian word, a *capriccio* is a lively piece of music, typically one that is short and free in form and gets its origin from the early 17th century denoting a sudden change of mind. According to Mr. Karg-Elert, these caprices represent, “a connective link between the existing educational literature and the unusually complicated parts of modern orchestral works by Richard Strauss, Mahler, Bruckner, Reger, Pfitzner, Schillings, Schönberg, Korngold, Schrecker, Scriabin, Stravinsky and the most modern virtuosi soli.”

The body of work that is the *30 Caprices Op. 107 for solo flute* by Sigfrid Karg-Elert is important to the flute repertoire for the virtuosity and depth of technical demands imparted on the flutist. When I filmed the *Karg-Elert 30 Caprices: A Study Guide DVD* in 2005, I wanted to reach out to students of this music and be a source of inspiration and education to the players that were playing them. In an effort to continue this tutorial, I am releasing the audio from the live, unedited DVD filming sessions. These tracks are not edited in any way and are exactly what is heard on the DVD. I have recorded four other solo works to complete my primer for

students on virtuosic repertoire for solo flute. I have chosen the solo flute works of Hindemith, Rózsa and Dohnányi, believing that challenges brought forth in these later works are greatly benefited by the study of Karg-Elert's *30 Caprices, Op. 107*. Karg-Elert is adamant. He writes:

“...it was far from my intention to write a work that lies easily in the fingers. On the contrary, the student must learn what does not lie easily. The ‘difficult’ will always grow easy by overcoming the ‘more difficult.’”

These four European composers also all have a connection to America. Rózsa and Dohnanyi moved to the United States after WW II to live out their days, and, for them these solo flute works were to be among their last. Hindemith taught composition at Yale University from 1940-53, became a US citizen and, lived in Connecticut until his return to Switzerland; Karg-Elert presented twenty-two organ recitals in the United States and Canada between January and March of 1932, one of his stops being Ann Arbor, Michigan.



Amy Porter plays a 14k gold Muramatsu Flute.

Previous releases and publications featuring the artistry of AMY PORTER

DVD: Karg-Elert 30 Caprices; A DVD Study Guide with Amy Porter (Media Farrago)

SHEET MUSIC: Six Songs by Benjamin Godard for Flute and Piano arranged

by Amy Porter (Published by Little Piper)

CD: Bolcom, Bassett, Daugherty featuring Lyric Concerto by William Bolcom (Equilibrium)

CD: Porter Ambrose King ; Music for Flute and Oboe with Nancy Ambrose King (Boston Records)

CD: Sacred Theory of the Earth; Music of Anne LeBaron (ACA Digital)

CD: Conversations - Atlanta Chamber Players (ACA Digital)

CD: Soiree Sweets - Atlanta Chamber Players (ACA Digital)

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**Karg-Elert Sonata Appassionata, Rózsa Solo Sonata, Dohnányi Passacaglia, Hindemith Achte Stücke**

**Recorded:** November 24, 2006

Britton Recital Hall, University of Michigan School of Music, Theatre & Dance

**Karg-Elert 30 Caprices Op. 107**

Filmed and Recorded Live: July 12, 2005

Britton Recital Hall, University of Michigan School of Music, Theatre & Dance

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**Miklós Rózsa**

Sonata per Flauto Solo (1983) PRS

1. Allegro risoluto
2. Andante, quasi pastorale
3. Vivo e giocoso

Publisher: Faber Music Limited

**Sigfrid Karg-Elert**

4. Sonata Appassionata in f-sharp minor  
for Flute Solo, Op. 140 (1917) PRS

In one movement

Publisher: Zimmerman ZM 17760

**Paul Hindemith**

Acht Stücke für Flöte allein (1927) ASCAP

5. Gemächlich, leicht bewegt
6. Scherzando
7. Sehr langsam, frei im Zeitmass
8. Gemächlich
9. Sehr lebhaft
10. Lied, leicht bewegt
11. Rezitativ
12. Finale

Publisher: Shott ED 4760

**Ernö Dohnányi**

13. Passacaglia for Flute Solo, Op. 48, No. 2 (1959) BMI

Publisher: Broude Brothers Limited BB 3058

**Sigfrid Karg-Elert**

30 Caprices for Solo Flute, Op. 107 (1913-1915) GEMA

14. Caprice #1 Mäßige Viertel
  15. Caprice #2 Leise bewegt, doch nicht brilliant
  16. Caprice #3 Im Händelschen - Allegrozeitmaß (nicht zu brilliant)
  17. Caprice #4 Äußerst lebhaft und glänzend
  18. Caprice #5 Im landäufigen - Allegrozeitmaß
  19. Caprice #6 Leidenschaftlich, treibend (rasche ganz Takte)
  20. Caprice #7 Moto perpetuo
  21. Caprice #8 Sehr Lebhaft
  22. Caprice #9 Rasch und glänzend
  23. Caprice #10 Locker und geschwind
  24. Caprice #11 Äußerst geschwind und locker
  25. Caprice #12 Locker, zierlich, geschwind
  26. Caprice #13 Leichthin, anmutig
  27. Caprice #14 Moto perpetuo
  28. Caprice #15 Sehr leichthin, schwebend
  29. Caprice #16 Etwas lebhaft, mit Humor
  30. Caprice #17 Leicht, spielend, sehr rasch
  31. Caprice #18 Adagio (im Stile einer Kadenza)
  32. Caprice #19 Locker, sprühend, äußerst geschwind
  33. Caprice #20 Keck, launig, reichlich bewegt
  34. Caprice #21 Im Walzerzetmaß, kokett
  35. Caprice #22 Aufgeregt und leidenschaftlich
  36. Caprice #23 Rezitativisch frei (quasi Adagio passionato)
  37. Caprice #24 So rasch wie möglich. Mit durchweg spitzigem Ton
  38. Caprice #25 Ziemlich bewegt, kapriziös
  39. Caprice #26 Kokett und kapriziös
  40. Caprice #27 Leise bewegt (deutlich phrasiert)
  41. Caprice #28 Flüssig, elegant, ziemlich geschwind
  42. Caprice #29 Äußerst, geschwind, prickelnd
  43. Caprice #30 Chaconne
- Publisher: Carl Fischer