

Miklos 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 flüte 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 Ranier Maria Rilke are part of Hindemith's prolific output.

Ernö 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)



Karg-Elert Sonata Appassionata, Rószsa 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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www.daveschallacoustic.com

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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 Erwas 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 Waltzerzeitmaß, 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



Amy Porter first leapt to international attention when she won the Kobe International Flute Competition in Japan, which led to invitations to perform throughout the world. She has been acclaimed by major critics as an exciting and inspiring American artist who matches "her fine controlled playing to a commanding, sensual stage presence." Bernard Holland of The New York Times described Ms. Porter's New York debut as "technically robust and musically forceful." She has performed throughout the world as soloist at major music centers including Carnegie Hall, The Kennedy Center, Suntory Hall, and the National Theater

Concert Hall in Taipei, Taiwan. Ms. Porter has been heard in recital on National Public Radio, highlighted on PBS Live From Lincoln Center and featured on the cover of Flute Talk Magazine. CD releases include the premiere recording of William Bolcom's Lyric Concerto for Flute and Orchestra on Equilibrium and Porter Ambrose King; Music for Flute and Oboe on Boston Records. Ms. Porter released her first DVD, Karg-Elert 30 Caprices: A Study Guide with Amy Porter and has published her arrangement of Six Songs for Flute and Piano by Benjamin Godard. Ms. Porter has won numerous international competitions, including; Paris/Ville d'Avray International Flute Competition in France, combined with the Alphonse Leduc Prize for outstanding musicianship; The Third Kobe International Flute Competition in Kobe, Japan and the Special Prize for the best performance of the commissioned work required at the competition; National Flute Association Competition in the United States; Artists International; and Ima Hogg competitions. She has served on the jury of several prestigious international competitions including the Sixth Kobe International Flute Competition 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 in Ann Arbor Amy Porter 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. Ms. Porter is much sought after for her teaching and masterclasses based on her versatility as a musician. She is founder of the popular masterclass, "The Anatomy of Sound; A Workshop for Flutists". She has given masterclasses in Sweden, France, Japan, Costa Rica, and Taiwan as well in major cities throughout the United States.