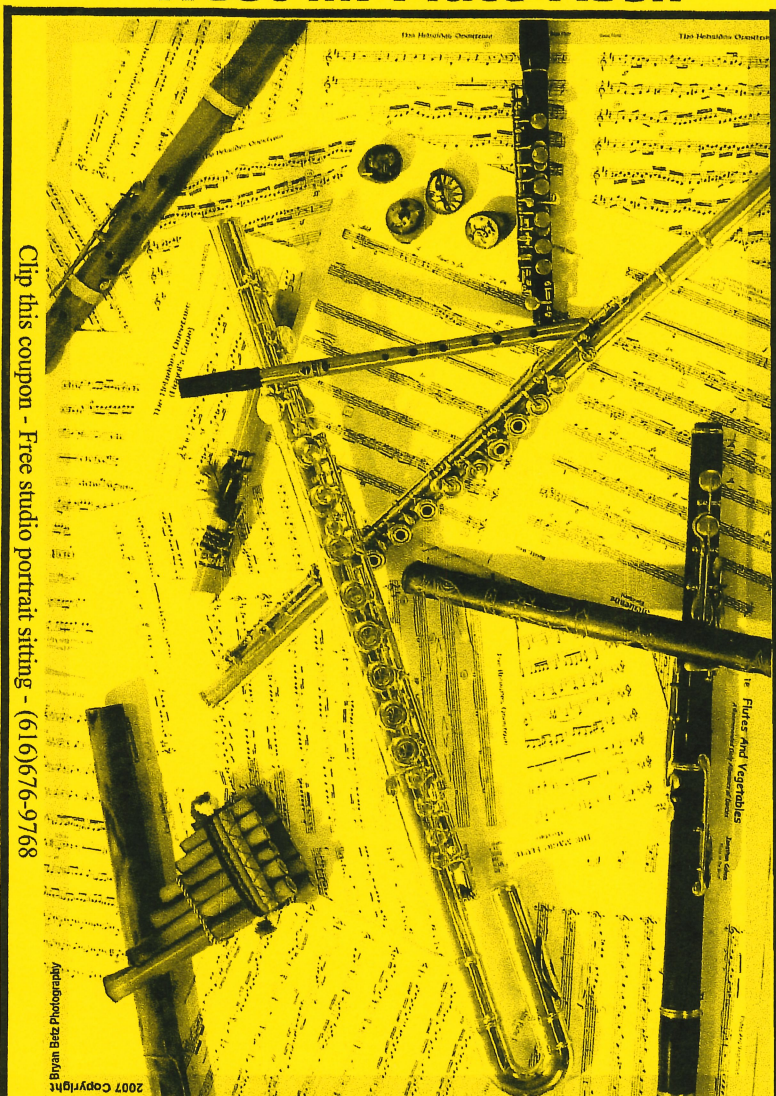


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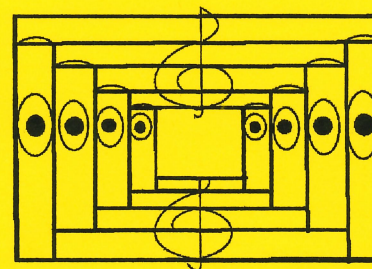
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West Michigan Flute Association



Celebrating Our 20th Year!

Spring Concert

May 5, 2012

St. Cecilia Music Center

7:30 pm

West Michigan Middle School Flute Choir

Christy Kliewer, Conductor

- 1:20 Allegro Scherzando C.P.E. Bach
1714-1788
- 1:14 Larghetto Igor Stravinsky
1882-1971
- 1:45 Mexican Hat Dance Traditional
arr. James Power

West Michigan High School Chamber Choir

Danielle Breisach, Conductor

- 5:02 Celebration (2001) Katherine Hoover
b. 1937

West Michigan High School Flute Ensemble

Danielle Breisach, Conductor

- The Académie of Dance (2000) Catherine McMichael
3:39 II Ecosaise b. 1954
- 5:07 Reflections on Bonnie Doon (2005) Darlene Dugan
Commissioned by WMFA b. 1933
- 2:47 Walk Like This (2003) Ian Clarke
b. 1964

West Michigan Chamber Choir

Darlene Dugan, Conductor

- 7:01 Sicilienne for Cheryl (2007) David L. Wells
Commissioned by WMFA b. 1952
- 7:33 Blue Train (1979) Ryohei Hirose
1930-2008

West Michigan Flute Orchestra

Darlene Dugan, Conductor

- The Gathering (2012) Emily Brown 5:28
b. 1947

Conducted by the Composer

**** Intermission ****

- Fanfare 20 (1992) James Christensen 1:40
Composed for the b. 1935
20th NFA Convention

- Crossroads (2011-12) Kenneth E. Kreuzer 7:00
Commissioned for b. 1973
WMFA's 20th Anniversary

- Masques (1989) Anne McGinty 4:37
b. 1945

Guest Conductor—Julie Sooy

- Legend of the Sleeping Bear (2003) Catherine McMichael 10:03
b. 1954

Commissioned by WMFA

- The Cascades (1904) Scott Joplin 1:51
1868-1917
arr. Kenley Inglefield
Guest Conductor- Silent Auction winner

- Symphony No. 5, Op. 79 (2001) Andrew Downes 10:55
IV. Allegro leggiero b. 1950

Combined Choirs

Darlene Dugan, Conductor

- Flint Hills Memories (2007-11) Darlene Dugan
III. Lena Valley b. 1933 3:06
Commissioned by WMFA

Program Notes

Katherine Hoover, *Celebration* (2001)

Celebration was written to celebrate the ninetieth birthday of Joseph Mariano, flutist and teacher at the Eastman School of Music for many years. Katherine Hoover was among his students. The several pieces quoted throughout *Celebration* are pieces that Hoover studied with Mariano and/or are standards in the flute repertoire. These include Georges Hüe's *Fantasie*, Cecile Chaminade's *Concertino, Op. 107*, W.A. Mozart's *Concerto in D Major, K. 314*, J. S. Bach's *Sonata in E Major, BWV 1035*, Gabriel Faure's *Fantasie, Op. 79*, Katherine Hoover's *Kokopeli*, Francis Poulenc's *Sonata*, and Franz Schubert's *Introduction and Variations on "Ihr Blumen alle"*. *Celebration* was written for the National Flute Association Convention held in Dallas, TX, in 2001. It was performed by a large ensemble consisting of Mariano's students.

Catherine McMichael. *The Académie of Dance* (2000), II. *EcoSSaise*

Catherine McMichael, a native Michigander, has composed several pieces for flutes. She holds degrees in piano performance and chamber music from the University of Michigan. *The Académie of Dance* was commissioned by the New England Conservatory Metropolitan Flute Orchestra and the Thayer Conservatory Flute Orchestra. It was dedicated to the director of these orchestras, Paige Dashner Long. This piece is set as a modern French dance suite. These old dance suites, common during the Baroque period (ca. 1600-1750), usually contained stylized dance types such as the Allemande, Gavotte, Sarabande and Gigue. *EcoSSaise*, the second movement in this suite, is a lively two-step, virtuosic and humorous, with a few corny harmonies to keep you smiling.

Darlene Dugan, *Reflections on Bonnie Doon* (2005)

Darlene Dugan's *Reflections on Bonnie Doon*, was commissioned by the West Michigan Flute Association in memory of one of its former members, Patricia Schaefer. Below are the program notes by Darlene Dugan:

"Patricia (Pat) Schaefer was a warm-hearted, fun-loving, hard-working, devoted member of our West Michigan Flute Association (WMFA) chamber choir, flute orchestra and board. Her determination to keep playing and working in spite of a long, hard struggle with leukemia inspired all of us. When the WMFA board requested me to write a musical tribute to Pat, I asked her husband, Jack, about her ancestry. "Scottish and Czech," he replied. "Ye Banks and Braes O' Bonnie Doon" has long been a favorite folk tune for me. Banks and braes are types of shores; Doon is both a Scottish river and a lake. Having recently toured the Czech Republic with the International Flute Orchestra, I enjoyed seeing the Moldau River (its German name, now called by its Czech name, Vltava). Since Pat and Jack truly loved sailing, the water motives all began to flow together.

The theme is accompanied with a bagpipe style, this changes to fluid chord clusters in the first variation. Because I originally knew Pat for her piccolo playing in the Kalamazoo Symphony, the piccolo obligato in the second variation floats above the other flutes, her spirit still present with us. The third variation is a vigorous trio for contra, bass, and alto flutes to express our gratitude for Pat and Jack's offer of an interest-free loan to WMFA toward the purchase of a contrabass flute.

In the final variation I used a background of rippling 16th notes similar to Smetana's "The Moldau" to suggest her Czech heritage. The premier of "Reflections of Bonnie Doon" was presented on August 14, 2005 at the San Diego NFA Convention by the National High School Flute Orchestra, directed by Nancy L. Spidel. The West Michigan Flute Orchestra has recorded it for an album entitled Michigan Flute Legends.


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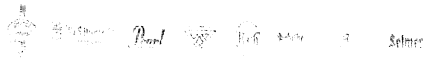
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Anna Doremire (7) Cityside MS
Chelsea Dykstra (8) Kraft MS
Meranda Felty (7) E Rockford MS
Meriah Gannon (6) E Rockford MS
Allison Haltenhoff (7) Jefferson K-7 Holland

Corrin Kliewer (6) E Rockford MS
Annabelle Kohns (8) Grace Christian
Samantha Lutke (6) Byron Center Christian
Cami Perini (7) E Rockford MS
LoveLynn Richards (6) E Rockford MS
Lydia Staudacher (6) E Rockford MS
Kathryn Trattles (7) Three Rivers MS

West Michigan High School Flute Ensemble

Kelsay Barker (12) Sturgis HS
Cassidy Berlin (11) Rockford HS
* Henry Bransdorfer (10) Forest Hills N
Sam Decker (11) Forest Hills E
Kendra Duthler (10) Northview HS
Nora Gibes (9) Home School
Haley Gilder (10) Hopkins HS
* Margaret Gregg (12) E Grand Rapids HS
Alisha Hain (12) Caledonia HS
Danielle Hamelink (11) Rockford HS
* Elizabeth Hissom (10) Spring Lake HS
Breanna Hyde (11) Hopkins HS
Hannah Jamrog (9) Rockford HS

Rhema Lamontagne (12) Rogers HS
* Ellie Mae Lubbers (12) Covenant Christian HS
Khayriyyah MuhammadSmith (12) E Kentwood HS
Samantha Owens (9) Cedar Springs HS
Ugne Paalksnyte (12) Northview HS
* Michael Pierluissi (11) Vicksburg HS
* Mary Russell (10) Portage Central HS
* Samantha Seelig (10) Heritage Christian Academy
Anna Sytsma (12) Home School
Sydney Troost (10) Grandville HS
* Amanda Twu (9) Spring Lake HS
Britany Weston (9) Home School

* Chamber Choir Member

West Michigan Flute Orchestra

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JoAnn Arcand
Δ Susan Ashbaugh
Meagan Ashby
Wendy Batchelder
Diane Benson
* Δ Karen Betz-Griewahn
Jeri Blough
Danielle Breisach
* † Emily Brown
Ruth Corrie
Jolene Cron
* Christina D'Arcangelis
Jonathan Davis
Amy DeBoer
† Michele DeVries
Wendy Falb
Nicole Fender
Ashley Garza
† Gene Gess
* Dan Giacobassi
Δ Barb Gillan

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Heather Grahs
Rebecca Gregory
* † Christine Griffith
† Deborah Grimshaw
Anne Hamming
Katherine Hicks
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Stephanie Keeler
† Lisa Kerr
Δ Christy Kliewer
* Penny Kohns
Jennifer Lovell Krebs
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Michele Mines
Laurie Mundwiler

* Robyn Myers
* † Kathleen Osborn
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† Lucy Pugh
Δ Nancy Ramsdell
Arlene Renico
Jamie Saincome
Δ Theresa Saroff
Aline Snoeyink
* Julie Sooy
Linda Spinella
Sandra Sturis
Diane Sytsma
Mary Taylor
Wanda Taylor
† Laura Triesenberg
Frans van Liere
Susan VanAllsburg
Δ † Cheryl Wells
Caryn Wilson
Kristen Zoetewey

Non-Performing Sustaining Members

Δ Darlene Dugan

* Chamber Choir Member

Δ Charter Member

† Sustaining Members (Contributions of \$\$100+)

Program Notes

Ian Clarke, *Walk Like This* (2003)

Ian Clarke's *Walk Like This* is an incredibly accessible piece for younger flutists first venture into what we call extended techniques. One of the most obvious extended techniques that you will hear in this piece is playing and singing (at the same time!). This technique requires the musician to vibrate the vocal chords together and exhale with a fast air stream. Another extended technique used is the "jet whistle". This sound effect is produced by covering the opening in the lip plate entirely and blowing fast air at a steep angle into the tube of the flute. Pitch bending, speaking, and scattling (a vocal jazz technique) are also used in this piece. *Walk Like This* was commissioned by Flutewise for Project Flutewise and was supported by the National Foundation for Youth Music with funding from the National Lottery in the U.K.

David L Wells, *SICILIENNE For Cheryl*

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, Simon, Ethan, Micah, and Vanessa. 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.

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.

Ryohei Hirose, *Blue Train*

Hirose's first of many works for flute ensemble, was written in 1979. A blue train is a sleeper car, a specific type of train in Japan that runs overnight. The composer describes this piece as an imaginary nighttime train trip. The two piccolos represent the train conductor's "All Aboard".

Emily Brown, *The Gathering*

Although I am not a professional flutist I have been playing since I was 11 and I have recently studied with Darlene Dugan. I have a chemistry degree from Wittenberg University and a master's degree in library science from The University of Michigan. I have a wonderful spouse, Jon and 2 terrific children Marie and Tom and a lovely daughter-in-law April. I own the H&R Block franchise in Sparta Michigan and have been preparing taxes for 35 years.

In 2009 I was diagnosed with Multiple Myeloma, an incurable blood cancer. My treatments made it difficult to do many of the things I had done before and I have had to make many adjustments. I had been composing before my illness but I just was not inspired until recently. I had played a piece by Ken Kreuzer called "Colors of the World" which used a repeated rhythm pattern in the first movement which started me thinking about simple ideas repeated and combined in novel ways. I was further inspired by the WMFA gala concert upcoming in May of 2012. The combined inspirations led me to experiment with an 11th chord, 4 piccolos and surrounding the audience with music. I envision the piece as any gathering of people – church, concert, family, etc. Each group has its own unique chatter (rhythm pattern) and there is an announcer (flute solo) of the event and the official responders (the piccolos). You can hear everyone coming together and slowly settling in for the event itself. I hope you enjoy this piece by an enthusiastic amateur composer."

Program Notes

James Christensen, *Fanfare 20*

The flute conventions of the 1990's were full of flute choirs, reading sessions, panel discussions, student groups, professional choirs, and competitions. The amount of music produced and published during this time is prolific. These publications changed a bit in nature: no longer were they as specific to various choirs; all eras and genres were represented; there were many original works as well as arrangements; and all levels of ability were included. Flute choirs were part of all of the NFA celebrations. James Christensen was selected to compose *Fanfare 20* in honor of the NFA's 20th anniversary, 1992 in Los Angeles. In his 37 years with Walt Disney Productions, Mr. Christensen served as music director for both Disneyland and Walt Disney World. A composer/arranger with over 400 published works to his credit, Jim has also appeared as guest conductor with the orchestras of Houston, San Diego, Winnipeg, Honolulu, New Orleans Pops, Los Angeles Chamber Orchestra, the Radio City Music Hall Orchestra, the Hollywood Bowl Orchestra, and others. His arrangements are currently heard at theme parks around the world. He has also arranged and orchestrated music for the Boston Pops, the London Philharmonic, several Super Bowls, and MENC's World Largest Concert. Christensen continues to guest conduct for high school, college and community bands and has conducted the Community Band of America (Band at Sea) since 1994.

Dr. Ken Kreuzer, *Crossroads*

Crossroads was composed in late 2011. The main theme begins with the interval of a major 7th, and this interval is highly developed throughout the piece. The multi-sectional form of this work enables the thematic material to be used in different and contrasting ways, in both the foreground and background. The title reflects the dynamic and changing nature of the piece, and parallels that in our own lives.

Dr. Ken Kreuzer, a native of Webster, New York, studied composition with Dr. Mark Taggart and Dr. Robert Carl. He is a graduate of Ithaca College, East Carolina University, and the University of Hartford, where he received a doctorate of musical arts in music composition. Kreuzer's music has been performed throughout America, Canada, England, Poland, China and Taiwan. His compositions have been heard at various conventions, festivals and concert halls throughout America. He has had works commissioned by numerous performers and groups.

Kreuzer's music appears on Albany Records, Arizona University Records, Krusher Enterprises and The Tidewater Winds CD Series. In addition to composing, he is an emerging songwriter with the progressive rock group Kinetic.

Anne McGinty, *Masques*

One of the pieces played at the first West Michigan flute choir concert 20 years ago was *Masques*. It is now a standard piece in the flute choir repertoire, written by "the most prolific woman composer in the field of concert band literature". (www.queenwood.com) As a former flutist, teacher and (former) member of the NFA board of directors, Anne McGinty is also dedicated to flute choir and flute literature. "*Masques*" were lavish stage productions in the 16th and 17th centuries designed to entertain nobility. They contained poetry, vocal and instrumental music, dancing and acting. This piece has a dramatic, slow beginning, which sets the mood and presents the motifs used. (Notes from the score.) The fast movement uses the motifs in new ways, and lifts to the end in a rapid single compound meter.

Our Guest Conductor

Julie Sooy is in her 14th year of teaching at Hope College, where she currently teaches flute students, aural skills and flute choir. She is devoted to enjoying music through flute and to helping others to do the same. Julie subs with Holland Symphony and West Michigan Symphony, and plays with the praise band at Central Wesleyan Church. Never a dull moment, Julie's 3 kids and husband fill her life with much joy and busy-ness. When not playing flute or doing mom-stuff, Julie can be found doing some serious biking in the country-side all around West Michigan.

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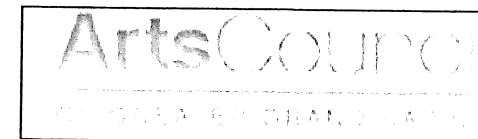
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Thank you to the Arts Council of Greater Grand Rapids for their very generous operating support grant of \$1160.

Our Directors

Christy Kliever is founder and 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 was 2011 High School Director of the Flute Ensemble at Calvin College's Knollcrest Music Camp. Currently she is 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.

Danielle Breisach is a Madison, WI-area flutist and music teacher. She holds a masters degree in Flute Performance and a bachelor's degree in Music Education from Western Michigan University. She is currently enrolled at the University of Wisconsin-Madison where she is pursuing her doctoral degree in Flute Performance. In 2009 she was the winner of the 50th Annual Concerto Competition at WMU, and performed Lowell Liebermann's Concerto for Flute and Orchestra with the University Symphony Orchestra. Danielle's primary teachers have included Stephanie Jutt, Christine Smith, Tess Miller, and Barbara Chao. She has also performed in masterclasses given by Rhonda Larson, Barbara Chao, Jeff Zook, Christopher Kantner, Renée Siebert, and Nancy Rinaldi. Danielle has taught Flute Methods and coached the WMU Flute Choir at Western Michigan University. Danielle was elected director of the WMFA High School Choir in 2010. She has also played with the Kalamazoo Philharmonia and Kalamazoo Bach Festival. In her free time, Danielle enjoys spending time with her husband, Jeff, playing with her two Australian Shepherds, Finn and Jasper, kayaking, traveling, reading, and spending time in Bay View, Michigan.

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". 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, 2008 and 2011 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 in 2009, she was selected to conduct the Times Square Flute Orchestra of 200+ that served as the "kickoff" for the four day event. In April 2012 WMFO and Chamber Choir performed at the SEMFA Flute Festival in Livonia. Darlene has studied with Albert Tipton and John Wummer. Other major influences have been Julius Baker, Jeanne Baxtresser and Geoffrey Gilbert.

Program Notes

Catherine McMichael, "Legend of the Sleeping Bear" (2003)

This evocative tone poem closely follows the story line of the beloved Ojibwa legend about a mother bear and her cubs. Themes of love, steadfastness and death are beautifully displayed as the music winds its way through the fanciful tale of how the Manitou Islands and the Sleeping Bear Dunes were formed. This piece was commissioned by the West Michigan Flute Association and originally performed by the flute orchestra on May 1, 2004, with live narration by the composer.

Scott Joplin, *The Cascades*

The Cascades was published in 1904 and is typical of Joplin's style and form. Interestingly, Joplin often included the following instruction in his publications: "Do not play this piece fast. It is never right to play Ragtime fast." *The Cascades* was chosen for this program to demonstrate the variety of mood, flavor and ethnicity of music for flute ensembles.

Scott Joplin, the famous black American composer and pianist, was born in Texarkana, Arkansas in 1868. He learned to play at home, and by age 17, was supporting himself by playing. By age 30, his reputation as a composer was well established. Interest in Joplin's music was revived after the release of the movie "The Sting," which featured his rag entitled "The Entertainer."

Andrew Downes, *Symphony No. 5 for Flute Orchestra*

Andrew Downes was born in Handsworth, Birmingham U.K. in 1950. He won a choral scholarship to St. John's College, Cambridge (in 1969), where he gained an MA degree specializing in composition; and in 1974 went on to study with Herbert Howells at the Royal College of Music. Between 1990 and 2005, he was Head of the School of Composition and Creative Studies at Birmingham Conservatoire and was awarded a Professorship in 1992. He now works as a freelance composer.

This Flute Symphony, was commissioned by Margaret Lowe, with funds from the Awards for All programme. It was premiered by the Birmingham Flute Ensemble, conducted by Carol Kniebusch-Noe, at the Birmingham Flute Day at Birmingham Conservatoire on March 17th 2002, with financial assistance provided by the Brannen-Cooper Fund. The American premiere was given on 18th August 2002 at the Convention of the USA National Flute Association in Washington DC by the US National Flute Association Professional Flute Choir, conducted by Carol Kniebusch Noe. The symphony is full of colors, interesting rhythms, lush melodic lines, fast paced changes and moods to be enjoyed by both the performers and audiences alike. This stands as one of the most outstanding works written for flute orchestra.

WMFA Fall Concert
November 10th at 7:30 pm
St. Cecilia Music Center



Program Notes

Darlene Dugan, Lena Valley, 3rd Movement of Flint Hills Memories.

Both my Father's and Mother's ancestors moved westward by waiting until Indian Territories became States that offered free land to settlers willing to homestead and farm the land. Because their families were large and parents wanted to help their children get a good start, free was necessary. Covered wagons pulled by horses or mules were their transportation west, as well as being their farm work animals.

Lena Valley was near Madison, Kansas (south of Emporia). The village, in the gently rolling Flint Hills, doesn't exist now; the Lena Valley Church where my Grandmother played pump organ is gone, but thankfully I have a plate with a picture of it. All that remains is the community cemetery where many of my relatives can be found. From family stories, it was a friendly valley filled with relatives and good friends.

Thank You Darlene!

Darlene Dugan is retiring this year from directing the adult flute orchestra for the West Michigan Flute Association (she will continue to direct the chamber group). Twenty years ago, she founded the group with 18 of her former students and it has grown beyond her greatest imagination to numbers, beyond 60 in the adult group, and a high school and middle school group as well. With great skill and care, she has led the adult group through several ventures, including numerous trips to the National Flute Association Convention (Kansas City, Chicago, Charlotte...) a recording of "The Legend of Sleeping Bear", 14 commissions for flute choir, the purchasing of several bass flutes, alto flutes, and 2 contra bass flutes and other projects and accomplishments.

We can celebrate both what WMFA has accomplished in the last 20 years, and Darlene spearheading these projects (along with the board, which she established 20 years ago.) **Congratulations to Darlene on 20 wonderful years.** Everyone in the flute loves Darlene and wishes the best for her retirement.

Going, Going, Gone!

A silent auction is being held tonight in our reception room. Please take a look at what we're offering and help us by making a bid. An opportunity to conduct the flute orchestra tonight is being offered.

Current donations and profit from our silent auction will be used for our commission and instrument funds



Rose Sale!

Roses are available for purchase before our concert tonight for \$3 each. Rafia and a small note card are included. All profit from our rose sale will go into WMFA's General Fund for operating expenses and/or large instrument acquisitions.



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 and is a member organization of the Arts Council of Greater Grand Rapids.

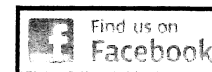
The WMFA Flute Orchestra, Chamber Choir, High School Flute Ensemble, High School Chamber Choir and Middle School Flute Choir perform at least two concerts per season. These groups also participate in various flute conferences, competitions and other events. WMFA provides master classes, recitals, and 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 40-70 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 adult groups also use a contra bass flute, and combine string and percussive instruments as needed.

WMFA would like to thank Danielle Breisach, Emily Brown, Darlene Dugan, Christine Griffith, Aquinas College, Calvin College, Hope College, Cedar Springs High School and Grand Rapids Community College for sharing 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 of the Grand Rapids Area Arts Council.



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