

with guest conductor,

THE

with Pacific Symphonic Wind Ensemble

JUNE 1ST, 2025 @ 3:00PM

Evergreen Cultural Centre #1205 Pinetree Way, Coquitlam





Greetings loyal and new listeners and welcome to the Pacific Symphonic Wind Ensemble's last concert of the 2024-2025 season. Today we celebrate aspects of the 60s. It will be lots of fun I assure you albeit with some serious inclusions. This is also my last welcome to you as Music Director of the ensemble. I will step away from the position after this concert and Christin Reardon-McClellan will assume the duties. It has been a good run from the fall of 2013 until today and I will take this opportunity to say how grateful I am to have had the opportunity to work with these wonderful musicians (and people) and to address and interact with you our cherished audience. This is 'farewell' though not 'good-bye' as I will continue to stay involved in different capacities.

Thanks to all!! DB

Be sure to keep an eye out for our 2025/26 season concert dates on our website so you won't miss a note!

www.pswe.ca



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PACIFIC SYMPHONIC WIND ENSEMBLE

with guest conductor, Evan Mitchell and David Branter, conductor

Fiesta del Pacifico

The Tribe Part 1, Metal Boy

Hair, A Selection

Incantation and Dance

John Barne Chance

Intermission

Music for Prague 1968

Karl Husa



Roger Nixon

David Branter

Galet MacDermot Arr. Born Morgen Kjoernes



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"Decades are natural. Ten fingers leads to ten-based arithmetic and that has many advantages we all appreciate and exploit. We use at least one other base and that is 60 (minutes, seconds, degrees etc.) that we inherited from Sumeria or Babylonia or both no doubt because 60 is evenly divisible by so many integers (2, 3, 4, 5, 6, 10, 12, 15. 20 and 30). Decades can be useful approximations for historical information as in, "I attended high school in the 60s". But, to identify, let alone pinpoint, beginnings or ends of historical, geo-political, social or artistic trends decadism fails. No meaningful trend starts or ends with years ending in zero except by coincidence. This works for centuries as well. My favourite exception (and one of overwhelming importance) is Max Planck's proposal of the quantum theory in 1900. As it turned out, that was so important that everything before 1900 is described as Classical Physics and everything after as Modern Physics. However, some literary critics have placed the end of 19th century literature with the death of Victor Hugo in 1885 and music scholars the beginning of the 20th century in western classical music with the performance of Claude Debussy's Prelude to the Afternoon of a Faun in 1894. It is all endlessly arguable of course.

As for decades the great scholar Jacques Barzun was quite content to use them as labels for cultural trends as long as he was not constrained to ten year periods or years ending in zero so in his definitive review of Western Civilization From Dawn to Decadence he posits a cubist decade from 1905 to 1914 (I think) and describes the period 1885-1905 as 'the nineties'.

For me, my anathema against decadism began with THE most fatuous interview I have ever witnessed on a talk show (and I think that's up against some pretty stiff competition) on December 31st 1979 when the interviewer asked the guest 'expert' "what are the 80s going to be?" as if all of the ideas, aesthetics and science current in 1979 were going to change on a dime on January 1st 1980. Help! My own 60s, mixing social/pop music/geo-political events, goes from 1966-1975. That, again, is endlessly arguable but I don't think the simple-mindedness of decadism is. I have to admit a near miss, very important to me, and that is the decade 1959-1969 that began with the emergence of Ornette Coleman (Free Jazz) and ended with the beginning (see how difficult this is?) with Miles Davis's fusion explorations. There are no definite beginnings or endings. Today we feature the rebellious and revolutionary 60s with a composition by Karel Husa Music for Prague 1968 inspired by the Prague spring events of 1968. It is a powerful, angry and beautiful work and it is our centrepiece. Metal music definitely has its 'in-your-face' aspects deliberately using distorted sounds (both instrumental and vocal) super-loud volume levels and socially challenging lyrics to create an anti-something experience. make a contribution to the program in this arena with a nod to my son, Jesse, a true Metal aficionado. The musical Hair: The American Tribal Love-Rock Musical (whatever that means) created a good deal of controversy with its nude scene and lyrics exploring sexual practices and race relations. The music itself though (by Canadian Galt MacDermot) did not push any boundaries although it was often highly original. In fact five songs became hit singles in 1969 charting on Billboard's Hot 100: "Aquarius/Let the Sunshine" by the 5th Dimension #1; "Easy to Be Hard" Three Dog Night #4; "Hair" The Cowsills #2 (with the 5th Dimension hit beating The Cowsills "Hair" out of the number 1 spot); "Good Morning Starshine" Oliver #3. Anyone remember? The 60s also saw the emergence of many significant works for concert band or wind ensemble. We feature two of those excellent compositions by John Barnes Chance and Roger Nixon.

No smokin' allowed of course but I invite you, especially if you are of an age (as I am), to dream your dream of love, peace, astrology and revolution.

Wasn't it Great?! DB



MUSIC FOR PRAGUE 1968

FOREWORD*

Three main ideas bind the composition together. The first and most important is an old Hussite war song from the 15th century, "Ye Warriors of God and His Law," a symbol of resistance and hope for hundreds of years, whenever fate lay heavy on the Czech nation. It has been utilized also by many Czech composers, including Smetana in My Country. The beginning of this religious song is anounced very softly in the first movement by the timpani and concludes in a strong unison (Chorale). The song is never used in its entirety.

The second idea is the sound of bells throughout; Prague, named also the City of "Hundreds of Towers," has used its magnificently sounding church bells as calls of distress as well as of victory.

The last idea is a motif of three chords first appearing very softly under the piccolo solo at the beginning of the piece, in flutes, clarinets and horns. Later it reappears at extremely strong dynamic levels, for example, in the middle of the Aria.

Different techniques of composing as well as orchestrating have been used in Music for Prague 1968 and some new sounds explored, such as the percussion section in the Interlude, the ending of the work, etc. Much symbolism also appears: in addition to the distress calls in the first movement (Fanfares), the unbroken hope of the Hussite song, sound of bells, or the tragedy (Aria), there is also the bird call at the beginning (piccolo solo), symbol of the liberty which the City of Prague has seen only for moments during its thousand years of existence.

K.H.

*It is the composer's wish that his Foreword be printed in its entirety in all concert programs or read to the audience before each performance of the work.





Dear PSWE and our wonderful patrons

This incredible ensemble has experienced and endured so much in the last 10 years (and more!) of operation. From the highs of playing in the WASBE conference in San Jose, to the lows of stopping performances/operations during the Covid pandemic. Like many groups and organizations, we have gone through those times together.

One of the primary reasons our ensemble has been able to endure so much volatility in these years gone by, has been under the faithful artistic direction of Dr. David Branter. His contributions to our ensemble can not simply be measured in time on the podium, but also his desire to connect with the audience through "audience participation" and "blurbs". These are the moments that many have told me have stuck out to them and brought great enjoyment. He has also been a staunch advocate/driving force for our youth competitions. We would like to announce that at the end of this 2024-2025 season that Dr. David Branter will be stepping down from his current role of Artistic Director of PSWE. His time in this position has been one of steady stewardship and interesting programs that we are immensely grateful for. We want to be clear that although David will be stepping down as the Artistic Director, that this will not be the final time you see him on the conductors podium. We will announce "the last dance" when we have a date set. We are excited for these last programs with David, and know they will be very memorable. Everyone within the PSWE family owes a debt of immense gratitude to David that will live on in the continued lore and history that PSWE writes.

A quick personal story I would like to share is one of my own journey as a young trumpet player. I participated in my very first young artist competition at Vancouver Academy of music for wind instrumentalists at 17 years old. Dave (I have always addressed him this way since I was a youth) was one of the adjudicators of that competition (but also a dear family friend). I knew I would have to be at my best to get decent marks. Dave would show me no favour and would call it right down the middle on what he heard that day. I would be graded on Tonal Quality, Intonation, Technical Facility, Rhythmical proficiency and last, but not least, General Musicianship. One comment on my adjudication that stuck out to me at that time, and to this day, from Dave was "Be more dramatic". Now I know that was meant for the overall expression of the piece itself, but I couldn't help but connect certain elements of life into this assessment. Sometimes in order to be seen and cut through the noise, you have to be your unapologetic self. Make the performance memorable. "Be more dramatic". I was assessed 89%. I mention this story because in a funny way life comes full circle, and now I get the privilege of making these announcements regarding Dave. I will however take the opportunity to adjudicate his tenure on the podium as an homage to one of my first adjudicators in music (but also in life).

Adjudication for Dr. David Branter / Conductor and Artistic Director – Adjudicator #1 Overall Score: 89%

Dave, you certainly brought your "dramatic flair" to the podium. Your baton technique was nothing short of theatrical – there were moments when I wondered if you were conducting or auditioning for *Swan Lake*. The band followed your lead, even if it was more out of curiosity than musical necessity. Your expressive face almost got a standing ovation before the music even started—if only the French Horns could learn to appreciate your eyebrow choreography!

However, while your emotional intensity was undoubtedly impressive (the timpanist looked like they were about to cry), we did notice a few *minor* issues: at one point, you seemed to be conducting the Clarinets in a different time signature than the rest of the band. The Flutes seemed a bit confused, but in your defense, they always look that way. In conclusion, Dave, you're a true showman. Your score of 89% reflects your ability to captivate, confuse, and occasionally cause a few accidents along the way. Keep up the dramatic gestures—but perhaps tone down the theatrics just a smidge, especially when it comes to the Trombones. A truly memorable tenure!

With the departure of Dave from this role, the stage is set for the next era of this wonderful ensemble. PSWE is thrilled to announce the appointment of Christin Reardon MacLellan to the role of Artistic Director of PSWE for the 2025-2026 season and beyond. Christin has served in multiple levels/roles within PSWE. She has been a flute player in our very talented flute section and has grown into being the Associate Artistic Director to date. We are thrilled to announce this appointment and look forward to many years of exciting music programs with Christin at the helm. There are many exciting programs ahead so stay tuned ,like, and subscribe!

The 2025-2026 season will have shared podium from Christin and Dave and we are all very excited for this transition. As David would say , "Onward!"

Sincerely,

Jeremy Backun PSWE President



Evan Mitchell is one of Canada's most innovative and imaginative conductors, an artist equally at home conducting symphonic masterworks, opera, contemporary music, and films live in concert. The music director of the Kingston Symphony and the Thunder Bay Symphony, he has been consistently acclaimed for curating thoughtful, incisive, and affecting musical performances. He has brought the magic of orchestral music to nearly a million students and children, many of whom had never experienced a live performance firsthand. His programs for young people have been recognized for their appeal and educational mandate. Evan is deeply committed to supporting Canadian artists and composers. He has premiered over 30 new Canadian works during his career and firmly believes the importance of supporting Canadian composers to write significant, substantial works cannot be overstated. Recent Canadian operatic premieres include operas by Cecilia Livingston, Darren Russo, and Ryan Trew. Evan's work on Opera 5's webseries Threepenny Submarine (www.threepennysubmarine.com) was internationally recognized by Opera America with an Award for Digital Excellence. Evan has also been personally responsible for the writing, recording and

Award for Digital Excellence. Evan has also been personally responsible for the writing, recording and production of celebrated behind-the-scenes concert video series, podcasts aimed at the layperson, and visual enhancements during concerts in order to give a richer, more informed experience to concert-goers. His videos have been widely featured at home and abroad for both publicity and educational purposes, and his "SoundSync" initiative using smartphones as a "silent tour guide" during live concerts in real-time was hailed as one of the best technological innovations in the symphony concert hall by the CBC.



Dr. David Branter has a BM, MM, and DM from Indiana University and performs as both a classical and jazz saxophonist and clarinetist. He has acted as Music Director for the Pacific Symphonic Wind Ensemble (PSWE) from 1996-1999 and again starting in 2013. In July of 2015, Dr. Branter directed PSWE in two programmes and premiered several works with PSWE, including the titles Cool (February 2007), Hip (March 2012), and The Tribe part 1, (November 2014). David Branter performs regularly with jazz groups led by Alan Matheson, as well as John Korsrud's Hard Rubber Orchestra. He has taught at Douglas College, UBC's School of Music, and from 1979, at Vancouver Community College. Dr. Branter retired from VCC as of 30th of April 2018.



The **Pacific Symphonic Wind Ensemble** is a 45-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.

Music Director Dr. David Branter

Guest Conductor Evan Mitchell

Associate Conductor Christin Reardon MacLellan

Flutes/Piccolos

Miranda Doherty Sabine Lague Cheryl McHugh Ellie Siden Sheila Woody

Oboes Teigan Paish

Clarinets:

Michelle Anderson Mary Backun David Branter Angela Hemingway-Adam Iris Hwang Lasse Leslie Marcia Nottle Donella Robb Robert Sheffield Louise Whitehead

Eb Clarinet: Michelle Anderson

Alto Clarinet: Marcia Nottle

Bass Clarinet Jack Liang

Saxophones

Bryan Canuel Valerie Crocker Julia Nolan Luke Vincent Tina Wang

Bassoons

Julia Nolan Allan Thorpe Kyrie Vincent

Contra Bassoon Rebecca Norman

Trumpets

Jeremy Backun Heidi Goetz Don Harder Laura Iwan Steve Thompson

Horns Lawrence De Guzman Steve Ho Brenda Larsen Adam Law Brenda Wilson

Euphonium Matt Taylor

Trombones

Greg Passmore Gerald Rogers Robert Toren

Tubas

Alasdair Cameron Noel MacDonald

String Bass Tom Angelus

Percussion David Bradshaw Leo Gao Ji-in Hum Gordon Koch Alexei Paish Allan Roszmann

Piano/Celeste Satai Miller

Harp Rosanna Chiu

Recording Engineer Chris Haas

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