

GREAT FALLS SYMPHONY 2020 - 2021

Chamber Music Series



Kenji Bunch
Changes of Phase

12 MINUTES

Simon Shaheen
(arr. Jeff Scott)
Dance Mediterrenea

7.5 MINUTES

Jean François
Wind Quintet No. 1

21 MINUTES

AUDIENCE CHOICE OF
ONE OF THE FOLLOWING

Queen
Bohemian Rhapsody

6 MINUTES

Elton John
Goodbye Yellow Brick Road

3.3 MINUTES



Cameron Winrow
CLARINET

Norman Menzales
FLUTE

Madeleine Folkerts
HORN

Dorian Antipa
BASSOON

Paul Chinen
OBOE

Kenji Bunch
Changes of Phase

From our 2017-2018 season

Written in 1999, ***Changes of Phase*** was **Kenji Bunch's** first woodwind quintet. This is a rhythmically complex work that starts out with an ever-so-slightly out-of-phase duet between the clarinet and the flute. The first movement culminates with all the instruments playing the same notes in a soaring melody.

The second movement trades a sixteenth note flourish between instruments, with a surprising change of tone in the middle. The third movement is chorale-like and reminiscent of the slower sections of Aaron Copland's *Appalachian Spring*. The final movement, with its unison winds, rhythmic complexity and offbeats, brings to mind the big-band groups and dance styles at the height of popularity in the mid-20th century.

Born in Portland, Oregon, Bunch attended the Juilliard School, where he earned degrees in viola performance and composition. In March 2010, Bunch returned to Portland for a performance of his orchestral work *For Our Children's Children*, by the Portland Youth Philharmonic. In the same concert, he joined the orchestra onstage to perform Dmitri Shostakovich's *Symphony No. 5*, which he has said helped to inspire him to become a composer.

– Notes by Lauren Blackerby

Simon Shaheen (arr. Jeff Scott)
Dance Mediteranea

From our 2016-2017 season

Dance Mediteranea was composed by Palestinian-American composer **Simon Shaheen**. Shaheen grew up playing violin and oud, attending school first in Jerusalem, and then in New York. He specializes in performing and writing Arab music and has also formed ensembles dedicated to the performance of traditional Arab music. Qantara (Arabic for “arch”) is one of these ensembles and specializes in the fusion of different musical styles, including Arab, jazz, classical, and Latin American.

Dance Mediteranea was originally composed for Qantara and was adapted for wind quintet by Jeff Scott (horn, Imani Winds). Scott describes the arrangement, saying:

“*Dance Mediteranea* is one of Shaheen's classic compositions. The essence of traditional Middle Eastern sounds met with virtuosic compositional technique is more than apparent in this multi-dimensional, multi-metered piece. It mixes improvisation with block ensemble writing concluding with a fiery finish. This arrangement stems from the collaboration Imani Winds has established with master oud player, Simon Shaheen.”

– Notes by Madeleine Folkerts

WATCH AGAIN

This concert is being recorded.
Broadcast Premiere
Via Multiple Streaming Platforms
Sunday, February 28 at 2pm

More info
[gfsymphony.org/greatest hits](https://gfsymphony.org/greatest-hits)

Jean Français
Wind Quintet No. 1

From our 2015-2016 season

Jean Françaix's talent for composition was encouraged from an early age by his musical parents. His father was the Director of the Conservatoire of Le Mans and was therefore able to put young Jean through extensive formal training both in piano and composition. Jean published his first piece in 1922 at ten years old, which earned him a place in Nadia Boulanger's revered teaching studio among other prodigious composers of the day such as Aaron Copland. His music, in his own words, was above all written to "give pleasure."

While it's desirable for the audience to hear humor and playful conversation, Françaix deliberately made his first wind quintet virtuosic at the request of Louis Courtinat, French horn player in the Orchestre National de la Radiodiffusion Française. Courtinat and his colleagues spent six months preparing the piece, but the premiere went very well and contributed to Françaix's enduring legacy as a chamber music composer.

The quintet follows a fairly standard four-movement scheme. The opening movement's main fast section is precluded by a slow introduction. The breakneck second movement is interrupted several times by slower, calmer sections. The third movement is a set of contrasting variations on a slow theme. The finale consists of a brisk march, contrapuntal middle section, and soft coda. Throughout the piece, forward motion is the goal. Laughter along the way is encouraged, but don't get left behind!

– Notes by Cameron Winrow

Chamber Music Series

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