

West MI Flute Assn



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West Michigan Flute Association Fall Concert

November 3rd, 2007
7:30 pm
St. Cecilia Music Center



Bryan Betz Photography

West Michigan High School Flute Ensemble

Beth Koster, Conductor

Fanfare Amy Rice-Young b.1952

West Michigan Middle School Flute Choir

Christy Kliewer, Conductor

St. Catherine's Rigaudon John Barrett (1674-1735)

For the Beauty of the Earth Conrad Kocher (1786-1872)
arr. Brent Olstad

Lincolnshire Poacher Traditional
arr. James Power

West Michigan Chamber Choir

Darlene Dugan, Conductor

Nocturnes Claude Debussy (1862-1918)
II. Fêtes arr. Shaul Ben-Meir

West Michigan High School Flute Ensemble

Beth Koster, Conductor

Farandole from Settings of a 16th century folk tune
L'Arlesienne Suite Georges Bizet (1838-1875)
arr. Ervin Monroe

Brother James Air Traditional
arr. Nora Kile b.1949

The Whistler and His Dog Arthur Pryor (1870-1942)
arr. Amy Rice-Young

INTERMISSION

11/3/07

West Michigan Flute Orchestra

Darlene Dugan, Conductor

Overture to The Magic Flute W.A. Mozart (1756-1791)
arr. N. Nourse

Sicilienne David L. Wells b.1952
for Cheryl

"A *sicilienne* is a slow dance from the island of Sicily. In 6/8, it uses the dotted eighth sixteenth rhythm to provide a lilt to the melody which is otherwise simple and pastoral in nature. I dedicate this piece *for Cheryl*, my wife, for encouraging me to "write something beautiful". I hope I have.

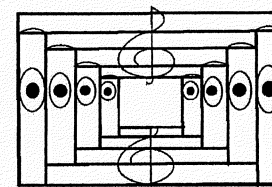
Commissioned by WMFA
Guest Conductor, David L. Wells

Fingal's Cave, Felix Mendelssohn-Bartholdy (1809-1847)
op. 26 arr. Rick Pierce

Improvisation #7 Francis Poulenc (1899-1963)
arr. Melvin Lauf, Jr.

Flutes And Vegetables Jonathan Cohen b.1954
Pepper Presto
The Enchanted Eggplant
Sweet Potato Jig
Dance of the Radishes

Guest Conductor, Christina D'Arcangelis



West Michigan Flute Association
Celebrating Our 16th Year!

Our Guest Director

Christina D'Arcangelis, our guest conductor Christina D'Arcangelis, currently teaches elementary general music in Forest Hills Public Schools. She holds a Bachelor of Arts degree in elementary music education, elementary education, and the teaching of Spanish. Christina graduated from Cornerstone University in May of 2002, *summa cum laude*, Second Honor Graduate, and recipient of the departmental award for music majors. While at C.U., Christina studied flute with Darlene Dugan and was principal flute/piccolo of the Cornerstone Wind Ensemble from 1998-2002. Christina has been a member of the WMFA for 4 years.

Our Guest Composer

David L. Wells, b. 1952, of Grand Rapids, MI, is a retired band director from the Northview Public Schools. He loves his wife, Cheryl, sons Mark and Greg and their wives, Yelena and Michele, and grandchildren, Selah, Celeste, and Simon. He enjoys ping pong, tennis, trombone, and composing. His band works are published by Heritage Music Press, Lake State Publishing, and C. Alan Publications. Chamber works for flute choir, brass choir, and church choir are published by David L. Wells Music.

Future Events

Members Recital
Friday, November 9th, 2007, 7:30 p.m.
Park Congregational Church
Grand Rapids, MI

WMFA Spring Concert
Saturday, May 3rd, 2008, 7:30 p.m.
St. Cecilia Music Center
Grand Rapids, MI

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West Michigan Middle School Flute Ensemble

F 3's

Michelle Awrey
Jeanette Bigelow
Teresa Brecting
Renee Federson
Elizabeth Gerke

Margaret Gregg
Danielle Hamelink
Jeremy Miller
Ugne Paalkshyte
Taylor Shumate

Zoe Sutton
Anna Sytsma
Samantha Thoms
Autumn VandenBerg
Lauren Werdenfeller

West Michigan High School Flute Ensemble

F 4's

Joseph Boldt
Tiffany Brame
Brandon De Boer

Kate Nankervis
Amanda Schuiling

Victoria Shroyer
Kristin Van Hemert

West Michigan Flute Orchestra

Julie Aaron-Shyne
† Mary Andrews
Wendy Batchelder
* Karen Betz-Griewahn
Jeri Blough
* † Emily Brown
† Rachel Calderon
* Jolene Cron
* ‡ Christina D'Arcangelis
† Darlene Dugan
Wendy Falb
Nicole Fender
* Dan Giacobassi
Barb Gillan
Maria Gillette
Kathryn Good
Heather Grahs

Becky Gregory
* † Christine Griffith
Deb Grimshaw
Kathy Hicks
Teresa Hittner
Lisa Kerr
Christy Kiewer
Beth Koster
Sharon Kuipers
* † Gay Landstrom
* † Anita Lauterberg
Vicki MacConnell
* Carmen Maret
* Michele Mines
Dwain Mitchell
* Robyn Myers
* Elaine Nichelson

† Kathleen Osborn
Kristin Parmenter
† Lucy Pugh
Nancy Ramsdell
Mary Ross
Theresa Saroff
Stephanie Schlatter
Aline Snoeyink
Linda Spinella
Tammie Stimac
Diane Sytsma
Sue VanAllsburg
* Rebecca VanDeWalker
Sandra Vroon
Cheryl Wells
Judith Whitwer

* Chamber Choir Member

† Sustaining Members (Contributions of \$100 or more)

‡ Guest Conductor

here in a general and, more particularly, in a decorative sense. Therefore it is not meant to designate the usual form of the nocturne but rather all the various impressions and the special effects of light that the word suggests. *Fetes* gives us the vibrating atmosphere with sudden flashes of light. There is also the episode of the procession – a dazzling fantastic vision which passes through the festive scene and becomes merged in it. But the background remains persistently the same: the festival, with its blending of music and luminous dust, participating in the cosmic rhythm.”

FARANDOLE from the L'arlesienne Suite No. 2 – Bizet

The L'arlesienne Suite No. 2 was published 4 years after Bizet's death in 1879. The Farandole, the last movement of the suite, is based on a Christmas carol called “March of the Kings.” This theme is also found in the first movement of the first suite.

BROTHER JAMES AIR – Kite

“Brother James, whose full name was James Leith Macbeth Bain was born in Scotland in the mid-18th century and died in 1925. He was compared to St. Francis because of his spiritual genius and love of all men and creatures. This Air is one of the most beautiful of the many tunes that was said to have come to him spontaneously.” The text is based on Psalm 23. (Nora Kile)

THE WHISTLER AND HIS (HER) DOG – Pryor

Amy Rice-Young writes: “For several years, I performed this piece while my dog, Joker, sang along. We performed many versions in a variety of venues, and Joker even started to match pitches! While Joker is no longer here to perform with me, the fond memories remain. This arrangement is a tribute to singing dogs everywhere.”

OVERTURE TO THE MAGIC FLUTE – Mozart

Mozart could write so much in such a short career because classical structures furnished “ready-made”, formulaic frameworks, right? Maybe, except that Mozart was one of the authors of the “rulebook”. What's more, although sticking rigidly to the rules is a fast track to high production, it is also the low road to mediocrity. Bending the rules generates freshness and

originality - and takes time. Mozart took the high road, just one measure of his genius.

The *Magic Flute* overture is a case in point. Mozart plays havoc with the standard styles for overtures: the combination of somber opening, vivacious allegro, and return to brassy brooding suggests “French”, but then he launches a full-scale symphonic development and varied reprise of his single main theme! As if that wasn't enough, the theme itself, otherwise all cute and bubbly, is both fugal *and* riddled with nervy, syncopated stresses - a perfectly-poised piece of scene-setting that is anything but “bog standard.”

SICILIENNE for Cheryl -- Wells

A sicilienne is a slow dance from the island of Sicily. In 6/8, it uses the dotted eighth sixteenth rhythm to provide a lilt to the melody which is otherwise simple and pastoral in nature. I dedicate this piece for Cheryl, my wife, for encouraging me to “write something beautiful”. I hope I have.

About the Composer

David L. Wells, b. 1952, of Grand Rapids, MI, is a retired band director from the Northview Public Schools. He loves his wife, Cheryl, sons Mark & Greg and their wives Yelena and Michele, and grandchildren, Selah, Celeste, and Simon. He enjoys ping pong, tennis, trombone, and composing. His band works are published by Heritage Music Press, Lake State Publishing, and C. Alan Publications. Chamber works for flute choir, brass choir, and church choir are published by David L. Wells Music.

FINGAL'S CAVE, op. 26 – Mendelssohn-Bartholdi

The *Hebrides Overture* (German: *Die Hebriden*), opus 26, also known as *Fingal's Cave*, is a concert overture composed by Felix Mendelssohn. Written in 1830, the piece was inspired by a cavern known as Fingal's Cave on Staffa, an island in the Hebrides archipelago located off the coast of Scotland. Despite its name, the piece serves as a stand-alone musical selection, and has now become part of standard orchestral repertoire. Mendelssohn first traveled to England at the invitation of a German lord to mark the former's twentieth birthday.

Following his tour of England, Mendelssohn proceeded to Scotland. During his travels in the country, he visited the Hebrides islands during one stormy night and came to the island of Staffa, where he was inspired by Fingal's Cave, a popular tourist attraction. The cave at that time was approximately 35 feet high and over 200 feet deep, and contained colorful pillars of basalt. He immediately wrote down what would become the opening theme of the overture. The music, though labeled as an overture, is intended to stand as a complete work. It does not tell a story and is therefore not programmatic; instead, the piece depicts a mood and "sets a scene", one of the first such musical pieces to do so. The lyrical theme, suggestive of the power and stunning beauty of the cave, is intended to develop feelings of loneliness and solitude.

IMPROVISATION #7 – Poulenc

Francis Poulenc wrote in a direct and tuneful manner, often juxtaposing the witty and ironic with the sentimental or melancholy. He heavily favored diatonic and modal textures over chromatic writing. He is regarded as one of the most important twentieth century composers of religious music, and in the realm of the French art song he is also a major voice of his time. Poulenc was also a pianist of considerable ability. ~ Robert Cummings, All Music Guide

FLUTES AND VEGETABLES – Cohen

Flutes and Vegetables offers a full daily recommended allowance of energetic dances . . . and consists of four courses. The meal begins with Pepper Presto, a fiery Latin number of fast syncopation and drama. Next is The Enchanted Eggplant, a wonderfully demented waltz in harmonic minor, bringing to mind TV shows and movies that blend humor, magic, and the dark side. Sweet Potato Jig is a lively jig with Celtic elements, and the piccolo acting as a tin whistle. For dessert is Dance of the Radishes, a happy reel that builds and accelerates to a dizzy ending that will leave everybody smiling. (Jen Cluff, Canadian flutist and teacher.)

PROGRAM NOTES

FANFARE – Rice-Young

FANFARE is a short piece that originally was written as a duet. Tonight it is played antiphonally with a group of C flutes and Bass flutes.

ST. CATHERINE'S RIGAUDON -- Barrett

A rigaudon is a French folkdance, court dance and instrumental form popular in France and England in the 17th and 18th centuries. It was a gay duple-metre dance in two or more strains characterized by four-bar phrases, usually with an upbeat. The step of the rigaudon is done without advancing forward or moving backwards or to the side. The best description of it can be thought of as a great non- contact traveling dance.

FOR THE BEAUTY OF THE EARTH -- Cocher

For the beauty of the earth
For the Glory of the skies,
For the love which from our birth
Over and around us lies:
Refrain

*Lord of all, to Thee we raise
this our hymn of grateful praise.*

Lyrics by Folliott S. Pierpoint (1835-1917).

This hymn first appeared in 1864 in a book of poems entitled "The Sacrifice of Praise." The tune most widely used for this hymn is called Dix, composed by Conrad Cocher in 1838.

LINCOLNSHIRE POACHER -- Traditional

This is a traditional English folk song associated with the county of Lincolnshire, a historic county, in eastern England. Its lyrics deal with the act of poaching. The song is believed to date from the year 1776.

NOCTURNES II. Fetes – Debussy

The three Nocturnes occupied Debussy between the years 1893 and 1899. They were originally intended to be three movements of a work for violin and orchestra, and Debussy described them in this form in a letter to Ysaye, for whom they were being written. Debussy wrote, "The title Nocturnes is to be interpreted

Our Directors

Christy Kliewer is founder and has been conductor of the West Michigan Flute Association's Middle School Flute Choir since 1996. She taught band in the Grand Rapids area for several years, has served as adjunct professor at Cornerstone University, and is currently an adjudicator for Michigan School Band and Orchestra Association.

Christy teaches private flute lessons at Rockford High School and has her own studio at home. She performs with Civic Theatre, Circle Theatre and the WMFA Adult Flute Orchestra. Christy was performer/participant on Master classes with Christine Smith, Nancy Andrew, Nan Raphael and Jeanne Baxtresser. She received her degrees in music from G.R.S.B.M. and Cornerstone University. Her teachers include Darlene Dugan and Jeff Zook.

Beth Koster is the director of the WMFA High School Flute Ensemble. She is a band director at Plymouth Christian School. Beth is the principle flutist of the Kent Philharmonia Orchestra. She performs in several chamber groups and teaches privately in her home. Beth's teachers include Darlene Dugan and Israel Borouchoff. She received her Bachelor's Degree in flute performance from Calvin College, and her Master's Degree from Michigan State University.

Darlene Dugan, director of the West Michigan Flute Orchestra and Chamber Choir, instructs adult students in her Grand Rapids studio. Former principal flute of the Grand Rapids, Kalamazoo and Amarillo Symphony Orchestras, she has taught flute at Interlochen, the Western Michigan University Summer Seminars and Kalamazoo Chamber Music Workshops. She has been an adjudicator for the Society of American Musicians in Chicago. Her music theory teaching experience includes Grand Rapids Community College, Amarillo College and Bethel College. She is the composer of "Patchwork Christmas" and "Reflections on Bonnie Doon" for flute choir.

Darlene performs with the Colorado Flute Orchestra and has toured Ireland, France, England/Wales and Eastern Europe with the International Flute Orchestra. She was the conductor of the GRCC and Calvin College flute choirs, conducted NFA convention flute choir master classes and in 1997, 2000 and 2004 was the director of the showcased WMFO at NFA conventions. Since 2000 she has been a director of the flute orchestra for Jeanne Baxtresser's International Masterclass at Juilliard and Carnegie Mellon University. In 2002 Darlene was guest conductor for the Mid-Atlantic Flute Fair in Alexandria, VA and conducted a Masterclass and concert for five flute choirs at Slippery Rock University (PA). For the 2004 NFA convention she was the conductor of the National High School Flute Choir. In 2006 she was the guest conductor/clinician for the Raleigh, NC, Flute Choir Day. She has studied with Albert Tipton and John Wummer. Other major influences have been Julius Baker, Jeanne Baxtresser and Geoffery Gilbert.

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West Michigan Flute Association

The purpose of WMFA is to offer a showcase and forum for the flute. It provides an opportunity to perform and the means to share knowledge, education and resources with those interested in the flute. WMFA consists of people from many different age groups, educational backgrounds and occupations. WMFA is part of the Arts Outreach Program at Grand Rapids Community College.

The WMFA Flute Orchestra, Chamber Choir, High School Flute Ensemble and Middle School Flute Choir perform at least two concerts per season. These groups also participate in various flute conferences, competitions and other events. WMFA provides master classes, recitals, and seminars in which members may elect to participate or attend. Annual dues for adult performing members are \$75.00 and \$25.00 for associate members. Membership includes voting privileges, participation in WMFA concerts, recitals, master classes, seminars and other programs. Youth members pay \$25 per semester in dues.

WMFA offers a wide variety of performing opportunities for adult and student flutists. The Flute Orchestra, the first flute choir sponsored by WMFA, is composed of 40-50 adult flutists who enjoy the opportunity to explore the flute choir repertoire. WMFA's Chamber Choir consists of 8-12 of its Flute Orchestra members who have been selected by audition to perform more challenging music. The smaller choir is also used to perform works that would be unsuitable for the larger orchestra. The High School Ensemble and Middle School Choir are expressly geared to developing young flutists and giving them a unique ensemble experience. All of the ensembles, with the exception of the Middle School Choir, use C flutes, piccolos, alto flutes and bass flutes. The Flute Orchestra also uses a contra bass flute, and combines string and percussive instruments as needed.

WMFA would like to thank Hope College, Aquinas College, Grand Rapids Community College, Calvin College, Tammie Stimac and Darlene Dugan for the use of their alto and bass flutes. WMFA would also like to thank Grand Rapids Community College for their assistance. If you would like more information, visit WMFA on the Internet at:

www.westmichiganfluteassociation.com

WMFA is a member organization of the
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