



SCHOOL OF
MUSIC, THEATRE & DANCE
UNIVERSITY OF MICHIGAN

FACULTY RECITAL

AMY PORTER, FLUTE

JOSEPH GASCHO, HARPSICHORD
LEO SINGER, CELLO

Tuesday September 19, 2023
Moore Building, Britton Recital Hall
8:00 PM

The Sonatas for flute and continuo by J.S. Bach (1685-1750)
and the attributions

Sonata in G Minor BWV1020

Carl Philippe Emanuel Bach (1714–1788)

Allegro
Adagio
Allegro

Sonata in B Minor BWV1030 *Original arrangement written in G Minor*

Andante
Largo e dolce
Presto – Allegro

Pause

Sonata in E-flat Major BWV1031

Allegro moderato
Siciliano
Allegro

Sonata in A Major BWV1032

Vivace
Largo e dolce
Allegro

This program was drafted and created by the artist in support of their performance
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Pause

Sonata in C Major BWV1033

Andante
Allegro
Adagio
Menuetto I and II

Leo Singer, cello

Sonata in E Minor BWV1034

Adagio ma non tanto
Allegro
Andante
Allegro

Leo Singer, cello

Sonata in E Major BWV1035

Adagio ma non tanto
Allegro
Siciliano
Allegro assai

Leo Singer, cello

It's a unique offering to hear all the Sonatas for flute by J.S. Bach in one space, at one time and with one set of performers. Recitalists are commonly programming a Sonata by J.S. Bach on their recitals, but rarely all. As individual as these flute Sonatas sound, being independently strong stand-alone works, they are quite often studied as a set, and considered a cornerstone of the classical flute repertoire. Several editors have given them extra catalog numbers in a variety of numbers (#1-6 with a stray #7) but I prefer to reference them all by key, and BWV catalog number.

The Sonatas for flute were written between 1720 and 1741. Bach wrote for the newly developed colors of the three-piece, one keyed, wooden flute, showcasing its new sound and technique in his scoring of cantatas, chamber works and choral works. The transverse flute was slightly larger at the top than at the bottom end and had one brass key on the end for the right little finger. The flute was tuned at A-415 as was the fashion of the time. It was tuned in D major so all the keys that were closely related to D were easier for the transverse flute.

Notes outside the D major scale were produced by so-called 'forked fingerings'. An exception is the note D#. When the six holes were closed but this key depressed, a hole closest to the end of the flute was opened, and D# produced. The key was also useful for other notes as well. The wooden transverse flute was becoming the instrument of choice for many recorder players and Bach lived in Leipzig while this flourishing instrument-making industry was taking shape. He delighted in hearing the virtuosic professional flutists of the day, Pierre Gabriel Buffardin and Johann Joachim Quantz.

The first Sonata we are performing (BWV 1020) is in G minor and one of the “Sonaten nach Concertenart”, or Sonatas in the manner of a concerto. It’s evident in this work that the flute takes the primary role as a soloist, and the harpsichord takes on the role of the orchestra, playing an obbligato part.

This Sonata one of my personal favorites in this group of seven. It’s attributed to Johann but is indeed “*ghost written*” by his son, Carl Philippe Emmanuel Bach. This wasn’t uncommon for J.S. Bach to do. Between his hectic schedule composing for the church, family life, and his uncommon genius in the forefront, perhaps he saw the promise in giving C.P.E. some compositional exercises and creative output. He may have well been his father’s copyist.

The next Sonata in B minor (BWV 1030) holds as another example of Bach’s revising. An earlier version of this great Sonata exists in the key of G minor and Bach revised and transposed it around 1735 for his son, flutist Gottfried Bernhard. The key of B-minor is a prolific key in the oeuvre of J.S. Bach, and in this Sonata has an unusual scope of dimension and canonical structure. The keyboardist relies on the more elaborate figurations (new to the day) in the right hand of the harpsichord. This score serves as a great lesson in Bach’s style of continuo playing. Bach’s passion for variety is found throughout, culminating in the final movement’s Gigue – a wild fugue full of elaboration, syncopation and rhythmic vitality.

The next two Sonatas in three movements (BWV 1031,1032) are, again, in “nach Concertenart” with even more variety. Both of them pose historical problems with originality. The Sonata in E-flat Major (BWV 1031) was previously doubted as authentic, being connected to a copyist for Bach, Johann Nathaniel Bammmler. Another question of authenticity was comparing its common form and technique to a Sonata by J. J. Quantz. Bach himself cut out 45 measures in the A Major Sonata (BWV 1032) and many have attempted to reconstruct these bars. I will present the edition with the missing measures written by Alfred Dürr by Bärenreiter (1975).

The final three Sonatas (BWV 1033, 1034, 1035) are the Sonatas for flute and continuo, utilizing the cello as a reinforced bass line. Bach allows the keyboard part to take over the function of both melody and accompaniment. This is a shift in character and role of the keyboard and basso continuo player, by the addition of highly elaborate contrapuntal fugues syncopated to the flute’s counterpoint. A questionable attribution to J.S. Bach is the C Major Sonata (BWV1033) with its authorship commonly given to C.P.E. Bach. Scholars have concluded however, that the work is authentic to J.S. and perhaps even served as a blueprint for future compositional forms by Bach. The Prelude and cadenza lead into an effervescent second movement concluding with an elegant Adagio and two graceful Menuettos.

The E-minor Sonata (BWV 1034) was written while Bach was in Köthen and shows a clear Italianate character and virtuosity. Here, the violin’s technique is transferred to the flute, requiring more technical virtuosity for the flutist. The E-major Sonata (BWV 1035) was intended for Michael Gabriel von Fredersdorf, confidant to Frederic the Great, King of Prussia. This Sonata shows the French style gallant and the French Polonoise and Rigadoun (both slow and fast) dance characters, used in the music of François Couperin.

I never underestimate the power of a composers’ commitment to forge ahead with conviction in the evolution of music, often composing for the world of the day, but ahead of their time. That was Johann Sebastian Bach. Today, I will now develop the colors the historical transverse flute on the “modern” flute. My flute is made by the Haynes Company and is made of white gold tubing, 14K rose gold keys, has a B-foot joint, a C-sharp trill key and engraving on the

keys themselves. However, it's not the instrument that can mold the shapes of fugues and melodies that Bach wrote on the page. It's the shape of the airstream, the speed of the exhalation and the emotional commitment to its content. The study of this style must be reflective and take a keen eye towards historical practice. It's a joyful gift to bring you this great pillar of Bach's secular repertoire for the flute.

BIOS

Flutist **AMY PORTER** has been praised by critics both for her exceptional musical talent and her passion for scholarship. Through a versatile and distinguished career as a concert performer, she has become one of the most skillful and creative muses for composers of our time.

From her prolific performances of Michael Daugherty's *Trail of Tears* to her October 2022 performance at Carnegie Hall celebrating Lukas Foss's centennial with the Buffalo Philharmonic, Porter's accomplishments speak for themselves.

The multifaceted Porter is also an acclaimed Professor of Music, celebrating 25 years this month. Recipient of the Henry Russel Award in 2006, Amy has served as a mentor to developing musicians at the University of Michigan and leads an intensive residency at local colleges and universities for the study of flute performance. Her *Flute Studio* specializes in exercises, audition materials and advice, as well as performance techniques for the next generation of flutists.

Amy's popular workshop *Anatomy of Sound*, celebrated its 20th anniversary in 2022, and continues to focus on the wellness and mindfulness needed to be a successful musician and entrepreneur. Building on *Anatomy's* success, the new *AOS-Wellness.com* website offers courses in peaceful breathing, yoga and meditation, along with channels on movement, meditation, wisdom, practice, and breathing. Through these platforms, Porter highlights the importance of self-care as a direct path to a successful musical career.

Moreover, in an effort to create holistic experiences for orchestras, presenters and their respective audiences, Amy offers mini-residencies alongside her performances. There, she can connect 1:1 with her colleagues and audiences to support, inspire, and reinvigorate musicians and music listeners.

Winner of the 3rd Kobe International Flute Competition and the Paris/Ville d'Avray International Flute Competition, Ms. Porter has served on international juries around the world, including the 6th Kobe competition. She has been heard in recital on National Public Radio; on PBS's Live From Lincoln Center; and featured on the covers and as a writer for the magazines *Flute Talk* in the USA and *The Flute* in Japan. Her popular study guide on the early 20-century German composer Sigfrid Karg-Elert elicited the following comment from the Spanish Flute Society: "Strength, beauty, a captivating and seductive force, sensitivity, perfection and a sense of humor characterize the impressive American flautist Amy Porter." She has won praise both as a recording artist and as a chamber musician. Corinna da Fonseca-Wollheim, in her *New York Times* review of the CD In "Translation: Selections from J.S. Bach's Cello Suites" on the Equilibrium label, applauded Ms. Porter for her "gleaming, lyrical reading."

As a member of Trio Virado, with violist Jaime Amador and guitarist João Luiz, she recorded "Mangabeira," a CD featuring works by Piazzolla, Brouwer, Hand, Assad, and Luiz, about

which Ken Keaton wrote in *American Record Guide*. “They [Trio Virado] present a set of performances that are unfailingly strong, expressive, and imaginative.”

Formerly a member of the Atlanta Symphony Orchestra, Ms. Porter is Principal Flute of North Carolina’s Brevard Music Center, where she performs as soloist, chamber musician, and orchestral player.

Born in Wilmington, DE, Ms. Porter graduated from The Juilliard School and pursued further studies at the Mozarteum Academy in Salzburg. She plays a 14K white gold flute with rose gold engraved keys made for her by the William S. Haynes Co.

Harpichordist **JOSEPH GASCHO** joined the U-M School of Music, Theatre & Dance's Department of Organ in September 2014 as assistant professor.

Harpichordist and conductor Joseph Gascho has performed across the world, from Carnegie Hall and the Kennedy Center to Paris, Tokyo and Taipei. Recent performing highlights include performances with the Chicago Symphony Orchestra, at the Staunton Music Festival, and at the Smithsonian Institution.

At the University of Michigan School of Music, Theatre & Dance, he teaches harpichord, basso continuo, chamber music, improvisation and ornamentation, and co-directs the Baroque Chamber Orchestra. He was recently appointed Director of the Stearns Collection of Musical Instruments and has enjoyed recent collaborations with the CultureVerse and the Biosciences Ideas Lab Project.

Since 2008, he has taught and mentored students at the Baroque Performance Institute at Oberlin College, where he teaches basso continuo, coaches chamber music and conducts the student orchestra. Gascho holds masters and doctoral degrees in harpichord from the Peabody Conservatory and the University of Maryland, where he also studied orchestral conducting with James Ross.

DR. LEO SINGER is an active American cellist, teacher, administrator, and scholar. Leo serves as the Artistic Manager for the University of Michigan Youth Performing Arts Pre-College, a program that provides world class music instruction to students in Michigan. Dr. Singer also recently joined the cello faculty at The University of Michigan - Flint, and Concordia University - Ann Arbor. In the summer, Leo is on faculty at the esteemed Center Stage Strings program on the University of Michigan campus.

As a performer, Dr. Singer has enjoyed a multifaceted career collaborating with many of the great artists of our time, including members of the Emerson, Cavani, Verona, and Euclid String Quartets, as well as Clive Greensmith, Carol Wincenc, Fabiola Kim, Robert McDuffie, and many others. An experienced orchestral musician, Leo has played principal cello of the Aspen Philharmonic Orchestra, the Yale Symphony Orchestra, the Juilliard Pre-College Orchestra, and more. As a teacher, Leo has seen his students attend the finest music schools and summer festivals in the world, including the Juilliard School, Rice University, Manhattan School of Music, The University of Michigan, The Aspen Music Festival, Pacific Music Festival, Music Academy of the West and others. An avid scholar of technical studies, Leo authored his own book “Changes of Position,” which focuses on principles and concepts for the left-hand.

Previous artistic leadership include serving as Coordinator and Distinguished Artist of Cello at the McDuffie Center for Strings, as well as founding and performing as Artistic Director of the Ann Arbor Chamber Fest, a series of chamber music concerts presented by doctoral students and professional musicians in the Ann Arbor area. During his college years, Leo was the Music Director of the Low Strung cello ensemble, the largest all-cello rock and pop ensemble in the world. This group has recorded three albums, toured around the United States and the globe, and continues to perform today. Also at University, Leo was granted the Richter Summer Research Fellowship as well as the highly coveted Bates International Research Fellowship, which he used to study original Brahms' manuscripts in Vienna. Leo received his Bachelor of Arts degree from Yale University, where he graduated with distinction in the Intensive Music Major. He went on to receive his master's degree and Doctor of Musical Arts from the University of Michigan, serving as teaching assistant for world renowned pedagogue Richard Aaron. Previous primary instructors are Ole Akahoshi, Andre Emelianoff and Sibylle Johner. Leo plays an award-winning cello made by Lawrence Wilke in 2012, as well as an Italian cello made in the late 1700s.

This concert is dedicated to the memory of my Anatomy of Sound partner for 17 years, Professor Emeritus **Jerald "Jerry" Schwiebert** and my UMICH Admissions partner and Associate Dean for 25 years, **Laura Hoffman**. They both would have been here at this concert. They both had memorial services so closely celebrated together in August 2023 that it gave me a "one-two" punch. Two lines to my life as a creator and teacher, gone. However, in grieving them separately and together, I never once felt lifeless. These two people are now certifiable angels in heaven, working in a new capacity to make us work more efficiently in our human bodies and reminding us to ask ourselves if, whatever we're doing, is what we want and need to make our garden grow. That is what they asked of me all these years they were alive. Please think of them as you listen to the music of J.S. Bach, a composer I will always consider as giving me life through music.

Thank you to my colleagues at SMTD, current students and alumni, for supporting my teaching life over the past 25 years. May we all continue to shine, and forever Go Blue.

– Amy Porter

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We have implemented careful safety procedures in partnership with U of M's Environment, Health, and Safety Department to allow for unmasked performances. We are taking precautions to keep students, faculty, staff, and audiences safe.

