



CHANGING TIMES



WITH PACIFIC
SYMPHONIC WIND
ENSEMBLE

featuring special guest Dee Daniels

MARCH 1, 2026
@3:00PM

Evergreen Cultural Centre
#1205 Pinetree Way,
Coquitlam



Changing Times explores how music can help us understand and process social and political movements or events that have changed the shape of history. When boundaries have been pushed, issues have been protested, and oppression or injustice has been experienced, music was there to help us empathize, ponder, resist, support, celebrate, or grieve.

-Christin Reardon MacLellan

Be sure to keep an eye out for our 2026/27 season concert dates on our website so you won't miss a note!

www.pswe.ca

**our next concert:
Sunday, May 31, 2026**

PACIFIC SYMPHONIC WIND ENSEMBLE

with conductor, Christin Reardon MacLellan

Folk Dances

Dimitri Shostakovich

Remembering the Remarkables

Grace Baugher Dunlap

Give Us This Day

David Maslanka

O Magnum Mysterium

Morten Lauridsen

Arr. Robert Reynolds

In honour and memory of PSWE oboist Heather Hicks

INTERMISSION

Mery Mercy Mercy

Josef Zawinul

Arr. Paul Jennings

An American Elegy

Frank Ticheli

Hymn to Freedom

special guest feature, Dee Daniels

Oscar Peterson

(arr. Robert Buckley)

Come Sunday

Omar Thomas

Dmitri Shostakovich: Folk Dances

Dmitri Shostakovich (1906–1975) was one of the leading composers of the 20th century and the most prominent to emerge from the Soviet Union. His life and career were deeply shaped by his relationship with the Soviet regime, especially under Stalin. Born in St. Petersburg, he came of age during the Bolshevik Revolution and rose to fame with the help of a Trotsky ally, only to later navigate the dangers of Stalin’s cultural repression. Shostakovich was twice denounced for “Formalist” tendencies but managed to restore his standing with more state-friendly works. Though often portrayed as a Soviet mouthpiece, his music frequently conveys hidden resistance and despair. His memoir *Testimony*—published posthumously and under contested circumstances—suggests anti-regime sentiments, but its authenticity remains debated. Regardless of politics, Shostakovich left behind a vast body of powerful music, including 15 symphonies, 15 string quartets, film scores, and operas.

Folk Dances is a wind band standard, though Shostakovich likely never heard it in that form. The familiar 1979 arrangement by H. Robert Reynolds is based on the 1942 “Dance of Youth” from Shostakovich’s suite *The Motherland* (Op. 63), written during WWII. The suite, mostly somber, ends with a hymn to Leningrad, but “Dance of Youth” offers a lively contrast, weaving together Russian folk melodies into an accelerating finale. The original revue was performed by the NKVD’s Song and Dance Ensemble—the precursor to the KGB.

Grace Baugher Dunlap: Remembering the Remarkables

Commissioned in honor of the 100th anniversary of the women's suffrage movement. This piece is about mountains in many forms. Metaphorically speaking, everyone has his or her own mountain to climb and for me that was a literal mountain. My New Years resolution for the year 2017 was to climb a 14er. Those who know me know that strenuous activity is not my idea of fun but I wanted this goal to stretch me. That spring I had a knee injury that caused me to go through a few months of physical therapy making it not possible for me to make the climb that year. Summer 2018 had me working toward my goal again, this time with a bit of hesitation after my injury. On a Sunday in August, I made it to the top.

This experience taught me 2 things. First, that climbing a mountain has two victories: getting to the top and then getting back to the bottom again. Each had their own challenges but they were all part of the same goal. The second is that mountains have false peaks. You may think you are nearing the top only to realize you are only half way up. I found that these lessons apply to life as well and the women who were part of the suffrage movement no doubt experienced them in their journey. These remarkable women paved the way for women of the future to have the freedom to pursue the lives they want. Writing this piece is only a small tribute when compared to the gratitude they deserve. The title, *Remembering the Remarkables*, was inspired by my recent trip to New Zealand. There is a mountain range called the Remarkables on the southern island that is so perfectly picturesque and inspiring that I don’t think I could ever forget them. It was here that my piece began to take shape

– Grace Baugher Dunlap

David Maslanka: Give Us This Day

David Maslanka's "Give Us This Day" is a two-movement "Short Symphony for Wind Ensemble" inspired by Buddhist philosophy and the phrase "Give us this day" from the Lord's Prayer. The piece explores themes of mindfulness, building a future in a challenging time, and the interconnectedness of past, present, and future. The first movement is described as deeply searching, while the second is highly energized, sometimes joyful, and sober. The symphony concludes with a modal setting of J.S. Bach's chorale melody "Vater Unser in Himmelreich" (Our Father in Heaven).

Josef Zawinul: Mercy Mercy Mercy

Mercy, Mercy, Mercy is a jazz standard composed by Joe Zawinul, known for its catchy melody and gospel-infused harmony. The piece, first recorded by Cannonball Adderley in 1966, includes Cannonball's famous spoken intro: "You know, sometimes we're not prepared for adversity. When it happens sometimes, we're caught short. We don't know exactly how to handle it when it comes up. Sometimes, we don't know just what to do when adversity takes over. And I have advice for all of us, I got it from my pianist Joe Zawinul who wrote this tune. And it sounds like what you're supposed to say when you have that kind of problem. It's called Mercy, Mercy, Mercy."

Frank Ticheli: An American Elegy

"An American Elegy" by Frank Ticheli is a concert band piece composed in memory of the victims and survivors of the Columbine High School shooting in 1999. The work is intended as a tribute to their strength and courage in the face of tragedy, and a reminder of the fragility and preciousness of life. The piece explores themes of hope, serenity, and sadness, intertwined throughout its structure. The piece was premiered by the Columbine High School Band a year after the tragedy, with the composer conducting. Incorporated into the piece is an instrumental setting of the Columbine Alma Mater, also written by Ticheli.

Oscar Peterson: Hymn To Freedom

Recognized as one of Oscar Peterson's most significant compositions, Hymn to Freedom was written in 1962 and was swiftly embraced by people over the world as the anthem of the Civil Rights Movement.

The piece was Peterson's first major work and written with encouragement from his producer and dear friend Norman Granz. During those initial recording sessions, Granz urged Peterson to create a tune with a "definitive early-blues feel".

For inspiration, Peterson drew upon various church renderings of spirituals recalled from his childhood in Montreal. He aimed to maintain the unadorned, yet poignant quality of these early Baptist hymns while composing the beginning chorus of Hymn to Freedom. Upon its completion, Peterson and Granz decided that lyrics would complement the music and contacted Malcolm Dodds, composer, arranger and choir director of The Malcolm Dodds Singers; a backup group for many popular artists of the day.

Dodds turned to his collaborator Harriette Hamilton, who had been writing lyrics for the choir group's original compositions for several years. According to Hamilton, "all the lyrics had to do was express in very simple language the hope for unity, peace and dignity for mankind. It was easy to write."

With Peterson on piano, Ray Brown on bass and Ed Thigpen on drums, the trio recorded the piece on Night Train (Verve 1962), which became one of their most commercially successful albums. Critical acclaim moved Peterson to record Hymn to Freedom on several albums that followed.

During the 1980s, fellow Canadian jazz musicians Oliver Jones and Doug Riley recorded their own renditions of Hymn to Freedom.

In 1986, 10 children's choirs from around the world met in Helsinki, Finland, for the International Choral Sympaatti (the biggest international festival for children's choirs ever organized in Finland), and performed their version of Peterson's Hymn to Freedom.

In 2000, the Deutsche Welle Choir of Fifty Voices performed Hymn to Freedom in Aachen, Germany, where Peterson was awarded the UNESCO International Music Prize. Today, it has been adopted as the unofficial anthem of youth choirs throughout the world, and is frequently chosen as a choir's closing piece.

In 2002, Oscar Peterson and his trio, along with various other Canadian artists, performed the Hymn at the end of a Gala Tribute Concert to Her Majesty Queen Elizabeth II during her Golden Jubilee celebrations in Canada.

Hymn to Freedom is, indeed, one of Peterson's most relevant and timeless pieces. Acknowledgements are due to this Canadian legend for creating this superbly moving composition, capturing a period of Western history that saw radical change, and becoming a powerful force for freedom and equality.

Omar Thomas: Come Sunday

Come Sunday is a two-movement tribute to the Hammond organ's central role in black worship services. The first movement, Testimony, follows the Hammond organ as it readies the congregation's hearts, minds, and spirits to receive The Word via a magical union of Bach, blues, jazz, and R&B. The second movement, Shout!, is a virtuosic celebration - the frenzied and joyous climactic moments when The Spirit has taken over the service.

The title is a direct nod to Duke Ellington, who held an inspired love for classical music and allowed it to influence his own work in a multitude of ways. To all the black musicians in wind ensemble who were given opportunity after opportunity to celebrate everyone else's music but our own - I see you and I am you. This one's for the culture!

- Omar Thomas

With great love, appreciation, and admiration, PSWE remembers our long-time oboist, Heather Hicks. We are forever grateful for the years of music, friendship, and memories we shared



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LOCATIONS!



Dr. Dee Daniels is a crowd pleaser and a musician’s musician. Whether accompanying herself at the piano, fronting a trio, big band or symphony, she is a unique talent who transcends musical borders when she brings her jazz styling, infused with gospel and blues flavouring, to the stage.

The stepdaughter of a Baptist minister, Dee was born and raised in Oakland, CA. Though she graduated from university with a Bachelor of Arts degree in Art Education, music was always a big part of her life. However, she didn’t discover her true calling to it until after teaching art in a Seattle high school for a year. She then joined a band, resigned her teaching position, and the rest is history!

She has since traveled the world with her music. She has shared the stage and/or recorded with numerous legends of jazz including Houston Person, Monty Alexander, John Clayton, Russell Malone, Cyrus Chestnut, Ken Peplowski, and Lewis Nash to mention a few. Her diverse career has seen her in clubs, on festivals, prestigious music halls around the world, theater stages, television and radio, performances for royalty and international dignitaries, and on many recordings as leader or guest.

Dee has also established herself as a jazz vocalist in demand by the classical world, performing her five symphonic Pops programs with orchestras in the US, Canada, and Europe. Many organizations and institutions in and out of the music industry have recognized Dee with awards for her contributions in music, education, and community service.

Christin Reardon MacLellan is the Music Director of the Pacific Symphonic Wind Ensemble and the Director of Bands at St. Thomas More Collegiate. Previously, she served as Director of Education and Community Programs for the Vancouver Symphony Orchestra, director of the University of British Columbia Concert Winds, and as a sessional lecturer in the UBC School of Music.

Christin is dedicated to supporting and advocating for quality music education in schools. She maintains an active schedule as an in-demand clinician, guest conductor, adjudicator, and guest speaker. Christin has presented workshops and her research at numerous conferences and symposia in Canada and the United States. As a board member of the Coalition for Music Education in Canada, she works closely with teachers, community members, and arts organizations to protect, promote, and advance music education in schools.

Christin earned her masters degree in music education from Indiana University, where she taught undergraduate courses in music education and was a university supervisor for student teachers. Christin's research is published in the Journal of Research in Music Education and Music Educators' Journal. She is the recipient of the 2020 Canadian Music Educators Association Builders Award and 2020 British Columbia Music Educators Association Distinguished Service Award.



The **Pacific Symphonic Wind Ensemble** is a 50-piece band made up of woodwind, brass and percussion instruments. The highly skilled adult musicians come from many different walks of life, but all aspire to present the best performances of modern wind band music through a regular four concert season. PSWE is also an active supporter of student musicians, and offers workshops and masterclasses, as well as joint concerts with school groups. Individuals also often serve as mentors to your players.

For more information on PSWE, visit our website: <http://pswe.ca>

Or follow us on our socials:

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Music Director

Christin Reardon MacLellan

Associate Conductor

David Branter

Flutes/Piccolos

Miranda Doherty
Marni Johnson
Sabine Lague
Cheryl McHugh
Sheila Woody

Oboes

David Free
Teigan Paish

Clarinets:

Mary Backun
David Branter
Robert Buckley
Iris Hwang
Lasse Leslie
Walter Quan
Donella Robb
Robert Sheffield
Louise Whitehead
Peter Zajonc

Bass Clarinet

Jack Liang

Saxophones

David Branter
Bryan Canuel
Valerie Crocker
Mia Gazley
Luke Vincent
Tina Wang

Bassoons

Rebecca Norman
Kyrie Vincent

Trumpets

Jeremy Backun
Heidi Goetz
Don Harder
Laura Iwan
Steve Thompson

Horns

Lawrence De Guzman
Steve Ho
Maureen Hole
Brenda Larsen
Adam Law
Brenda Wilson

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