



**ATLANTA
FREEDOM BANDS**
PRESENTS



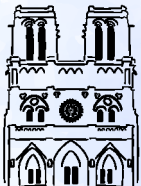
GAY PARIS!

**Olympic Music
from the City of Light**

Saturday, June 15, 2024 • 7PM

Church at Ponce and Highland
1085 Ponce de Leon Ave NE, Atlanta 30306

www.atlantafreebandombands.com



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Bienvenue à Gay Paris!

Welcome to our musical celebration of Paris, the City of Light! Parisians are busily preparing for the arrival of athletes from 175 countries for next month's Olympic Games. We are delighted to join in their excitement. Tonight, we bring you a collection of music by French composers paired with music of sport and competition.

We Atlantans feel a special connection to the Olympic Games. As one of only 21 cities around the world to have hosted the Summer Olympics, Atlanta holds a special place in this historic legacy. The Olympics transformed our city, and we took part in that special two weeks that we will always remember.

The Paris games this summer promise a new way of imagining the Games. Instead of athletes parading into a stadium, they will float down the Seine river through the heart of Paris past its iconic landmarks. The medals will be forged with metal from the Eiffel Tower. And, for the first time ever, drag queens will carry the Olympic flame as a part of the torch relay!

Beyond the spectacle, the Olympic Games offer a rare occasion for people from across our planet to gather in peace, following a tradition going back to the first games in Ancient Greece. For a brief moment, everyone can gather to cheer on the youth of the world as they strive to achieve their best.

We hope you enjoy our celebration of Paris 2024. You will hear works by French composers, including two works for band that have never been performed in Atlanta before. We also hope to stir your spirit with exciting works evoking the drama and passion of sport. As the first LGBTQ-identified group to perform at an Olympic event, Atlanta Freedom Bands is especially proud to bring this music to you tonight as we celebrate Pride Month this June.

Special Thanks for Tonight's Concert

- 🎵 **Church at Ponce and Highland** for tonight's concert venue. We are grateful for the assistance of Jim Wright, Facilities Management Director, and Rev. Mimi Walker, Senior Pastor.
- 🎵 **Central Congregational United Church of Christ** in North Druid Hills for providing our rehearsal home, Rev. Scott Cox, Senior Pastor.
- 🎵 This program is supported in part by the **Atlanta Mayor's Office of Cultural Affairs**. Thank you to the Mayor's Office, the Atlanta City Council, and City of Atlanta residents in the audience.
- 🎵 Funding for this program is also provided by the Fulton County Board of Commissioners under the guidance of the **Fulton County Arts Council**. Thank you to the Fulton County Commissioners and Fulton County residents in the audience.
- 🎵 This program is supported in part by the **Georgia Council for the Arts** through the appropriations of the Georgia General Assembly. Georgia Council for the Arts also receives support from its partner agency - the **National Endowment for the Arts**.
- 🎵 **Dan Lax Media** for concert photography.



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About Atlanta Freedom Bands

Atlanta musician Buz Carr attended the 1993 Pride Parade and noticed there was no marching band. “We can’t have a parade with floats and not have a marching band,” he remarked as he set about recruiting musicians to form the Atlanta Freedom Marching Band. The marching band appeared not only in the Atlanta Pride Parade, but also in neighborhood festivals and events across the city and in Pride events across the Southeast.

Over the years, the organization grew to become Atlanta Freedom Bands. Now thirty-one years later, AFB still represents our city’s lesbian, gay, bisexual, and transgender community through music. AFB includes the original Marching Band as well as the MetroGnomes Stage Band (2001), the Color Guard (2010) and, of course, the Atlanta Freedom Concert Band (2004) appearing in tonight’s concert. We have also offered a variety of smaller ensembles to meet the musical interests of our members over time, including a brass quintet, a wind quintet, a saxophone ensemble and more.

AFB is a member of Pride Bands Alliance, a network of bands in cities across the United States, Canada, and Australia. Our members joined others for annual conferences as well as historic events such as Inaugurations of Presidents Bill Clinton and Barack Obama, Gay Games events in Amsterdam, Sydney, Paris and Chicago, and the Millennium March for Equality. Atlanta Freedom Bands hosted the Alliance’s annual convention in October 2013 with over 250 musicians from 33 different bands in attendance.

We welcome musicians at all levels and all orientations and identities to join in our activities and become part of our band family. All of our ensembles welcome the opportunity to partner with groups in the community to help raise awareness, raise funds or just raise the roof with good music. Atlanta Freedom Bands is a 501(c)3 non-profit charitable corporation.



Dr. Kathleen Nicole Fallin, Artistic Director

The artistic leader for Atlanta Freedom Band's Concert Band is Dr. Kathleen Nicole Fallin. She graduated in December 2012 from the University of Georgia with a Ph.D. in Music Education and a Trumpet Performance minor. AFB benefits from Dr. Fallin's 20 years of experience performing with, directing, and instructing military bands, along with her many years of public school and university teaching.

Dr. Fallin completed her Bachelor of Music Education from Appalachian State University, Boone, North Carolina, in 1979. Afterward, she joined the United States Army and was stationed at the Third Infantry Division Band in Würzburg, Germany. In 1983 she was assigned to the Armed Forces School of Music in Norfolk, Virginia, where she served as trumpet instructor until 1991. While in Norfolk, she also received her Master of Music from Norfolk State University. Following a 3-year assignment in Fairbanks Alaska, she returned to the Armed Forces School of Music as Brass Branch Supervisor, where she supervised 9 brass instructors; developed curriculum and audition standards for the Army, Navy and Marine Corps; and administered all brass auditions for the School. In 1996 she was assigned to the Fort Gordon Band in Augusta, Georgia, as the enlisted band leader.

After retirement from the Army in 1999, Dr. Fallin was a band director in the Augusta public schools for 7 years and the Director of Bands and Trumpet Professor at Georgia Regents University for 5 years. In 2011, she relocated to Atlanta to be with her partner while completing the Music Education Doctorate at University of Georgia. Dr. Fallin is in her twelfth season as Artistic Director of the Concert Band this year.



Kurt Wackerly

Associate Director

Kurt Wackerly has been the Associate Director of the Atlanta Freedom Bands since 2011. He graduated from Bowling Green State University in Ohio in 1994 with a Bachelors in Music Education, and became a member of the Ohio Music Education Association, the Hancock County Music Teachers Association, and the Findlay Community Band. During his time in Ohio, he was the band director and choral instructor for grades 5 through 12 in the McComb Local School District near Lima, Ohio.



Mr. Wackerly moved to Atlanta in 2001 to pursue professional opportunities, and that was where he discovered the Atlanta Concert Band. He joined that band as a French horn player and was later appointed as an assistant conductor for his merits from 2007 to 2011. He later discovered the AFB through networking and joined it in 2011, where he played French horn and soon took up the position of Associate Director for the Concert Band that he has held to this day.

During his time in Atlanta, he joined the Atlanta Wind Symphony and the Callanwolde Concert Band. He served as associate conductor of both ensembles when he was a member. As for his business career, he is a licensed manager at FirstService Residential, a professional property management company.





Rachelle Barr **Vocalist**

A lifelong enthusiast of French music and culture, Rachelle Barr captivates audiences across the Southeast with her performances of the music of Edith Piaf as well as with her original folk ensemble Cartinglee. A native of North Carolina, she studied classical piano and French at Lee University in Cleveland, Tennessee, and will be finishing her Masters in Romance Languages with an emphasis in French at the University of New Orleans in the coming year. A French teacher for over a decade, her extensive time in France has influenced not just her teaching but her musical language as well. Her radiant vocal presence and delightful performing of the chanson realist style are unmatched in the region.



Dr. Christopher Palazzolo **Concert Host**

Dr. Chris Palazzolo is the Head of Collections, Social Sciences Librarian, and Librarian for French and Italian at Emory University's Woodruff Library where he has worked since 2004. Chris received his BA in French and International Studies at Rhodes College (Memphis, Tennessee) in 1998 and his master's and doctorate in Political Science from Emory in 2007. In his current position at Emory, Chris manages and prioritizes the budget for both print and electronic resources to support teaching and research at the university and serves as a liaison with the Political Science, Economics and French and Italian departments. Growing up with a French mother and Italian father (albeit in Memphis, Tennessee), Chris has always had an ear and appreciation for romance languages and cultures. As maître des cérémonies (master of ceremonies), Chris looks forward to sharing his love and appreciation for French composers! *Vive La France et Vive la diversité!*



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GAY PARIS!

**Olympic Music
from the City of Light**

Saturday, June 15, 2024

Dr. Kathleen Nicole Fallin, Chef d'Orchestre
La Cérémonie d'Ouverture (Opening Ceremony)

La Marseillaise (1792)

French National Anthem

We invite you to stand as you are able. We also invite you to sing along with the music and words inserted into the program. *Bon courage!*

Rouget de Lisle (1760-1836)

arr. Keith Terrett

Chiming of the Hour at Notre Dame de Paris

Le Grand Solonnel (A carillon peal announcing special occasions)

Te lucis ante terminum (Gregorian chant rung at the 7th hour in the evening)

George Oh, percussionist

Ave Maria (1542)

from "Evocation of the Spirit"

Jacques Arcadelt (1507-1568)

transcribed by Keith Singleton

Fête de la Musique Française

Andante

from *Deux pièces pour le hautbois et piano* (1897)

arranged as **Andante and Allegro for Oboe and Band** (1969) by Lucien Caillet

Robert Simon, oboist

Charles-Édouard Lefebvre(1843-1917)

Cinquantieme (1993)

(*Ouverture Pour Harmonie/Fanfare*)

Serge Lancen (1922-2005)

Meditation from Thaïs (1874)

Jules Massenet (1842-1912)

arr. André Waignein

Darius Mackie, flautist

Danse des Sauvages Jean-Phillipe Rameau (1683-1764)
from *Les Indes galantes* (1735) arr. Willy Hautvast

Three Cabaret Pieces as sung by Édith Piaf arr. Olivier Fourgeres
edited by Sam Baltzer

1. Milord (1959) lyrics by Georges Moustaki, music by Marguerite Monnot
2. La Vie en Rose (1945) lyrics by Édith Piaf, music by Louiguy
3. Padam Padam (1951) lyrics by Henri Contet, music by Norbert Glanzberg
Rachelle Barr, vocalist

Entracte (Intermission)

Musique pour le Sport et les Jeux Olympiques

European Opening (1992) Mickey Nicolas (1928-2016)
orchestration by Desire Dondeyne

The Olympics: A Centennial Celebration arr. John Moss
Bugler's Dream (1968) Leo Arnaud (1904-1991)
Olympic Fanfare and Theme (1984) John Williams (b. 1932)
The Olympic Spirit (1988) John Williams
Summon the Heroes (1996) John Williams

Theme from *Moulin Rouge* (2001) David Baerwald (b. 1960)
arr. Jan van Kraeydonck

Semper Incedendo (2022) (Always Moving Forward) Matthew Cline

Les Patineurs (1882) Emile Waldteufel (1837-1915)
The Skaters' Waltz arr. Robert Longfield
*Sponsored by Annette Piepenhagen: "With love to our friends in the band
and on the ice. — Annette and Lilly Piepenhagen"*

Rise: A Gay Games Anthem (2017) Rossano Galante (b. 1967)
*"To Nicole, Thank you for everything you do for us.
Love, the AFB Concert Band"*

*Sponsored by Candace Weslosky-Miller
"To my French horns, time to soar! Love, Candace"*

La Cérémonie de Clôture (Closing Ceremony)

Ouverture à *Orphée aux Enfers* (1858) Jaques Offenbach (1819-1890)
Overture to Orpheus in the Underworld Arr. Larry Neek

**We kindly ask you to silence your mobile devices for the recording.
You can relive the concert at Atlanta Freedom Bands'
YouTube channel. Please tag your concert photos with #AFB31.**

Tonight's Concert Performers

Flute

Alfredo Fernandez (12)
S. Alex Jones (17)
Darius Mackie (23)
Jennifer Page (24)
Edwin (24)

Piccolo

Peter Prefontaine (13)

Oboe

‡ Robert Simon (17)
Brennan Booker (23)

Bassoon

Justin Hosten (23)
♪ Alex Welk

Clarinet

‡ Annette Piepenhagen (13)
Daniel Barker (11)
Bruce Bythwood (21)
Ann Cooley (21)
Emily Harris (2024)
Suzanne McHann-Kamm (23)
John Ngyuen (24)
Aaron Smith (23)
Emma Smith (24)
Christopher Segó (16)

Eb Soprano Clarinet

Suzanne McHann-Kamm (23)
Aaron Smith (23)

Bass Clarinet

Diane Quilter (23)
♪ Meaghan Thomson

Contrabass Clarinet

♪ Meaghan Thomson

Contra-alto Clarinet

♪ Morgan Hays

Alto Saxophone

‡ Beth Fordyce (09)
Audrey Brasuell (23)
Cristian Perez (23)
Toni Ralston (23)

Tenor Saxophone

Matt Akins (15)
Sierra Wyble (24)

Baritone Saxophone

Katie Mitchell (23)
Drew Johnson (24)

Trumpet

‡ João M. Cleaver (15)
Torsten Behrens (24)
Fitz Dement (23)
Bob Hults (23)
Chris Kelly (17)
Jonathan Law (12)
Ethan Messere (22)
Lillian Piepenhagen (22))
Michelle Ramsey (22)

French Horn

‡ Kurt Wackerly (11)
Landon Bubb (24)
Erin Watters (16)
Candace Miller (11)
Austin Whitlock (20)

Year of joining the band in parentheses

Trombone

‡ Kurt Haas (15)
Larry Henderlight-Gómez (14)
Jason Jackson (24)
Brian O'Gross (24)
♪ Connor Sullivan

Euphonium

Hannah Dunn (19))
Jason Hernandez (19)
Bobby McDonald (23)

Tuba

‡ Will Segó (16)
Liana Kramer (22)
Cliff Norris (96)
Jason Peragallo (12)
Harrison Piercy (23)
Dez (14)

Percussion

‡ Abby Gaskins (06)
Mads Andrews (22)
Mitch Cave (13)
Jazz DeFreitas (23)
Allison Miller (19)
George Oh (22)
Christopher Segó (16)
Erin Seligsohn (24)

Accordion

George Oh (22)

Piano

Fitz Dement (23)

Violin

Bob Hults (23)

‡ Section Leader
♪ Special Guest

Celestial Section

Remembering those with us in spirit

Walter L. Buz Carr, Jr. (bassoon, founder) Mitchell Bryant (French horn)
Spence Whigham (baritone) Mario Gonzalez (alto saxophone)
Lee Marshall (flute) Jean Kavanagh (oboe)
Daniel Berger (trombone) Michael Lappin (volunteer)
Janette Friel (flute, secretary)
William Robert Derickson (founding Concert Band director)

Atlanta Freedom Bands Leadership

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<i>Marching Band</i>	Candace Miller
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<i>Associate Director</i>	Kurt Wackerly
<i>MetroGnomes Director</i>	Nic Chambers
<i>Marching Band Director</i>	Fitz Dement
<i>Color Guard Director</i>	Michel Brandon Boddie

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<i>Color Guard</i>	Michel Brandon Boddie
<i>MetroGnomes</i>	Beth Herndon

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<i>Marching Band Drum Major</i>	João Cleaver
<i>Librarian</i>	Brandon Gray
<i>Founder and Guiding Spirit</i>	Walter L. "Buz" Carr, Jr.



Gay Paris Program Notes by Dr. Christopher Palazzolo

A large-print version is available from your ushers.



Claude-Joseph Rouget de Lisle served as a cadet and lieutenant officer in French army but is chiefly known for his poetic and musical compositions. His career began in Strasbourg where his earliest literary works were performed and produced. It was in Strasbourg in 1792 that he composed the *Chant de Guerre pour l'Armée du Rhin*, which because of its frequent performance by the Marseilles Volunteer Battalion eventually became known as the *Marseillaise*. Rouget de Lisle's political leanings, which opposed the abolishment of the monarchy, led him to be imprisoned until the fall of Robespierre. Post-release, Rouget de Lisle reinstated in the Army, but

for the most part lived quite destitute. Not until 1830, when the *Marseillaise* regained favor did some better luck befall him. He received a pension from King Louis-Philippe in 1830. His authorship of the *Marseillaise* was contested for many years after his death. However, his nephew Amédée Rouget de Lisle fought to dispute the doubtful historians (who had a difficult time reconciling his early work with the grandeur of the *Marseillaise*).



Rouget de Lisle singing "La Marseillaise"
Painting by Isidore Pils

In 1879, "*La Marseillaise*" was adopted as the French national anthem and in 1915 Rouget de Lisle's ashes were transferred to Les Invalides. Themes from the *Marseillaise* have been re-used and re-purposed in several well-known works by Schumann (*Die beiden Grenadiere*) and Tchaikovsky (*1812 Overture*). However, the most famous arrangement is the grandiose orchestral one by Hector Berlioz (1830). The stately melody is accompanied by a rather bloody and violent set of lyrics; only usually the first and sixth verses are sung today in France.

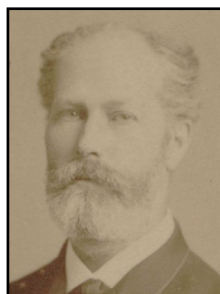
A prolific Franco-Flemish composer of vocal music, both secular and sacred, **Jacques Arcadelt** passed significant time in Italy, both in Rome (in Papal Service with many of his works being performed in the Sistine Chapel) and Florence. His collected madrigals published by Italian printer Antonio Gardono, were immensely popular, reprinted multiple times, and used for

teaching. There are many examples of his works being intabulated for various instruments including lute, guitar and viol. It is apparent to many musical historians that his works not only for professional singers, but also for amateurs, which may account for his compositions' popularity. In France, Aracadelt worked in various capacities in the courts of Henri II and Charles IX, producing masses, motets, lamentations, and several masses. Of particular importance are his chansons (polyphonic lyric-driven compositions of a secular variety), primarily composed in France during the second half of his career.



Ave Maria is the traditional Catholic prayer based on two biblical passages featured in the Gospel of Luke: the Angel Gabriel's visit to Mary (the Annunciation) and Mary's subsequent visit to Elisabeth, the mother of John the Baptist. Jacques Arcadelt's setting of the Ave Maria is well-anthologized. However, the composition is not an original work, but rather an adaptation of Arcadelt's three-part madrigal, "Nous ne voyons que les hommes" by Pierre Louis-Dietsch in 1542.

Charles Eduoard Lefebvre was the son of celebrated painter, Jules Lefebvre. At the Paris Conservatoire, he studied under Ambroise Thomas and Charles Gounod. Although well regarded by peers during the last nineteenth century and the winner of several prizes (Prix de Rome, Prix Chartier), his work was not lauded as highly as his contemporaries. He made a notable contribution to the critical musical literature with his work, "Les Formes de la Musique Instrumentale" (published posthumously in 1930). Highly influenced by Mendelssohn, he also anticipated the growth of the opera oratorio made popular by Les Six, particularly Milhaud and Honegger.



Lefebvre's work for solo oboe, *Deux Pièces pour le Hautbois*, is dedicated to the famous oboe teacher George Gillet. It was composed as an examination piece (*Morceaux de Concours*) for the Paris Conservatory in 1897.

Serge Lancen is often referred to as the "gentleman of French wind band music." Lancen had very precocious beginnings, composing a berceuse at the age of five and staging a recital of his own piano compositions when he was a young lad of fifteen. He was awarded numerous prizes early in his career. In 1950, he won the prestigious Prix de Rome. Lancen's early compositions were more traditional classical pieces, such as the *Symphonie Légère* of 1955, and did not provide any indication that he would soon be renowned as one of the leading original composers of French wind band music.



An old friend at the Paris Conservatory, Désiré Dondeyne, was appointed conductor of the Paris Metropolitan Police Band in 1954. One of Dondeyne's principal goals was to widen and expand the wind band repertoire. Dondeyne began to compose music for the band and encouraged his former students and colleagues to compose pieces for the band. Lancen attended several of the police band's concerts and was quite impressed by the sonorities and harmonies of the wind ensemble. These concerts were quite transformational for Lancen, who devoted much of the remainder of his career to symphonic band music. His notable compositions include *Marche Concert* (1960), *Festival à Kerkrade* (1966), *Mini Symphonie* (1967), and *Cape Kennedy* (1969-70). Lancen became a very active member in the World Association for Symphonic Bands and Ensembles (WASBE) through the 1970s and 1980s and continued to compose symphonic band pieces well into the late 1990s in addition to several traditional symphonic pieces.

Ouverture Pour Harmonie/Fanfare Cinquantième, the fiftieth composition for symphonic band by Serge Lancen, was composed in the fall of 1993. It is written in an overture form with four distinct themes. First there is a merry and dynamic march, followed by a waltz of the same character; then comes a small melody and finally the march turns up again, but this time it ends with a triumphant theme. The overture is dedicated to Alain Thiery and his Symphonic Band of Pont-Ste-Marie/La-vau/Creney. It was premiered during the gala concert closing the 120th anniversary celebrations of that band.



Jules Massenet was a leading figure in French opera in the late nineteenth century known for his lush arrangements and melodic “*phrase Massenetique*” (9/8 and 12/8 time signatures that create more conversational delivery by the singers) and for the revival of opera in France, along with Gounod, away from the Italian masters (Rossini, Donizetti, Verdi). From a young age, Massenet was set on a musical career, even running away from home in his pursuit. A gifted pianist and winner of the Prix de Rome in 1863 (with the active support of Berlioz), he worked steadily on several productions that were mildly successful. This period was only interrupted

slightly by his enlisting in the national guard (along with his friend Bizet) during the Franco-Prussian War in 1870-71. His incidental music to *Les Erinnyes* to 1873 (noted for a particularly remarkable *Elégie* for Cello) sealed his reputation. Ambroise Thomas, a former teacher, subsequently appointed him as a professor of composition at the Paris Conservatoire, a post he held from 1878-1896. The stature of the position helped promote his election to the Académie Française (over fellow composer Camille Saint-Saëns). The 1880s and 1890s were a prolific time for Massenet but also marked by numerous musical setbacks. This period included *Manon*, *Werther* (originally turned down by the Opéra-Comique), and *Thaïs*. Having declined the directorship of the Paris Conservatoire several times, Massenet devoted himself entirely to opera after 1896. Massenet published an autobi-

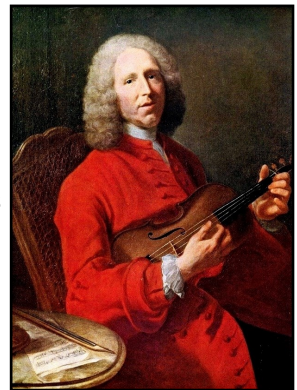
ography (*Mes Souvenirs*) in 1912, but according to most critics, it provides a more stylized than realistic account of his career.

Interestingly, Massenet has been critiqued for being too “perfect” or “stylized” in his works. This criticism originates most likely from his penchant for perfectionism, which is illustrated by his frequent destruction of early iterations and sketches of his works. This perfectionism is notable in his meticulous detailed stress marks in his scores, which leads to extremely expressive musical passages. Additionally, Massenet has often been considered a “complete man of the theatre,” as he attended to all aspects of productions (staging, lighting, scenery). After WWII, Massenet’s work was highly critiqued for being “too popular,” and too aligned with pleasing his public. However, his two operas, *Manon* and *Werther* remain secure in the international repertory, and his craftsmanship is to be lauded.

The opera *Thaïs* (1874) is based on the famous Greek *hetaira* (courtesan) who accompanied Alexander the Great on many of his military campaigns. The delicate Meditation is an entr’acte (intermezzo) between the scenes of Act II of the opera, in which Thaïs reflects on leaving the secular world for a more ascetic, pious life. Traditionally, the meditation is performed by a violin soloist with orchestral accompaniment. The piece commences with a somewhat somber tone (*Andante religioso*) and then picks up slowly (*poco a poco appassionado*), with a final denouement. Tonight’s arrangement replaces the violin with a flute solo.



Jean-Philippe Rameau 1683-1764) is a leading figure in French musical history and was not only a master composer, having made significant contributions to the cantata and keyboard music along with opera, but also a foundational musical theorist. The Rameau family was musical at its core, with several notable keyboard players, primarily situated in Dijon. Jean-Philippe was what one might consider a “late bloomer,” in that his most notable musical theorizing and compositions only emerged around 1723, when he moved to Paris after having held several church organist positions (again, primarily in Dijon). Rameau’s monumental *Nouveau Système de Musique Théorique* appeared in 1726



and led to significant discussion (particularly due to its influential theory of the *basse fondamentale*). His further theoretical works were widely debated and often led to significant polemics from other academics. The period from 1733-1749 was more focused on operatic compositions (in which he made striking contributions, cultivating most variations in the genre), with the period post-1745 noted for its disproportionate focus on royal and court com-

missions. Rameau benefitted from a rather profitable career though not only patronage, but also through the sale of compositions and books.

Les Indes Galantes, an opéra-ballet, was first performed in 1735 and consisted solely of a prologue and two “entrées.” Each entrée has a slightly distinct, different intrigue and includes a supernatural element. Opera-ballets typically focused on mythological times during the early part of the 18th century and frequently included an allegorical prologue, followed by several entrées (or scenes). Subsequent revisions and changes were made and a more definitive form of *Les Indes Galantes* was premiered in 1736. Frequent changes were the norm in further productions, sometimes including works from other composers. The ballet was in part inspired by the visit of five chiefs from the Mitchigamea tribe (from Illinois) to the court of Louis XV, where they performed several dances at the *Théâtre Italien*. The entrée “**Les Sauvages**” focuses on a North American indigenous tribe that is making peace with its vanquishers. Two of the settlers vie for the hand of the chief’s daughter. The young woman thwarts the interests of the two men, and chooses instead a native, to the chagrin of the Europeans. A grand dance follows to celebrate the upcoming nuptials. A lavish production by choreographer Bintou Dembélé was staged at the Opéra Bastille in 2019, which challenged and subverted the colonialist tropes endemic to the work.



Edith Piaf (1915-1963) is often considered to be the most celebrated of French 20th century singers, particularly celebrated for her mastery of the *chanson réaliste*, torch ballads, and cabaret. Piaf’s *oeuvre* is predominantly autobiographical, highlighting both her professional success and her often tumultuous personal life. Her success was not limited to France, as she toured widely in North and South America (she appeared on the Ed Sullivan show a total of eight times!). Her most widely known songs include “La Vie en rose” (1946), “Non, je ne regrette rien” (1960), “Hymne à l’amour” (1949), “Milord” (1959), “La Foule” (1957),

“L’Accordéoniste” (1940), and “Padam, padam...” (1951).

Milord (1959): Also known as “L’Ombre de la Rue” (Street Shadow), the song tells the story of a young woman’s interest in a sullen British traveler who at first ignores her, but then is cheered up by her presence.

La Vie en Rose (1947): Although first considered a weak addition to her repertoire, “La Vie en Rose” became Piaf’s signature song. With the title meaning “life in pink”, or “life in happy hues”, the song describes the rosy view of life experienced by someone in love.

Padam Padam (1951): a waltz written for Piaf by Henri Contet and Norbert Glanzberg in which the singer is obsessed by a melody that reminds her of a former lover.

Dr. Sam Baltzer received degrees in music education from the University of Missouri-St. Louis, North Texas State University and Indiana University. He recently retired after teaching music for 44 years at the middle school, high school, and college levels.

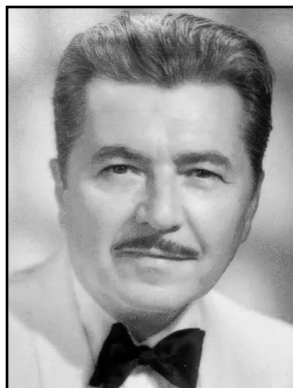
Baltzer founded and continues to direct several community music ensembles, including the Northwest Georgia Winds, the Clock Tower Jazz Ensemble and the Chamber Players of the South. He has written articles published in several music journals and has led workshops at the Georgia Music Educators Association Convention. He is also an active performing musician and composer/arranger of over 400 pieces, many of which are published by Bag O' Winds Press and listed at www.jwpepper.com.



Dr. Baltzer resides in Rome, Georgia, with his wife of 45 years, Janet, who is the founder and volunteer director of Angel Express, Inc., a local goods and service charity. He can be reached at sambaltzer12@gmail.com.

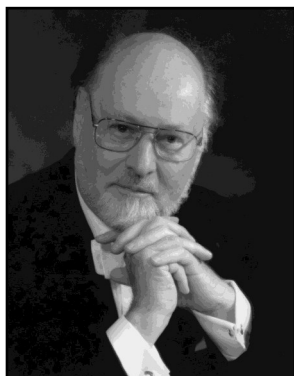
Mickey (René) Nicolas (1928-2016) was born in Laon in the north of France in 1928. A saxophonist by training, he performed for most of his career in the orchestras of Claude Bolling, Benny Vasseur, Guy Lafitte, Christian Chevallier, Michel Legrand, Eddie Barclay and Kenny Clarke. In addition to live performances, Nicolas was a highly sought after session musician (especially during the late 1950s and 1960s). From 1977 until 1990 he served as assistant-conductor at the famous Paris "Le Lido" theatre/nightclub, known particularly for its cabaret and burlesque shows. Nicolas also was involved in the composition of a good number of film scores, including Paris Blues in 1960. A self-taught composer, he also devoted much of his talent to pieces for wind orchestra, partly on the suggestion of his fellow composer and friend, Désiré Dondeyne (who also arranged many of Nicolas' works for band). His "**European Overture**" fanfare was premiered in 1992 as a musical manifestation of European unity, as this was the official inauguration of the European Union (previously the European Community).

Nöel Léon Marius (Léo) Vauchant-Arnaud (1904-1991) was a French trombonist and arranger, born in Cauzan, France. He studied cello but later changed to trombone (his father was a trombonist). He moved to Paris in 1917 where he led a group of his own and studied orchestration with the composer Maurice Ravel, in consideration of which he gave advice on the notation of trombone solos in two of Ravel's works. In the 1920s, he played with numerous up-and-coming jazz bands, making recordings on which he played solos on both cornet and trombone. After im-



migrating to the United States in 1931, he worked in Hollywood as an arranger for Fred Waring's band, the Casa Loma Orchestra, the singer Russ Columbo, Roger Wolfe Kahn's band, and the drummer Abe Lyman. He arranged film music from 1936 to 1966 for Metro-Goldwyn-Mayer Studio in Hollywood. Vauchant-Arnaud's playing showed control and flexibility over a wide range of the instrument; he was the first French jazz trombonist to become well known. He retired in 1980 to Yadkin County, North Carolina, and is interred there.

"Bugler's Dream" is very well known in the United States as theme music for the Olympic Games from its use in ABC Olympic broadcasts and NBC Olympic broadcasts of the games beginning with the 1964 Summer Olympics in Tokyo. It is considered to be an Olympic symbol. Arnaud's piece is very stately, beginning with a timpani cadence that is soon joined by a distinctive theme in brass. The musical theme of "Bugler's Dream" is based on Joseph-David Buhl's "*Salut aux étendards*", a typical cavalry trumpet's call, composed during Napoleon's French Consulate.



Winner of five Academy Awards, 17 Grammys, three Golden Globes, two Emmys, and five BAFTA Awards, **John Williams** is one of the most popular American composers and conductors of our time. Born in New York in 1932, Williams' family moved to Los Angeles in 1948. He studied composition at UCLA, served a tour in the Air Force, then returned to New York to study at the Julliard School, working as a jazz pianist on the side. He returned to Los Angeles to begin a career in the film industry, working with noted film composers of the time and writing music for television programs in the 1960's (including the original theme from *Lost in Space*).

Williams won his first Academy Award for his 1967 score to *Valley of the Dolls*. His fame grew with his scores to the disaster movies *The Poseidon Adventure*, *Earthquake*, and *The Towering Inferno*. In 1974, he began a long collaboration with Stephen Spielberg, resulting in scores for *Jaws*, *Close Encounters of the Third Kind*, *E.T. the Extra-Terrestrial*, *Empire of the Sun*, *Schindler's List*, and *Saving Private Ryan*. Williams is also the composer for George Lucas's *Star Wars* and *Raiders of the Lost Ark* franchises, the original *Superman* franchise, and the first three of Warner Brothers' *Harry Potter* films.

In 1980, he took the baton of the Boston Pops Orchestra, serving as its conductor for 14 years. He has also appeared as a guest conductor with orchestras all over the world. In addition to his film scores, Williams has composed a number of concert pieces.

Williams served as composer and music director for nearly eighty films. While his film music spans a wide variety of settings, his style could be summarized as neoromanticism, inspired by the large scale orchestral music of

composers like Tchaikovsky and Wagner. Especially notable in William's scores is his use of *leitmotif*, or short, recurring musical phrases associated with a characters or places in the films. The ominous bass notes of *Jaws*, the heroic opening notes of *Superman*, and the strident tones of the "Imperial March" from *Star Wars* are examples everyone can recognize.

David Baerwald (b. 1960) is an American singer-songwriter, composer, and musician who first came to prominence in 1986 as one half of the duo David & David, with David Ricketts. David and David's sole album, *Boomtown*, went platinum and stayed on the Billboard album chart for over a year. Following the group's breakup, Baerwald focused on writing for others, often under pseudonyms, while releasing two albums. In fall of 1992, with friend and producer Bill Bottrell, he cofounded the "Tuesday Music Club", a loose assemblage of musicians whose weekly sessions became the creative force behind Sheryl Crow's debut album *Tuesday Night Music Club*. His songs have been recorded by a wide range of pop, opera, and country artists and movie and television stars.



Outside of popular music, Baerwald has worked extensively as both a songwriter and instrumental score composer in film and television, including the Golden Globe-nominated song from the Baz Luhrmann musical *Moulin Rouge!* called "Come What May", for which he also won the International Film Music Award, and which has been covered by a wide variety of international artists. He is also a skilled multi-instrumentalist, with a primary focus on stringed instruments. Nicole Kidman and Ewan McGregor, stars of the movie *Moulin Rouge!*, sang the main theme "Come What May", arranged tonight by Jan van Kraeydonck.

Matthew Cline is a composer, arranger, conductor and trumpeter originally from Shanghai. Born to a Chinese mother and a Canadian father, Matthew grew up in a multicultural household that encouraged the exploration of creative arts and music. Matthew's primary instrument is the trumpet, but he has also learned the drums and the piano from a young age and also plays the violin.



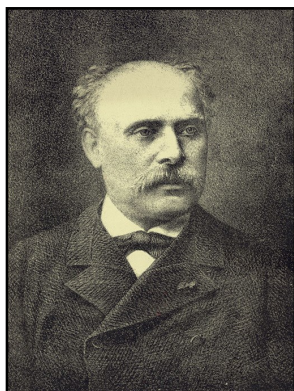
Matthew has written and orchestrated over a hundred original pieces, many of which have been performed by top-level orchestras and ensembles. Well-versed in a wide array of musical styles and genres, Matthew often writes for big bands, Latin ensembles, as well as traditional Chinese ensembles. In addition to composing for concert, Matthew has written the score and worked as a sound designer for several student films and independent film productions.

From 2018 to 2023, Matthew was the Assistant Conductor and Student Composer in Residence for the New Shanghai Orchestra, as well as the Co-conductor and lead arranger for the New Shanghai Orchestra Elite Chamber Group. Matthew founded “Three’s Company” - a Shanghai-based jazz group that performed at high-profile events across the city - in 2020, playing trumpet and bass whilst arranging and managing the band. In 2021, Matthew wrote the complete original music and lyrics to a full-scale musical, titled “Shanghaied”, featuring over 40 musical numbers.

Matthew is pursuing undergraduate studies at Princeton University, intending to major in Music with a certificate in History and the Practice of Diplomacy. He is currently the Student Conductor for the Princeton University Playhouse Choir and Chamber Ensemble.

“**Semper Incendendo**” was the winner of the National Association for Music Education’s 2022 Student Composition Contest. The composer writes about the piece:

The piece’s title, *Semper Incedendo* (pronounced in-che-DEN-do), is a Latin phrase that translates to "Always Moving Forward". I gave this piece that title because I realize that, no matter where we are in the world, the circumstances around us force us to be in a constant state of motion. We move from home to home, from classroom to classroom, city to city, and from one group of friends to another. Despite our innate desire for good things to remain as they are, it is inevitable that some things must move forward.



Emile Waldteufel (1837-1915) emerged from a very musical family, with his siblings, mother, and father all being either successful composers, conductors, or instrumentalists. In particular, his father, Léon Waldteufel was a relatively well-known dance orchestra conductor. At the age of 16, Emile entered the Paris Conservatoire, where his fellow students included Massenet and Bizet. In 1865, after many years as a “piano tester” for an esteemed piano manufacturer, Scholtus, he was appointed concert pianist to Napoléon III. He then received a promotion to the conductor of state balls, which took him to the Tuileries, Biarritz and Compiègne. A big break for Waldteufel came in

1874 when he was introduced to the Prince of Wales, who had taken a liking to one of his waltzes, *Manolo*. This connection allowed him to stake a claim in the British publishing industry, which led to a very fruitful period of composition and performances (notably at Buckingham Palace and Malbrough House).

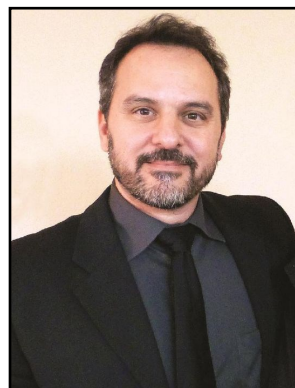
After this period (around 1875-1888), Waldteufel made appearances as a conductor in London and Berlin. Moving back to Paris in the late 1880s, he became the head of presidential balls at the Elysée until his retirement in 1899. Abandoning conducting, he focused on composition from 1900 on-

wards. Waldteufel was a contemporary of the Strauss family, whose waltzes and ball music were gaining prominence. In comparing the two composers, many critics have noted that although demonstrating less rhythmic and melodic variety than Strauss, Waldteufel did have a gift for simplicity and craftsmanship in his work.

“**Les Patineurs**” (the Skater’s Waltz), published in 1882, remains one of Waldteufel’s most well-known waltzes and was published by his long-time UK publisher, Hopwood and Crew. Originally thought to be inspired by the roller-skating craze in the UK at the time, it is more likely that that Waldteufel had in mind ice skating. The first piano edition in fact had ice skaters on the cover and an image of sleigh bells in the corner. The waltz initially did not sell as well as Waldteufel’s other pieces, but after World War I, *Les Patineurs* outstripped sales of his other waltzes.



Born and raised in Buffalo, New York, **Rossano Galante** received his Bachelor of Arts Degree in trumpet performance from SUNY at Buffalo in 1992. That same year he was one of nineteen people to be accepted to the University of Southern California's Film Scoring Program where he studied with the late Jerry Goldsmith. In 1999 he moved to California to pursue a career in film composition and orchestration. Mr. Galante has composed music for the films, *Channels*, *The Prince of Venice*, *The Great Gabbie* and additional music for *Scary Movie 2*. He served as orchestrator for the films *Amusement*, *Loft*, *L'ennemi public no. 1*, *Max Payne*, *Instinct de Mort*, *The Little Mermaid: Ariel's Beginning*, *The Eye*, *Alvin and the Chipmunks*, *The Perfect Holiday*, *Live Free or Die Hard*, *3:10 to Yuma*, *The Invisible*, *The Tuxedo*, and many others. Mr. Galante also has a love for composing for Concert Band. He receives commissions from community, collegiate, and scholastic bands across the country. His works routinely appear on state festival and competition lists.



The Federation of Gay Games commissioned “**Rise: A Gay Games Anthem**” in 2017 to accompany the raising of the official Gay Games Flag at the opening ceremonies of the Gay Games. The piece was first performed in Stade Jean Bouin in Paris during the opening of Gay Games 10 in Paris on August 4, 2018. Atlanta Freedom Bands first recorded the piece during its 25th anniversary concert in June 2018. That recording has been used at subsequent opening and closing ceremonies. The recording is also played at medal ceremonies instead of national anthems. The composition is heroic, uplifting, evocative of achievement, reverent, and welcoming. The work has global appeal, referencing the spirit embodied by the three guiding principles of the Gay Games: Participation, Inclusion, and Personal Best.



Although he is today primarily remembered for his *opéra-comique* and vaudeville scores, **Jacques Offenbach** (1819-1890) began his career as a cello virtuoso. His opera *Les Contes d'Hoffmann* has retained a place in the international repertory, but the operetta (or *opéra bouffe*) genre is where Offenbach really shined. *Orphée aux Enfers*, *La Belle Hélène*, *La Vie Parisienne*, *La Grande-Duchesse de Gérolstein* and *La Périchole* remain outstanding examples of the French and international operetta repertory. Born Jacob Erbst in Cologne, his father supported and pushed several of his children into music; around the age of ten, Jacob, along with his brother Jules and sister Isabella, formed a trio that

gained some popularity in Cologne bars and various other establishments. The name Offenbach originated from his father's birthplace Offenbach am Main and was later adopted by Jacob. The family moved to Paris in the 1830s to further Jules and Jacques' musical education. In Paris, he met several well-known teachers and composers of the time and continued to make a living as a cellist. However, Offenbach's real aspirations were focused on the stage. In 1855, he was appointed conductor at the *Comédie Française*, but had little success in having his own works staged. After several fits and starts, Offenbach was able to stage his pieces in smaller venues, establishing a repertory known as the *Paris-Bouffes*. The late 1850s and 1860s were stellar years for Offenbach's pieces, with success expanding into other musical centers such as in Vienna. The 1870s saw a decline in his popularity, although his new works continued to be performed.



Orphée aux Enfers (*Orpheus in the Underworld*) first premiered in 1858 as a two-act *opéra bouffe*. The libretto by Halévy and Crémieux was meant to be a light-hearted adaptation of the well-known Orpheus and Eurydice myth. Offenbach and his collaborators then re-structured the original work as a four-act *opéra-féerie* (fairytale opera) in 1874 for a production of the Théâtre de la Gaîté. *Orphée aux Enfers* was the first opera in which Offenbach could use larger casts, and allowed him to present a more elaborate full-length work. Although not the first opera or musical production at the time to parody and satirize Greek mythology, Offenbach and his librettist's' musical and textual irreverence

was remarkable. The success of *Orphée aux Enfers* rendered Offenbach a celebrity both in France and worldwide, significantly opening venues for his past and future compositions. The overture being performed during tonight's production is the arrangement from Offenbach contemporary, Carl Binder. For those looking for the cancan, check out Act 4 ("Ce Bal est Original").



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