

**West Michigan Flute Orchestra  
and  
West Michigan Chamber Choir**

 **Grand Rapids**

**Pre-Convention Concert  
August 5, 2011, 7:30 pm  
Grand Rapids Community College, Room 200**

**West Michigan Chamber Choir  
*"Music to Soothe the Tax-Ravaged Beast!"*  
NFA Convention, August 12, 2011, 2:30 pm  
Room 211-212**

**West Michigan Flute Orchestra  
NFA Convention, August 13, 2011, 11:00 am  
In the Lobby (Pre-Function I)**

## West Michigan Chamber Choir

Julie Sooy, Conductor

*"Music to Soothe the Tax-Ravaged Beast!"*

Streaming Green

Nancy Galbraith  
b. 1951

Symphony No. 4 in A "Italian", Op. 90  
II. Andante con moto

Felix Mendelssohn  
1809-1847  
arr. Emily Brown

NFA Premiere

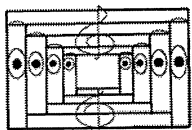
Floctet  
Allegro  
Theme and Variations  
Scherzo

Matt H. Doran  
b. 1921

Flint Hills Memories  
III. Lena Valley

Darlene Dugan  
b. 1933

Commissioned by the West Michigan Flute Association



**West Michigan Flute Association**  
***Celebrating Our 20<sup>th</sup> Year!***

## West Michigan Flute Orchestra

Darlene Dugan, Conductor

Ich Habe Meine Zuversicht (1728)  
from Cantata BWV 188

Johann Sebastian Bach  
1685-1750  
arr. Emily Brown

NFA Premiere

Variations and Scherzo for Large Flute Ensemble  
(2010)

Matt H. Doran  
b. 1921

I. Theme and Variations  
II. Scherzo

NFA Premiere

Commissioned by the West Michigan Flute Association

Pop (2005)

Gary Schocker  
b. 1959

Remembrances (2011)  
Debussy

Kelly Via  
b. 1954

NFA Premiere

In memory of Brad Osborn

Commissioned by the West Michigan Flute Association  
Sponsored by Kathy Osborn

Pontchartrain (2011)

Valerie Coleman  
b. 1970

NFA Premiere

Commissioned by the West Michigan Flute Association

Drumset, Robert Knox

## Program and Composer Notes



*Pop* is a delightful melodic work. It was created to be played for pleasure, without too many technical bumps along the way for the performers who vary in playing ability. *Pop* is titled this way because it sounds a little bit like the pop music Schocker used to hear in the 70's-with more modal shadings, but still a very accessible piece.

Flutist-composer-pianist **Gary Schocker** is an accomplished musician of outstanding versatility. As a flutist, Mr. Schocker has performed with many of the world's great orchestras, including the New York Philharmonic and the Philadelphia Orchestra (both while still in his teens), I Solisti Italiani, the Dallas Symphony, and the New Jersey Symphony. He has performed in recitals throughout the United States, Australia, New Zealand, Colombia, Panama, Taiwan, Germany, France, Canada, and Japan. He often appears in concert with guitarist Jason Vieaux. Mr. Schocker teaches many students who travel to his home bases of New York City and Easton, PA, and many others in master classes throughout the world. He is currently on the faculty at NYU.

[www.garyschocker.com/about](http://www.garyschocker.com/about)

In addition to being the most published living composer for flute, Gary Schocker has composed sonatas and chamber music for most instruments of the orchestra. He also has written several musicals and children's musicals, including *Far From the Madding Crowd* and *The Awakening*, which can be heard on Original Cast Recordings. Both shows were winners of the Global Search for New Musicals in the UK and were performed in Cardiff (2003 and 2005) and at the Edinburgh Festival (2005), as well as in New Zealand. In New York they have been seen as winners of the ASCAP music theatre awards as well as in the NYMF and NAMT festivals.

Mr. Schocker has won the National Flute Association's annual Newly Published Music Award numerous times. Sir James Galway commissioned and premiered his three-movement concerto *Green Places* at Ireland's Adair Festival and has also performed the work with the New Jersey Symphony. Sir Galway performed Schocker's *Musique Française* on his US tour in 2002.

[www.presser.com/marketing/press/release](http://www.presser.com/marketing/press/release)

Program notes:

*Pop* was written for the Campbellsville (KY) University Flute Ensemble and is played at Mr. Schocker's annual summer masterclass.

## Program and Composer Notes



***Variations and Scherzo*** by Matt H. Doran

In 2010 WMFA decided to commission a work Doran called *Variations and Scherzo* which will receive its NFA Premier in Charlotte. Eight variations and a coda precede the Scherzo that varies between a rippling compound meter and a fugato in duple meter.

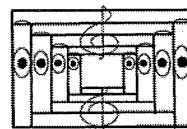
***Floctet*** by Matt H. Doran

*Floctet* is a piece in three movements. The first movement is a swirling allegro, the second, a theme and variations, and the third, a "sprightly" scherzo. Each movement is artfully written to capture flutistic features with beautiful harmonies and exciting rhythms.

Flutist and composer Matt Doran was born in 1921 in Covington, Kentucky. He studied composition with Ernst Toch and Gail Kubik, orchestration with Lucien Cailliet, arranging with Ingolf Dahl, and flute with Ary van Leeuwen. He has played in motion picture studio orchestras, the Corpus Christi Orchestra, and the Austin Symphony where he premiered his own Concerto. He had the distinction of being awarded in 1953 the very first Doctor of Musical Arts (in composition) ever granted. He had teaching positions at Del Mar College of Corpus Christi, Texas; Ball State College in Muncie, Indiana; and Mount St. Mary's in Los Angeles, California. He has composed more than 220 works that include six symphonies, six concerti, 10 operas, two oratorios, many songs, choral compositions, chamber pieces and 70 works that involve the flute. Major performances of Doran compositions include three performances at Carnegie Recital Hall, an evening of Doran works at the Strauss Conservatory in Munich, and opera performances in LA, New York, Texas, Oregon and Kansas.

Dr. Doran was a featured composer at the 1998 NFA convention in Phoenix where five of his ensembles for flutes were performed. Doran teaches flute and piano and directs the Vancouver (WA) Flute Club. He and his wife, Theresa, had five children: a girl who died of cancer, and four boys. In addition to writing music, Doran enjoys reading Dickens, gardening and doing magic. (Gathered from a handout program in Phoenix and talking with him at his home and by phone.)

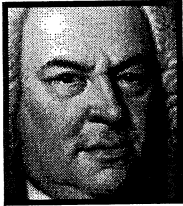
WMFO has performed four of his flute choir works. In June 2011 he sent his recently composed **Quartet for Three Flutes and Piano** written in 2010, and **Suite for Flute Quartet** written in 2011. [www.music4woodwinds.com](http://www.music4woodwinds.com)



**West Michigan Flute Association**  
**Celebrating Our 20<sup>th</sup> Year!**

## Program and Composer Notes

### Program and Composer Notes



During Johann Sebastian Bach's lifetime (1685-1750), he was recognized for performances on organ, harpsichord, violin, singing, choral conducting, and composing. Johann was the youngest of eight children; his mother and his father sadly died within eight months of each other. Orphaned at age 10, he moved in with an older brother, Johann Christoph. In 1707, Johann Sebastian (then 22) married his cousin, Maria Barbara Bach; together they would have seven children (including Wilhelm Friedemann and Carl Philipp Emanuel). Maria died in 1720 leaving him a widower with four surviving children. In 1721 he married Anna Magdalena Wilcke; they would have 13 children (including Johann Christian). With his two wives, Bach had 20 children; 10 of them sadly died in infancy.

In 1723 the family moved to Leipzig where he became the 38 year old Kantor (teacher and director of music) of St. Thomas's Lutheran Church. Bach remained in Leipzig for the rest of his life. By 1740, he was losing his eyesight. Two failed eye operations resulted in his complete blindness the last year of his life; these operations also damaged his health and may have hastened his death by a stroke in 1750. Bach's widow Anna lived for another ten years, dying in poverty in 1760. Bach's works were soon forgotten; many of his works were not published until a century after his death.

If you only knew this side of J. S. Bach's life story—his struggles with difficult situations and losses of many family members, you would miss the strength of his faith and the greatness of his musical and emotional evolution. In March 1829 (nearly 80 years after his death), composer Felix Mendelssohn performed Bach's St. Matthew Passion, spurring a worldwide revival of interest in Bach. Bach's works were finally being appreciated by the world. He was on his way to becoming our musical Shakespeare.

Cantata 188 was written in 1728 (when Bach was 43) and was performed only once during his lifetime. After his death in 1750, it was divided into many parts and sold by his heirs. The manuscript was reconstructed in 1891 by Alfred Dorffel. The words of this tenor aria resonate well with Bach's life and also the life of arranger, Emily Brown, who was diagnosed with cancer two weeks before its first performance by the West Michigan Flute Orchestra. In spite of major surgery, she made it to the premiere, and she is very active again as a much appreciated member of our adult performance groups and our board.

**I have placed my confidence  
in my faithful God,  
there my hope rests firmly.  
When everything breaks, when everything falls,  
When no one keeps loyalty and faith,  
yet God is best of all.**

[www.enchantedlearning.com/music/bios/bach](http://www.enchantedlearning.com/music/bios/bach)  
[www.bach-cantatas.com/BWV188-D2.htm](http://www.bach-cantatas.com/BWV188-D2.htm)  
[www.Wikipedia.com](http://www.Wikipedia.com)



### Pontchartrain

"New Orleans is a place filled with good times, amazing food, rich culture, and a great history of music. Although this great city has experienced a host of tragedies via disasters both natural and manmade", Coleman is interested in documenting the more positive and celebratory aspects of the city.

"This work for flute choir is the start of my journey within the subject, and I intend it to be virtuosic in nature for the entire ensemble, with many twists and turns; but the real virtuosity comes from the interpretation of the New Orleans jazz sound and the traditional second line. My goal is to transform the natural colors of the flute orchestra into an implied brass band. To me, it is a sound that is a little more masculine and somewhat more extraverted, but at the same time cool/laid back instead of aggressive. The result is a piece that grooves and makes one think of jambalaya." V. Coleman

Composer and flutist Valerie Coleman is a distinct new voice in American music. Born and raised in the same neighborhood of Louisville, KY's legendary boxer, Mohammed Ali, she began her music studies at the late age of eleven. By age fourteen, she had already written three full-length symphonies and had won several flute competitions. Today, Coleman is the resident composer, flutist, and founder of the Grammy nominated wind quintet, Imani Winds. Her performances and works are heard regularly throughout the country through touring and via radio.

She studied flute with Julius Baker, Alan Weiss, Mark Sparks, and Judy Mendenhall; composition with Martin Amlin and Randall Woolf. With degrees from Boston University and Mannes College of Music, she has served on the faculty of The Juilliard School Music Advancement Program and the Interscholar Orchestras of New York.

V. Coleman has given flute masterclasses at Ithaca College, Utah State University, University of Nebraska, Maplemount Summer Music Festival, Norfolk State University, and many other colleges/secondary schools. She has also enjoyed both flute/composer residencies with Young Audiences NYC, the Chenango Music Festival, the Allegheny Music Festival, Chamber Music Society of Lincoln Center (as a teaching artist), and a mentorship with the Brooklyn Philharmonic Orchestra. Recent commissions include: The Hartford Symphony Orchestra, The San Francisco Chamber Symphony, The Brooklyn Philharmonic, The Flute-Clarinet Duo Consortium, and Blackledge Music Inc.

Coleman's music infuses Contemporary orchestration with jazz, Afro-Cuban traditions, various distinct sonorities found within the African continent and her African-American heritage into her music. She is best known for the wind quintet work, UMOJA, which was listed by Chamber Music America as one of the 100 Great American Works. She has received commissions from the Hartford Symphony, San Francisco Chamber Orchestra, The Brooklyn Philharmonic, TransAtlantic Duo, and Blackledge Music. Other notable venues of premieres and performances include: Alice Tully Hall, Chamber Music Society of Lincoln Center, The August Wilson Center, The Kennedy Center, Chamber Music Northwest, The Virginia Arts Festival, Philadelphia Chamber Music Society and The Ravinia Festival. She currently resides in NYC with her husband, Jonathan Page, songwriter and producer.

[www.vcoleman.com](http://www.vcoleman.com)    [www.imaniwinds.com](http://www.imaniwinds.com)    [www.internationalopus.com/cgi](http://www.internationalopus.com/cgi)

## Program and Composer Notes



### Remembrances

The husband of Kathleen Osborn, one of our WMFO members, died recently. She felt a desire to honor Brad, a pianist, with music he especially enjoyed and asked Kelly to write a work with the flavor of Debussy. Thus we have *Remembrances*, a setting of "Clair de Lune" and "Dr. Gradus ad Parnassum".

**KELLY VIA** received the Bachelor of Music from Drake University and the Master of Music from East Carolina University. He is the piccoloist with the Atlanta Ballet Orchestra and Macon Symphony Orchestra. A flute choir enthusiast and arranger, Kelly has been selected to perform with the National Flute Association Professional Flute Choir each year since 2000. His 10 arrangements and compositions for flute choir are available through Nourse Wind Publications. One of his arrangements was named a winner in the NFA 2002 Newly Published Music Competition and another was a finalist in 2004. Most recently he was appointed to serve as Flute Choir Coordinator for the NFA from 2007 to 2012. He conducted the NFA National High School Flute Choir in 2008 and has served as guest conductor for flute choirs in Arizona, Connecticut, Florida, Iowa, Michigan, New Jersey, Texas and Virginia. Kelly teaches flute at Mercer University, Agnes Scott College, Carere Music and the Atlanta Music Academy. He also directs the Mercer University, Agnes Scott College and Atlanta Metro Youth flute choirs.

<http://www2.mercer.edu/Music/via.htm>

## Program and Composer Notes



*Streaming Green* by Nancy Galbraith (b. 1951) was commissioned by and dedicated to the West Virginia University Division of Music, West Virginia University Flute Choir, and Francesca Arnone. The piece was premiered in NYC at the 37<sup>th</sup> Annual Convention of the NFA in 2009.

Exciting and fresh, *Streaming Green* spirals from beginning to end interspersed with a beautiful melody and back and forth communication between the voices.

"Nancy Galbraith resides in Pittsburgh, Pennsylvania, USA, where she is Professor and Chair of Composition at Carnegie Mellon University. In a career that spans three decades, her music has earned praise for its rich harmonic texture, rhythmic vitality, emotional and spiritual depth, and wide range of expression. Her works have been directed by some of the world's finest conductors, including Gennady Rozhdestvensky, Mariss Jansons, Keith Lockhart, Sidney Harth, Samuel Jones, and Robert Page. Her compositions are featured on numerous recordings, including five anthologies. With major contributions to the repertoires of symphony orchestras, concert choirs, wind ensembles, chamber ensembles, electro acoustic ensembles, and soloists, Galbraith plays a leading role in defining the sound of contemporary classical music." -- NancyGalbraith.com;

[www.nancygalbraith.com](http://www.nancygalbraith.com)

## Our Directors



**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.

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". 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, 2004, and 2008 was the director of the showcased WMFO at NFA conventions. From 2000 – 2006 she was a director of the flute orchestra for Jeanne Baxtresser's International Masterclasses 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). At the 2004 NFA convention she conducted the National High School Flute Choir. In 2006 she was the guest conductor/clinician for the Raleigh, NC, Flute Choir Day and in 2009 she guest conducted the flute choir at Oakland University. For the 37th National Flute Association convention in New York City, she was selected to conduct the Times Square Flute Orchestra of 200+ that served as the "kickoff" for the four day event. She has studied with Albert Tipton and John Wummer. Other major influences have been Julius Baker, Jeanne Baxtresser and Geoffrey Gilbert.



**Julie Sooy** has taught at Hope College for 13 years, where she currently teaches flute, aural skills, flute choir, and a seminar on 'Optimum Performance' (nerves and performance anxiety).

She is devoted to enjoying music through flute and helping others to do the same. She has been an active recitalist, giving solo, duet and quartet recitals; she free-lances in Holland, plays with the Holland Symphony when needed and has played with WMFA for many years. Never a dull moment, her 3 children and husband fill her life with much joy and busy-ness.

# West Michigan Flute Orchestra

Aaron-Shyne, Julie	Homemaker/Mother
* Betz-Griewahn, Karen	Free-lance Flutist/Instructor, Band/Choir Director
Black, Kaitlin	Student/Music Education-W. Michigan U.
Blough, Jeri	Retired Music Educator
* Breisach, Danielle	DMA Student-U. of WI-Madison
* Brown, Emily	H & R Block Franchisee
Corrie, Ruth	Music Educator
* D'Arcangelis, Christina	Music Educator
Davis, Jonathan	Flavor Chemist
* Giacobassi, Daniel	Musician
Gillan, Barb	Ophthalmic Assistant
Good, Kathy	Retired Aerospace Engineer
Gort, Jayne	AT&T-Mgr. of Nat'l Engineering Staff Support
* Grimshaw, Deborah	Communication/Video producer/Editor/Mom
* Howard, Linda	Flute Instructor/Performer
* Kohns, Penny	Flute Instructor/Performer
* Landstrom, Gay	Nurse Executive
Lane-MacConnell, Vicki	Paralegal
* Lauterberg, Anita	QA Laboratory Supervisor
Mines, Michele	Musician, Writer
* Osborn, Kathleen	Psychiatrist
Pugh, Lucy	Environmental Engineer
Robinson, Drew	Grants and United Way Manager
Saincome, Jamie	Kindermusic/Private Lesson Instructor
Snoeyink, Aline	Physical Therapist
* Sooy, Julie	Adjunct Asst. Prof. of Music, Hope College
Spinella, Linda	Retired, Flute Instructor
Sytsma, Diane	Direct Health Care Provider
Taylor, Mary	Teacher's Aide
Triezenberg, Laura	Clinical Social Worker
* VanDeWalker, Rebecca	Teacher
Wilson, Caryn	Bed & Breakfast Owner/Innkeeper

\* Chamber Choir Member

## Program and Composer Notes



**Emily Brown** Although not a professional flutist, Emily Brown has been playing flute since she was 11 and has recently studied with Darlene Dugan. She has a chemistry degree from Wittenberg University and a master's degree in library science from The University of Michigan. She currently plays with the West Michigan Flute Orchestra under the direction of Darlene Dugan and she also plays in their chamber choir.

Since becoming involved in the flute choir movement she has arranged a number of pieces for small flute ensembles and flute choir. Emily is married to Jon Brown and is an H&R Block franchisee.

*The Symphony No. 4 in A major, Op. 90*, commonly known as the *Italian*, is an orchestral symphony written by German composer Felix Mendelssohn (1809–1847). The work has its origins, like the composer's *Scottish Symphony* and the orchestral overture *The Hebrides (Fingal's Cave)*, in the tour of Europe which occupied Mendelssohn from 1829 to 1831. Its inspiration is the color and atmosphere of Italy, where Mendelssohn made sketches but left the work incomplete:

"This is Italy! And now has begun what I have always thought to be the supreme joy in life. And I am loving it. Today was so rich that now, in the evening, I must collect myself a little, and so I am writing to you to thank you, dear parents, for having given me all this happiness."

In February he wrote from Rome to his sister Fanny "The 'Italian' symphony is making great progress. It will be the jolliest piece I have ever done, especially the last movement. I have not found anything for the slow movement yet, and I think that I will save that for Naples." The *Italian Symphony* was finished in Berlin, 13 March 1833, in response to an invitation for a symphony from the London (now Royal) Philharmonic Society; he conducted the first performance himself in London on 13 May 1833, at a London Philharmonic Society concert. The symphony's success, and Mendelssohn's popularity, influenced the course of British music for the rest of the century. However, Mendelssohn remained unsatisfied with the composition, which cost him, he said, some of the bitterest moments of his career; he revised it in 1837 and even planned to write alternate versions of the second, third, and fourth movements. He never published the symphony, which only appeared in print in 1851, after his death. The joyful first movement, in sonata form, is followed by an impression in D minor of a religious procession the composer witnessed in Naples. The third movement is a minuet in which French Horns are introduced in the trio, while the final movement (which is in the minor key throughout) incorporates dance figurations from the Roman saltarello and the Neapolitan tarantella. It is among the first large multi-movement works to begin in a major key and end in the tonic minor, another example being Brahms's first piano trio. – Wikipedia

Emily Brown discovered the Italian Symphony while a teenager and especially fell in love with the second movement. She had started to arrange it for flute choir but had to set it aside when diagnosed with multiple myeloma. Shortly after undergoing a bone marrow transplant she returned to the arrangement working an hour a day on the score. She was determined to finish this arrangement and the work was therapeutic. Her health is greatly improved and she is pleased to share this arrangement with others.

# WMFA Commissioned Pieces

WMFA is dedicated to the creation of new music for flute choir.  
To date, we have commissioned 12 new works for flute choir:

1997	<i>Tag</i> by David Wells
1999	<i>Titania's Dreams</i> by Richard Cerchia
2000	<i>Ballgames</i> by David Wells
2003	<i>Legend of Sleeping Bear</i> by Catherine McMichael
2004	<i>Caterpillar</i> by David Wells
2005	<i>Reflections on Bonnie Doon</i> by Darlene Dugan
2007	<i>Sicilienne</i> for Cheryl by David Wells
2007-2011	<i>Flint Hills Memories</i> by Darlene Dugan
2008	<i>'Cross the Wide Missouri</i> by Kelly Via
2010	<i>Variations and Scherzo</i> by Matt H. Doran
2011	<i>Pontchartrain</i> by Valerie Coleman
2011	<i>Rememberances</i> by Kelly Via

## Program and Composer Notes



*Flint Hills Memories, III Lena Valley* is the third movement of *Flint Hills Memories*, three movements of which are about the major violence that have occurred in Kansas: 1) removing to reservations the Native Americans who had lived there for thousands of years. 2) From 1854-61 the Kansas territory was called "Bleeding Kansas" because the abolitionists and the pro-slavery forces were, by importing settlers

from the North and South, struggling viciously for control. In 1861 Kansas finally entered the union as a free state. 3) Tornadoes are annual events.

Lena Valley (located near Madison, Kansas) is the calm between the storms. My ancestors had large families and needed room for each of them to start their own families, resulting in many nearby farms where relatives lived. The cemetery is all that remains of the village where my grandmother played pump organ for church. It's a beautiful valley that seems to hold memories of the warmth of family gatherings.

Darlene Dugan, director of the West Michigan Flute Orchestra and Chamber Choir, instructs adult students in her Grand Rapids studio. She is the composer of "Patchwork Christmas", "Reflections on Bonnie Doon", and "Flint Hills Memories". **Darlene has attended every National Flute Convention since it's beginning in 1973!**

# 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, High School Chamber 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 masterclasses, seminars and other programs. Youth members pay \$25.00 per semester in dues.

WMFA offers a wide variety of performing opportunities for adult and student flutists. WMFO, 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. WMFA High School and Middle School ensembles 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. WMFO also owns 2 contra bass flutes and combines string and percussive instruments as needed.

WMFA would like to thank Aquinas College, Grand Rapids Community College, Calvin College, Danielle Breisach, Darlene Dugan and Emily Brown for the use of their instruments.

If you would like more information, visit WMFA on Facebook or online at [www.westmichiganfluteassociation.com](http://www.westmichiganfluteassociation.com)!

WMFA received grants this year from Grand Rapids Area Arts Council and the Brannen Cooper Foundation.



