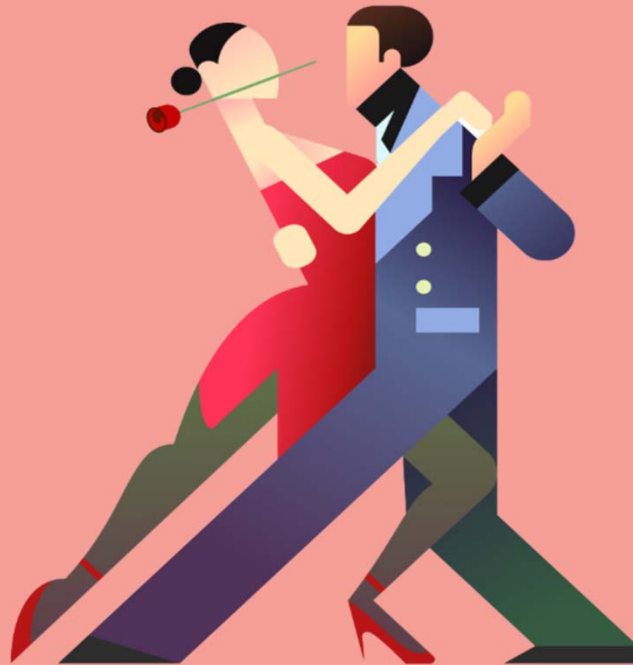


West Michigan Flute Association FALL CONCERT

Sunday November 18, 2018 3PM



Folias Duo
Great Lakes Flutes
West Michigan Flute Orchestra

St. Mary's Catholic Church | Grand Rapids, MI



Concert Selections

Folias Duo

Naturaleza Suite (2016)Carmen Maret
I. Octopus Fantasma (chacarera)
II. Rio sin Tiempo (chaconne)
III. Mantis Religiosa (tango)
for flute and guitar

Concerto Garita (2018)Bergeron/Maret
I. Storm King
II. Penitente Canyon
III. Danza del Carnero
for flute/alto flute, two guitars, and bassoon

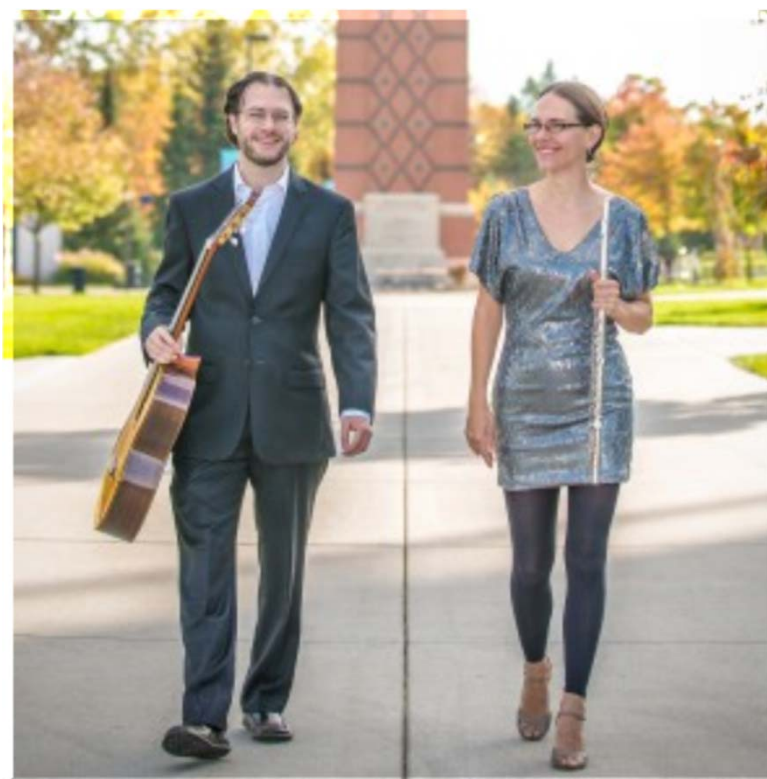
Personnel:

Carmen Maret Flute and Alto Flute

Andrew Bergeron Guitar

Kyle Thompson Guitar

Marissa Peak Bassoon



Concert Selections

Great Lakes Flutes

Danzones de Lara Agustin Lara (1897-1970)
arr. Rubén Flores

Departure of a Steam EngineTilo Medek (1940 - 2006)

West Michigan Flute Orchestra

Capriccio Gottfried Veit (b. 1943)

Symphony No. 41 in C Major W. A. Mozart (1756-1791)
Allegro Vivace Arr. Paige Dashner Long

Hymnus Julius Klengel, Opus 57 (1859-1933)
Arr. Paige Dashner Long

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

Belo Horizonte David Morgan



Folias Duo

All of the music here was written in rustic cabins in Canada and Colorado respectively during our winter and summer breaks from teaching and touring. For us, retreating to a rustic cabin is both physically practical and musically effectual; it allows us uninterrupted space and time to work, and at the same time imparts a specific and unique quality to the music. Of course the idea of a “composing cabin” is nothing new. Many composers such as Bela Bartok with his cabin on Saranac Lake in upstate New York and Gustav Mahler’s cottage in the Austrian alps have sought out this kind of solitude amid the wonders of the natural world to aid in their creative endeavors. For us too this close physical connection to the landscape naturally brings out concepts we are interested in as composers: nature, time, existence.

The music and dance of Argentina is the inspiration for Carmen’s *Naturaleza Suite* which includes some lesser known folkloric dance forms: zamba, chamamé, and chacarera, as well as the more universally known tango. The chaconne, though not specifically from Argentina, originated in South America and was eventually incorporated into western classical music. Carmen’s chaconne, *Rio sin tiempo*, is in an unconventional 5/4 meter and flows through the middle of the suite symbolizing eternity and the unmanifested.

We’ve wanted to write a concerto for many years well aware of the considerable obstacles to the logistics of getting such a work performed. The 18th century concept of the concerto is rooted in the idea of featuring a soloist in front of an orchestra—an expensive proposition! So we decided to write a flute and guitar “concerto” with a sort of economical “orchestra;” a chordal part which we’ve given to a second guitar, and a bass line, here assigned to the bassoon. *Garita*, the Spanish word for lookout post, was written in a rustic guard station cabin in the Rio Grande National Forest at an elevation of 10,000 feet outside of the San Luis Valley in southern Colorado. We stayed there for two weeks last July to write music, deciding that we would write a concerto together, agreeing in advance only upon the scale we would use (lydian dominant, the 4th degree of melodic minor for those that care) and the form. Andrew would write an introduction and Carmen some kind of dance.

For the first movement of the concerto, Andrew spun out an elaborate melody in 7/8 meter that evokes the sight of a mysterious mountain named *Storm King*, the top purple dome of which we could see only from certain vantage points from the road around our cabin. The music evokes the name. Carmen crafted the *Danza del Carnero* (Dance of the Ram) in the manner of an *Allegro* movement of an Antonio Vivaldi concerto alternating *tutti* (whole group) sections with *episodes* where the flute and guitar get to develop their ideas and show off their technique in the spotlight. Carmen mixes and matches the ram’s melodic motives throughout, a compositional technique that keeps the melodies appearing in new contexts. After ten days at the cabin, we decided to take a listen to what we wrote and agreed the concerto needed a slow middle movement. We went to work quickly.

Andrew wrote the guitar parts and chords and Carmen wrote the melodies and bass parts, a fun collaboration that seemed to work well from having warmed up our compositional chops. We named this simple, direct, and quite romantic sounding middle movement after the nearby *Penitente Canyon*, a beautiful lush refuge overlooking the 14,000 foot peaks in the San Luis Valley.



Folias Duo Bio

Andrew Bergeron and Carmen Maret are performers, composers, educators and entrepreneurs from Grand Rapids, Michigan known for their work as the Folias Duo.

Folias Duo's fifteen year performer/composer collaboration has taken this nomadic husband and wife duo to stages throughout the United States and around the globe including Sweden, Denmark, Germany, Austria, Italy, Portugal, Argentina, and Chile. They have a fearless approach to developing new compositions for flute and guitar, an expertise for arrangements of Argentine tango, and a passion for South American folk, jazz and world music. About Folias's performing and composing, Robert Schulslaper of Fanfare Magazine writes: "Carmen Maret and Andrew Bergeron are facile players...they draw on tango rhythms and melodies sometimes; at other times they write with a scenic sensitivity...mysterious...charming...evocative," while Todd Gorman of American Record Guide calls the Folias Duo "daring in self-written music" and "a nice touch of originality."

Folias Duo's concert touring combines their versatility as composers, arrangers, and performers with their prowess for self management and promotion. Their self-booked 2018 summer tour includes twenty performances throughout the western United States, while recent Michigan performance highlights include the Scarab Club Chamber Music Series in Detroit who presented Folias' arrangement of Piazzolla's Angel Suite for flute, guitar and string quartet and the Grand Rapids Art Museum Classical Series who presented a program of all original music and arrangements from their Dreaming to Live release. Textura magazine writes: "Maret's sinuous flute, alto flute, and piccolo playing is a constant delight, while Bergeron's deft finger-picking makes a strong impression. The purity of her tone and the unerring precision of his guitar work are an enticing combination."

Folias Duo has played their own golden era tango arrangements for milongas since 2002 in over forty tango communities throughout the United States, Chile and Argentina, including the Burning Tango Festival (2016, 2017, 2018), the A-B-Q Tango Festival (2018), the Albuquerque Tango Society, the Madison Tango Society, Esquina Tango Austin, Quantum Tango, Decir Tango, Wasatch Tango Club, Tango Berretin and at festivals such as the Fairbanks Summer Arts Festival, and the Atlin Music Festival.

Since 2005 Bergeron and Maret have operated Folias Music, their label and publishing company for original sheet music and album releases. Folias Music also hosts a podcast called Folias Music Live and a blog that documents the duo's relentless exploration of food and nature throughout the world.



West Michigan Flute Association

The West Michigan Flute Association was founded twenty-five years ago as a showcase and forum for the flute. WMFA is the parent organization of an association, a flute orchestra, a chamber flute group, and one or more youth flute groups. The association is dedicated to teaching young and old about flute including the history of the instrument, the correct playing of the instrument, promoting players, health issues associated with flute playing and organizing member recitals. The West Michigan Flute Association's orchestra (WMFO) is one of the largest continuously rehearsing flute orchestras in the country, and is comprised of professional musicians, educators in various disciplines, and amateur flutists who, through WMFA have "the opportunity for performance and the means to share education and resources with those playing, performing, teaching and promoting the flute." The orchestra averages 45 players, whose ages range from 15 to 80. The chamber group, Great Lakes Flutes, averages 12-15 people who audition yearly for their position in the group.

In promoting the flute, WMFA has sponsored and participated in clinics, flute festivals, and master classes with clinicians such as Paula Robison and Chris Kantner. In 2012 WMFA presented "Mamas and Papas" a clinic for the larger flutes in the flute family. In 2015, WMFA sponsored a "Spring Flute Fling" which featured clinics on tone and ensemble music and performances. In 2016, WMFA sponsored Michael Lynn, a specialist from Oberlin College on the history of the French Baroque Flute. In other years, WMFA has sponsored clinics in improvisation, practice techniques, memorization, how to handle performance nerves and other topics. Many of these clinics are free of charge to its members. Since its inception the flute choir has enjoyed an instrumentation which includes piccolos, C flutes, alto flutes, bass flutes, and contrabass flutes. Other instruments such as piano, harp, acoustic bass, voice and others have joined WMFA in their performances.

The West Michigan Flute Orchestra has been showcased at conventions of the National Flute Association in 1997, 2000, 2004, 2008, 2011, 2014, and 2017. They played by invitation in the West Michigan Flute Day at West Michigan State University, and in the South East Michigan Flute Festival, Tulip Time Festival in Holland, at the White Lake Music Festival in Whitehall/Montague, and several times at the Grand Rapids Music Festival.

Not limited to festivals, performances are given by the WMFO and GLF two to three times a year in various venues around West Michigan.



Julie Sooy, Director

Julie Sooy teaches private flute lessons and at Hope College in Holland Michigan. There, she teaches flute choir, flute students, a freshman seminar, and advises freshmen and sophomores. Julie received her B.M. and M.M. in music education, performance and theory from Bowling Green State University, with additional studies in Salzburg, Austria and Bali, Indonesia. Last Summer, studied gypsy music at St. Charles University in Prague, The Czech. Her primary flute teachers were Judith Bentley and Darlene Dugan. As a competitor, she was a winner in the Crane School of Music New Music Festival, a finalist in the Kalamazoo Bach Festival Competition and a Concerto Competition Finalist in both undergraduate and graduate school at BGSU. Julie has also performed at two National Flute Association Conventions premiering new works for flute, and has produced a recording of sacred music for flute and piano. She was a recording artist on Focus on the Family's Ray Vanderlaan Series, "That The World May Know".

Julie has played with the Perrysburg, Bowling Green, and West Shore (West Michigan) symphonies, and is currently the co-piccilo and assistant principal of the Holland symphony orchestra. Not only a performer, Julie has been a guest clinician for several organizations speaking on performance anxiety as well as on intonation and other topics. As a strong supporter of music for enjoyment through the flute from grade school to retirement, she enjoys bringing music to people who love to hear it, and teaching flute to all who love to play and learn.



WMFA

Membership

Orchestra

Julie Aaron-Shyne
Wendy Batchelder
Karen Betz-Griewahn
Jeri Blough
Emily Brown
Jolene Cron
Jonathan Davis
Dan Glacobassi
Barb Gillan
Heather Grahs
Becky Gregory
Aubrey Hoekema
Jean Kammeraad
Stephanie Keeler
Penny Kohns
Sharon Kuipers
Vicki Lane
Amy Lin
Stephanie Measzros
Kaitlyn Moelker
Lisa Morris

Sarah Morrison
Robyn Myers
Bella Olsen
Stephanie Ondracek
Kathy Osborn
Stephanie Proulx
Lucy Pugh
Stephanie Roof
Lori Roof
Theresa Saroff
Bella Simmons
Kathy Simpson
Aline Snoeyink
Linda Spinella
Sandra Sturis
Diane Sytsma
Laura Triezenberg
Kyrsten Turpin
Sue VanAllsberg
Frans VanLiere
Angela Wagenveld



Great Lakes Flutes

Karen Betz-Griewahn
Emily Brown
Jonathan Davis
Dan Glacobassi
Stephanie Keeler
Stephanie Measzros
Kaitlyn Moelker
Robyn Myers
Kathy Osborn
Stephanie Proulx
Stephanie Roof
Kathy Simpson
Frans VanLiere

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Secretary – Lisa Morris
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Asst. Treasurer – Emily Brown
Director Emeritus – Darlene Dugan
Adult Personnel Manager – Kathy Simpson
Member at Large – Amy Lin
Member at Large – Stephanie Proulx
Member at Large – Katherine Pettit
Development – Karen Betz-Griewahn

SPECIAL THANKS

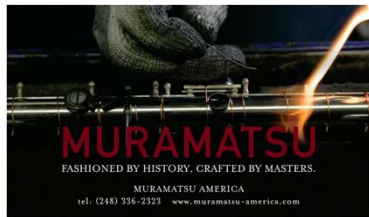
Michigan Council for Arts and Cultural Affairs

West Michigan Flute Association is pleased to announce a significant matching capital improvement grant that we received from MCACA (Michigan Council for Arts and Cultural Affairs) that has allowed us to buy our third contra-bass flute and another bass flute! We have purchased these instruments from a Michigan business - Flute Specialists in Detroit. Thank you to all who made this grant possible by donating to our organization!




Donations are always appreciated. WMFA is a 501c3 organization. Donations are tax deductible. A donations form available in this program.

CORPORATE SPONSORS



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 www.westmichiganfluteassociation.com



Thank you

for joining us today!

Love what you heard?

Want to hear more?

Join us in the spring!



Trinity Lutheran Church

2700 Fulton St E, Grand Rapids, MI 49506

APRIL 28, 2019

