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WMFA Future Events

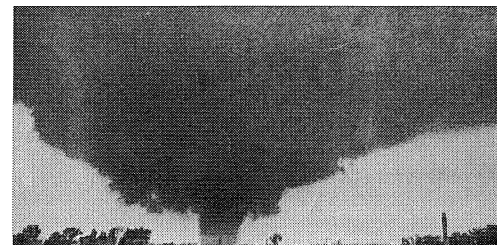
2008 National Flute Association Convention
August 7-10th
(Performance 2:00 pm, August 9th)
Kansas City, MO

WMFA 2008 Fall Concert- November 15, 2008
WMFA 2009 Spring Concert- May 2, 2009

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Please mail to:
WMFA
3220 Sunrise ST SE
Grand Rapids, MI 49508-2664

West Michigan Flute Orchestra



Pre-Convention Concert

August 1, 2008
7:00 pm

Grand Rapids Community College
Music Building Room 200

NFA Convention Concert

August 9, 2008
2:00pm

National Flute Convention
Pershing Hall
Kansas City, MO

The West Michigan Flute Orchestra

Andrews, Mary
Betz-Griewahn, Karen
Blough, Jeri
Brown, Emily
Calderon, Rachel
Cron, Jolene
D'Arcangelis, Christina
Giacobassi, Dan
Gillan, Barb
Good, Kathy
Gregory, Becky
Griffith, Chris
Grimshaw, Deb
Hamming, Anne
Hicks, Kathy
Howard, Linda
Kuipers, Sharon
Landstrom, Gay
Lane-MacConnell, Vicki
Lauterberg, Anita

Maret, Carmen
Mines, Michele
Osborn, Kathy
Pugh, Lucy
Ross, Mary
Saincome, Jaime
Snoeyink, Aline
Spinella, Linda
Sytsma, Diane
VanAllsburg, Sue
VandeWalker, Rebecca
Wells, Cheryl
Whitwer, Judy

PROGRAM

The Hebrides Overture Felix Mendelssohn (1809-1847)
(Fingal's Cave) Op. 26

The Wide Missouri (2008) Kelly Via
I. Reflections In The Water
II. Shenandoah

World and NFA Premiere

*Commissioned by the West Michigan Flute Association in 2008
Underwritten by a grant from the Brannen Cooper Commission fund*

Innes Glas Mor Lisa Le May (b.1964)
Gogarty's Pub

Sicilienne (2007) David L. Wells (b. 1952)

NFA Premiere

Commissioned by the West Michigan Flute Association in 2007

Flint Hills Memories (2008) Darlene R. Dugan (b. 1932)
Prologue: Look! Men Are Coming!
Pawnee melody adapted-Barbara Conlon-Muth
performed by Cheryl Wells

The Homesteaders
Lena Valley
Tornado

NFA Premiere

Commissioned by the West Michigan Flute Association in 2008

PROGRAM NOTES

Hebrides Overture (German: Die Hebriden), also known as **Fingal's Cave**, is a composed by . Written in 1830, the piece was inspired by a cavern known as on , an island in the located off the coast of . Despite its name, the piece serves as a stand-alone musical selection, and has now become part of standard orchestral repertoire. The piece was dedicated to King (then Crown Prince of Prussia). Mendelssohn first travelled to at the invitation of a German lord to mark the composer's twentieth birthday. Following his tour of England, Mendelssohn proceeded to , where he composed his , the Scottish Symphony. During his travels in the country, though, he visited the islands during one stormy night and came to the island of , where he was inspired by , a popular tourist attraction. The cave at that time was approximately 35 feet high and over 200 feet deep, and contained colorful pillars of . The work was completed on , and was originally entitled Die Einsame Insel, or The Lonely Island. However, Mendelssohn later revised the score, completing it by , and retitled the music Die Hebriden, or The Hebrides. The overture was premiered on , in . The music, though labeled as an , is intended to stand as a complete work. It does not tell a story and is therefore not ; instead, the piece depicts a mood and "sets a scene", one of the first such musical pieces to do so. The overture consists of two primary themes; the opening notes of the overture state the theme Mendelssohn wrote while visiting the cave. This lyrical theme, suggestive of the power and stunning beauty of the cave, is intended to develop feelings of loneliness and solitude. The second theme, meanwhile, depicts movement at sea and "rolling waves". The overture uses a standard form, and has a coda at the end, where the piece recapitulates to the original theme.

Sicilienne was commissioned by the West Michigan Flute Association, I was honored and excited to write something for their flute choir. Previous pieces I had done for the choir usually were designed to be fast and show off their technical facility. My lovely wife, Cheryl, also a member of the choir, encouraged me to write something beautiful this time. After some thought, I chose to write music using the form of a sicilienne. This was chosen because of my admiration for Faure's enchanting "Sicilienne" as well as Mussorgsky's captivating "The Castle" from Pictures at an Exhibition. Other examples are "Silent Night" by Gruber and "Sicilienne" by Arnold. A sicilienne is a form of dance music from the Baroque Period and is named after the island of Sicily, located just off the southern coast of Italy. Employing 6/8 time in a slow two beat tempo, it is characterized by the dotted eighth, sixteenth, and an eighth note rhythm. This provides a lilt to the music and portrays a pastoral mood. Siciliennes may be in either major or minor keys and I elected to write "Sicilienne" for flutes in a minor key. I am untrained on piano and use it only as a tool to write music. I consciously started in the very unfamiliar key of Ab minor to force me to follow my ear, not my fingers. It has resulted in a dark and rich work for flute choir in eight parts with a total of seven key changes in six minutes. "Sicilienne" was premiered November 5, 2007, by WMFA in Grand Rapids, Michigan. I dedicate this piece to my wife, Cheryl, for her devotion to our family. (Dave Wells)

Our Guest Conductors

KELLY VIA

Kelly Via received the Bachelor of Music in flute performance from Drake University and the Master of Music in flute performance from East Carolina University. He is the piccolist with the Atlanta Ballet Orchestra and Macon Symphony Orchestra and performs frequently as a freelance in the Atlanta area. A flute choir enthusiast and arranger, Kelly has been selected to perform with the National Flute Association Professional Flute Choir each year since 2000. He was appointed to serve as Flute Choir Coordinator for the NFA from 2007 to 2012 and will conduct the NFA National High School Flute Choir in 2008. Several of his arrangements for flute choir are available through Nourse Wind Publications. Kelly is currently teaching flute and directing flute choirs at Mercer University, Agnes Scott College and the Atlanta Music Academy.

DAVID L. WELLS

David L. Wells, born in 1952, is a life-time resident of Grand Rapids, Michigan. A retired band director for the Northview Public Schools, he has music education degrees from Western Michigan University and Calvin College. Compositions for concert band are published by Lake State Publications, Heritage Music Press and C. Alan Publications. Other compositions for flute choir, published by David L. Wells Music are: "TAG!" - 8 part flute choir, Ball Games - 8 part flute choir, The Caterpillar - 10 part flute choir. Wells' flute choir music is available at Flute World and other dealers in the exhibit hall at NFA.

Our Music Director

DARLENE DUGAN

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", "Reflections on Bonnie Doon" and "Flint Hills Memories" 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 Geoffrey Gilbert.

PROGRAM NOTES

"Cross The Wide Missouri" is a musical tribute to the Missouri River which flows through Kansas City, the site of the 36th annual convention of the National Flute Association. The piece was commissioned by the West Michigan Flute Association for performance in a flute choir showcase at the 2008 NFA convention.

Reflections In The Water combines original material with two Native American tunes and an American folk song presented in four vignettes representing life along the Missouri River centuries ago. A common moving water theme (eighth notes against eighth note triplets) ties the vignettes together and continues through the second movement. The beginning captures the peacefulness of the river banks and the sound of drums in the distance. After the introduction of the water theme you will hear a Sioux chant that begins softly with a solo alto flute and builds to a climax with the full choir in unison. The second statement of the water theme introduces an Osage tune ("Waling Over the Earth") presented by four solo C flutes before the full choir enters. The tune is abruptly interrupted by signals that something is amiss: the settlers have arrived. The depiction of the conflict that follows includes an angry version of the water theme which leads to a dissonant climax. A final reference to the peaceful beginning is followed by silence representing the many lives that were lost. The movement ends with a verse from an American folk song ("The Sioux Indians"). The song is a tragic tale of a group of settlers who cross the Missouri River and are soon engaged in a fierce battle with Sioux warriors. In this setting of the final verse, gently played by alto and bass flutes, the survivors bury their dead and the settlers continue their journey westward.

Shenandoah features an unusual setting of the familiar tune with special attention to the words "Shenandoah" and "cross the wide Missouri" as well as the continuation of the moving water theme. The first verse is played only by altos, basses and contrabass flute. The full choir joins in for the second verse which is played over the water theme. The third verse is played only by C flutes with the full choir joining once more to bring the piece to a close. Many thanks to Barbara Conlon-Muth for locating the Osage tune and sharing her wealth of information about the Native American culture. (Kelly Via)

Gogarty's Pub (from Innes Glas Mor) captures the joy and excitement of live music found in the pubs of Ireland. Dublin is well known for its "Pub Crawls" where participants, including families, walk from pub to pub on the evening's "crawl", enjoying good company and fabulous music. Gogarty is the composer's favorite pub. Scored for 4 Flutes, Alto Flute, Bass Flute and optional contrabass flute.

PROGRAM NOTES

Flint Hills Memories was commissioned by the West Michigan Flute Association in 2008. Three major violences have occurred since 1800 in the Flint Hills of eastern Kansas. The first is rarely discussed: the removal of the Native Americans in the early 1800's to make room for the on-coming homesteaders who were looking for good, free land. That was a cultural violence achieved partly by removing Indian children from their families and putting them in English-speaking schools and homes where they were forbidden to speak their own languages and follow their native traditions. They also were placed on reservations and lost their freedom of movement. The treaties of the government made with the various tribes were then broken over and over. The Pawnee melody called, *Look! Men are Coming!* was located by a former flute student, Barbara Conlon-Muth, part Native America. A small Pawnee boy saw riders and wagons coming in the distance and reported to his elders. That short melody, played on Native flute of Barbara's, is followed by a brief silence intended to bring honor and acknowledge those cultures that inhabited the Flint Hills for thousand of years before being removed.

The *Homesteaders* movement is about settlers traveling in the early to mid 1800's to eastern Kansas from both the North and South of the American east coast, bringing with them their cultures, traditions and attitudes. The American Revolutionary War had left a big unresolved issue: slavery. The states that were already part of the U.S. were taking sides on the matter in the mid 1850's. I've arranged a medley of tunes that represent the locations many of the settlers came from- "Wayfaring Stranger" (southern Appalachia) and "My Old Kentucky Home" and two from the North, "Erie Canal" and "Viva la Companie". That sets the stage for six years of conflict known as the "Bleeding Kansas" years. In 1854, Congress passed the Kansas-Nebraska Act, which gave the Kansas settlers the duty of deciding the slavery issue for themselves. They argued viciously and actually fought the first battles of the Civil War not far from Kansas City, before Kansas finally succeeded in voting to be a non-slave state in January of 1861. The issue then boiled over in April 1861 to become the full scale Civil War. To deal with the "Bleeding Kansas" years (1855-1861), I chose to communicate through "Listen To The Mockingbird". Mockingbirds learn new songs throughout their lives, constantly adding to their repertoires. This particular bird had to learn "Yankee Doodle", "Dixie", and "Nobody Knows The Trouble I've Seen". Near the end of "Mockingbird you can hear our pioneer style "spoon section".

The second movement is an original. Near Madison, south of Emporia, Kansas, is a place known as *Lena Valley*, now a ghosttown, but it is where my mother's grandparents and their relatives settled. There were lots of young, related families within horse and buggy distance of each other, so it was a friendly community.

The last violence? The annual *Tornado Alley* season. This movement is also an original, but I want to acknowledge valuable ideas from Dan Giacobassi and David Wells. Near the end of the movement, I couldn't resist a musical commentary on the final words of Kansas' state song ("Home on the Range")- "and the skies are not cloudy all day," and it's in Tornado Alley?! (Darlene Dugan)

The 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.

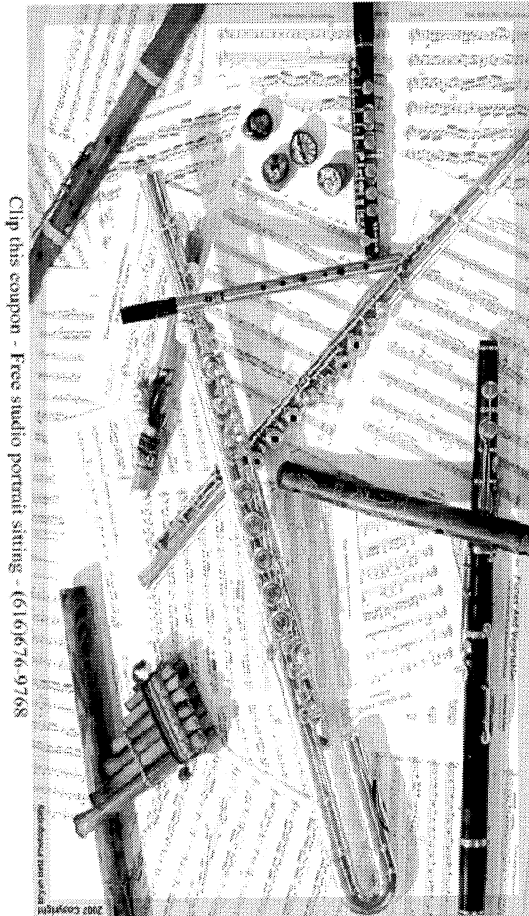
WMFA would like to thank Hope College, Aquinas College, Grand Rapids Community College, Calvin College, Tammie Stimac and Darlene Dugan for the use of their alto and bass flutes. WMFA would also like to thank Grand Rapids Community College for their assistance. If you would like more information, visit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

www.westmichiganfluteassociation.com

WMFA is a member organization of the
Arts Council of Greater Grand Rapids
and was awarded a mini-grant
for the 2007-2008 sesason

Thank You Arts Council!

West MI Flute Assn



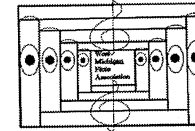
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West Michigan Flute Association

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