

Flutist Amy Porter

has been praised by critics for her exceptional musical talent and passion for scholarship. In 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. Ms. Porter has been hailed for her “strength, beauty, a captivating and seductive force, sensitivity, perfection, and a sense of humor.”

Her performances of American flute concerti have won critical acclaim. When she performed her commissioned concerto Trail of Tears by Michael Daugherty with the Indianapolis Chamber Orchestra in January 2020, one reviewer wrote, "Porter's appearance with a modern piece in which such embedding of the guest artist with the vehicle shone so brightly seems to me a high point in the ICO's recent history." She recorded and performed the work with the Albany (NY) Symphony in May 2015, prompting the Albany Times Union to write: "The focus remained on Porter's beautiful tone color and Daugherty's imaginative deployment of the orchestra." American Record Guide has lauded her playing for having "an innocent American lyricism..." and a reviewer for annarbor.com noted that "Amy Porter deeply imbues her performance with a sense of narrative and of speech and, yes, drama."

This captivating performer was described by Carl Cunningham in the Houston Post as having “succeeded in avoiding all the overdone playing styles of the most famous flutists today.” In American Record Guide, flutist Christopher Chaffee wrote, “If you have not heard her playing, you should.” Ms. Porter “played with graceful poise,” noted Allan Kozinn in The New York Times. And Geraldine Freedman, writing in the Albany Gazette, commented, “Amy Porter showed that she’s not only very versatile but that she can do everything well. She chose a program that tested every aspect of her playing from a Baroque sensibility to using the instrument as a vehicle of sound effects, and she met each challenge with passion, skill and much musicality.”

Ms. Porter has been a featured soloist with the American Composers Orchestra at Carnegie Hall’s Zankel Hall, and with the Atlanta, Houston, Omaha, Delaware, Albany, Flint, Billings, Battle Creek, Arkansas, and Elgin symphony orchestras. She has twice appeared in recital at the National Concert Hall in Taipei, as well as at Skidmore College’s Arthur Zankel Music Center. Her collaborators have included such distinguished conductors as Joanne Falletta, Nicholas McGegan, Ransom Wilson, David Alan Miller, Yoel Levi, Thomas Wilkins, José-Luis

Gomez, Enrique Diemecke, David Amado, Anne Harrigan, and Christopher Confessore. She has given premieres of works by Michael Daugherty, Ellen Taaffe Zwilich, Joel Puckett, Christopher Caliendo, Katherine Hoover, and Frank Ticheli, among others.

Winner of the 3rd Kobe International Flute Competition in 1993 and the Paris/Ville d'Avray International Flute Competition in 2000, Ms. Porter has served on international juries around the world, including the 6th Kobe International Flute Competition in 2005. She has been heard in recital on National Public Radio; highlighted 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. In 2006 Ms. Porter became the first performing artist to be awarded the University of Michigan's Henry Russel Award for distinguished scholarship and conspicuous ability as a teacher. Her popular study guide on the 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 FonsecaWollheim, 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" of those works. As a member of Trio Virado with violist Juan-Miguel Hernandez 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*: "First let me say that these are fine musicians, and they 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. Amy Porter is the host of *PorterFlute Pod* podcast featuring a series of topics produced by Alan J. Tomasetti and Justine Sedky. Guests include entrepreneurs, composers, faculty colleagues, UMich students, fellow flute players and industry experts. Her 20-year-old workshop *Amy Porter's Anatomy of Sound* has become *Anatomy of Sound LLC* and announces AOS-Wellness brand in June, 2022.

In the 2022-23 season Ms. Porter will appear with Trio Virado (violinist Jaime Amador and guitarist João Luiz) in Livonia, Michigan and Dayton, Ohio. In October, Ms. Porter will appear as soloist with the Buffalo Philharmonic celebrating the 100th birthday of Lukas Foss performing the "Renaissance Concerto" performed in Buffalo and in Carnegie Hall and

recorded by NAXOS. As founder of the Southeast Michigan Flute Association, Amy Porter will be the featured guest at the 20th Anniversary SEMFA Flute Festival in 2022.

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 Wm. S. Haynes Co. Amy Porter is represented worldwide by Sciolino Artist Management, samnyc.us