

ATLANTA FREEDOM BANDS PRESENTS

Simply the Best



**ATLANTA
FREEDOM BANDS**



Hosted by:



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Simply Amazing, Simply the Best

You have joined us on an amazing night for your Atlanta Freedom Concert Band. We have been working this winter on a challenging program filled with some of the best music for wind band. We have all-time classic pieces, music from the best of today's composers, a few of our favorite works, and pieces from current and former student composers. This concert program represents a new level of musicianship for us. We are proud to present these beautiful and varied pieces of music to you.

We have some special guests with our show tonight. Our friends from the organizations in the Atlanta Queer Arts Alliance are with us to introduce the songs on the program. Instead of one host, we have nine! Plus, we are excited to feature a collab with our very own AFB Color Guard on one of the songs!

The Concert Band program is growing, with 90 performers on stage for the first time tonight! We reached this milestone thanks to skilled artistic leadership, support from our community, and the dedication of our members in sustaining our AFB Family.

Tonight is also the start of a new chapter in AFB's history. During the fall and winter, we conducted a search for a new Artistic Director for the Concert Band. We are thrilled to announce the next director who will lead the Concert Band into its third decade. We know you will enjoy the music we will make together in the coming years.

While a lot has changed since our last concert in December, two things remain the same. First, AFB continues its mission of representing our city's LGBTQIA+ community in music. We have a full schedule of concerts, parades, and events all over the metro area and beyond, each performance building a bridge of acceptance. As the song title says, "We R Who We R", and AFB will continue to "B who we B". Second, our supporters and donors continue to be simply the best. Last year, we had a record \$36,000+ in donations. Your continued support not only makes AFB's mission possible, but also lets us set even higher goals. We thank you. We enjoy serving you and our community in music. And, we hope to count on your continued support this year and beyond!

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. Elizabeth Mitchell Clement, Senior Minister.
- 🎵 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.
- 🎵 Members of the **Atlanta Queer Arts Alliance (AQuAA)** for hosting tonight's concert.
- 🎵 **Dan Lax Media** for concert photography.



MAYOR'S OFFICE OF
Cultural Affairs



FULTON COUNTY
arts & culture

**PRIDE
BANDS**
ALLIANCE



Proud member of the

ASSOCIATION OF CONCERT BANDS:

The International Voice of Community Bands





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.



Kurt Wackerly **Interim Artistic Director**

Currently serving in the role of Interim Artistic Director, Kurt Wackerly has been the Associate Director of the Atlanta Freedom Concert Band 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.



Jason Jackson

Interim Associate Director

Jason Jackson grew up in Aiken, SC. At age 6, he started piano, and later, chose trombone when joining middle school band. He is an honor graduate from Winthrop University; both in trombone performance in 2000, and a master's in music education in 2002. After graduation, he taught middle and high school band in SC before being cast in the Broadway show "Blast!". He has performed with "Blast!" in 4 international tours including London and Japan and was the trombone soloist on the 2005-06 US tour before settling down in Columbus, OH. There, he was head band director at Westerville Central High School. In addition to teaching, Jason was an active member of the Columbus Pride Bands; and eventually became co-artistic director in 2011. He really enjoyed his time in Ohio, getting opportunities to work with various touring shows, including Cirque du Soliel's "Corteo".



In 2019, Jason moved back to SC to be closer to family and taught band in his home school district as well as a private lessons studio at Music and Arts in Augusta, GA. Most recently, he accepted a post as band director at The American School of Bombay in Mumbai, India. There, he taught students from over 30 nationalities and got to travel to several locations in the middle east and south Asia. After completing his contract, Jason returned to the USA and relocated to Atlanta in March of 2024. Though teaching has been his main career, Jason remains an active performing brass musician and plays in several groups in the Atlanta area, including the Atlanta Trombone Ensemble, AFB Metrognomes and Concert Band.

About AQuAA

The Atlanta Queer Arts Alliance (AQuAA) brings together representatives of our city's performing arts groups based in the queer community. The AQuAA organizations are committed to celebrating and promoting queer culture through the power of the arts. AQuAA includes:

- Atlanta Philharmonic Orchestra
- Atlanta Gay Men's Chorus
- Atlanta Women's Chorus
- OurSong Chorus
- Out Front Theatre Company
- Out on Film
- Southern Fried Queer Pride
- Atlanta Freedom Bands

AQuAA is part representation, part advocacy, and part collaboration. The organizations work together to raise awareness of the wonderful art being created in and by our community and while raising visibility.

You can read more about AQuAA and all the groups' events by checking out the website, www.aquaa.org, and following @atlantaqueerartsalliance on social media.

We are grateful for tonight's hosts:

David Aurilio, Voices of Note, Executive Director AQuAA President
Justice Obiaya, Out on Film, Executive Director, AQuAA Vice President
Candace Weslosky, Atlanta Freedom Bands, AQuAA Secretary
Paul Conroy, Out Front Theater, Founder & Producing Artistic Director
Amy Wilson, Atlanta Philharmonic Orchestra, Artistic Director
Susan Loeffler, OurSong Chorus, President
Andrew Berardi, Atlanta Gay Men's Chorus, President
Markesha Dunham, Atlanta Women's Chorus, President-Elect
Summer Haile, Southern Fried Queer Pride, Programming Co-Director



Spring Blooms with AQUAA Events!

T4T! A Trans & Non-Binary Dance Party

Southern Fried Queer Pride

Friday, March 28, 10 PM

Star Community Bar

437 Moreland Ave NE, Atlanta, GA 30307

Trans Day of Visibility

Join Trans Joy and Atlanta Freedom Bands for a day of community, connection, and celebration

Saturday, March 29, 1-4 PM

West End Beltline Great Lawn

Between Lee & White and Wild Heaven

Immediate Family

Modern Family meets *Guess Who's Coming to Dinner*

Running through March 29

Trick! The Musical

World Premiere Production

May 1-17

Out Front Theatre

999 Brady Ave NW, Atlanta 30318

Earth

Bruch's Violin Concerto, Mussorgsky's Night on Bald Mountain, Grieg's Peer Gynt Suite, Masks and Mirrors by Day

Atlanta Philharmonic Orchestra

Saturday, April 26, 7:30 PM

North Decatur Presbyterian Church

611 Medlock Rd, Decatur, GA

Broadway Sideways

Celebrating the LGBTQ+ community with performances from campy to earnest and everything in between!

Atlanta Gay Men's Chorus & Atlanta Women's Chorus

Saturday, May 31, 2 PM and 7 PM

Out Front Theatre, 999 Brady Ave NW, Atlanta 30318



Kurt Wackerly, Interim Artistic Director
Jason Jackson, Interim Associate Director
Connor Sullivan, Guest Conductor
Saturday, March 22, 2025

AYO (2022)^{KW} Katahji Copley (b. 1998)
*With gratitude to our band friends and family, and to our lovely audience,
for sharing your time with us - Love, Annette and Lillian*

Second Suite in F (1911)^{KW} Op. 28b Gustav Holst (1874-1934)
For Military Band edited by Frederick Fennell

1. March: Morris Dance, Swansea Town, Claudy Banks
2. Song Without Words, "I'll Love My Love"
3. Song of the Blacksmith
4. Fantasia on the Dargason

*Sponsored by Abby Gaskins: For Candace and Knox, in memory of Todd.
"Music can heal the wounds that medicine cannot touch."*

Soundtrax II (2025)^{CS} Connor Sullivan (b. 1996)
Stephen Frketic, organist
Tonight is the premiere performance.
*Sponsored by Jason Morley: To my loving husband, Jason Hernandez,
in celebration of our many adventures together.*

March from 1941 (1979)^{KW} John Williams (b. 1932)
arr. Paul Lavender
*The French horns are officially sponsoring this song because, as a
John Williams piece, it legally requires at least 50% horn involvement.
We figured if we're going to play half the notes anyway, we might as well
claim full credit!*
*Sponsored by Suzanne Kamm: This song is dedicated to Kurt W.
I was so excited to play this song. Lol*

— Intermission —

Children's March: (1918)^{JJ} Percy Grainger (1882-1961)
Over the Hills and Far Away arr. Frank Erickson
Sponsored by George Oh: To my mom, who taught and continues to teach me the value and joy that comes with effort and hard work.

Foundry (2011)^{JJ} John Mackey (b. 1973)
*Sponsored by Abby Gaskins: To the Herp: you make everything we do better.
xoxo - *CHUNG CHUNG**

Sponsored by Kurt Haas: For my Steelers loving family.

An Irish Ayre for Winds (1999)^{KW} Warren Barker (1923-2006)
Sponsored by Daniel Barker: This is the third time we have performed this, and the third time I have fallen in love with it. Contrary to popular belief, the composer is no relation.

The Dance and the Feast (2024)^{KW} Tyson Washington (b. 2004)
Sponsored by Beth Savoy: As we dance and mostly feast together, we are so proud of everything you've accomplished and contributed to Atlanta Freedom Bands, Interim Artistic Director. Congratulations! We love you!

ABBA on Broadway (2004)^{KW} arr. Michael Brown
Featuring selections from the musical *Mamma Mia!* (1999)
Words and music by Benny Andersson, Bjorn Ulvaeus, and Stig Anderson
Overture/Prologue • I Have a Dream • Mamma Mia • S.O.S.
Knowing Me, Knowing You • The Winner Takes it All • Dancing Queen
Sponsored by Anne Cooley: In honor of my Dancing Queen

Proud Mary (1968)^{KW} John C. Fogerty (b. 1945)
arr. Robert W Smith
Featuring the Atlanta Freedom Color Guard
The marching band deeply appreciates the hard work, energy, and artistry that the color guard brings to every performance, making our show truly come to life. In honor of their dedication and talent, we proudly dedicate this song to them!

^{KW} Conducted by Kurt Wackerly

^{JJ} Conducted by Jason Jackson

^{CS} Conducted by Connor Sullivan

**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 #AFB32.**

Tonight's Concert Performers

Flute

‡ Brandon Gray (13)
Everest Eden (24)
Daniel Funston (24)
Alexandria Jones (17)
Darius Mackie (23)
Anthony Neal (24)
Courtney Nix (18)
Luke Robinson (23)
Beth Savoy (19)
Eddie Young (93)

Oboe

‡ Robert Simon (17)
Brennan Booker (23)

Bassoon

Darius Gourdine (25)
Justin Hosten (23)
Anna Mitchell (25)

Clarinet

‡ Annette Piepenhagen (13)
‡ Aaron Smith (23)
Daniel Barker (11)
Bruce Bythwood (21)
Ann Cooley (21)
Emily Harris (24)
Suzanne Kamm McHann (23)
Toni Raines (24)
Emma Smith (24)
Molly Steele (24)
Sivani Vyas (25)

Alto Clarinet

Alex Welks ♪

Bass Clarinet

Cecil Land (17)
Diane Quilter (23)

Contrabass Clarinet

Meaghan Thomson ♪

Alto Saxophone

‡ Beth Fordyce (09)
Bradley Beadles (24)
Audrey Brasuell (23)
Jason Morley (19)
Demarius Newsome (24)
Cristian Perez (23)
Toni Ralston (23)

Tenor Saxophone

Matt Akins (15)
Drew Johnson (23)
Sierra Wyble (24)

Baritone Saxophone

Benjamin Bebe (25)
Katie Mitchell (23)

Trumpet

‡ Fitz Dement (23)
‡ Ethan Messere (22)
Torsten Behrens (24)
João M. Cleaver (15)
Brianna Crystal (25)
Tyler Hodge (24)
Bob Hults (23)
Greg Keith (15)
Chris Kelly (17)
Anna Malhiot
Sean Max (25)
Lillian Piepenhagen (22)
Andrew Redmon (25)
William Rohrbach (25)

French Horn

‡ Candace Miller (11)
Landon Bubbs (24)
Michael McFarlin (12)
John McNamara (21)
Rachel Scarboro (23)
Austin Whitlock (20)

Trombone

‡ Kurt Haas (95)
‡ Jason Jackson (24)
Hannah Dunn (19)
Henry Gallagher (24)
Brian Gross (24)
Larry Henderlight-Gómez (14)
Beth Herndon (15)
Brittney Pham (25)
Alex Siegel (25)

Euphonium

‡ Edward Ehlers (23)
Kazuki Koide (24)
Bobby McDonald (23)
Zakariya Thiam (24)

Tuba

‡ Cliff Norris (96)
Jason Peragallo (12)
Darren Williams (22)
Dez (14)
Bernard Flythe ♪

Percussion

‡ Abby Gaskins (06)
‡ Mitch Cave (13)
Lesia Chadderdon (19)
Jazz DeFreitas (23)
Zach DiFiore (25)
Jenna Galligan (24)
Allie Miller (19)
George Oh (22)
Mel Raines (24)
Christopher Segó (16)
Erin Seligsohn (24)

Piano

George Oh (22)

Year of joining the band in parentheses

‡ Section Leader
♪ Special Guest

Atlanta Freedom Color Guard Performers

Moriah Bray
Christopher Brooks
Brittney Cook

Nia Fitzhugh
Laura Greathouse
Amber Keller

LaShae Timmerman-Kildahl

Atlanta Freedom Bands Leadership

Board of Directors

Officers

<i>President</i>	Jason Morley
<i>Vice President</i>	Oliver Spirito
<i>Secretary</i>	Charlene Stein
<i>Treasurer</i>	Brennan Booker

Representatives

<i>Concert Band</i>	Suzanne Kamm McHann
<i>Marching Band</i>	Candace Miller
<i>Color Guard</i>	Christopher Brooks
<i>MetroGnomes</i>	Nanette King

Artistic Leaders

<i>Interim Artistic Director</i>	Kurt Wackerly
<i>Interim Associate Director</i>	Jason Jackson
<i>MetroGnomes Director</i>	Nic Chambers
<i>Marching Band Director</i>	Fitz Dement
<i>Color Guard Director</i>	Michel Brandon Boddie

Ensemble Coordinators

<i>Concert Band</i>	Suzanne Kamm McHann
<i>Marching Band</i>	Abby Gaskins
<i>Color Guard</i>	Michel Brandon Boddie
<i>MetroGnomes</i>	Beth Herndon

Organizational Leaders

<i>Development & Marketing</i>	Cliff Norris
<i>Marching Band Drum Major</i>	Edward Ehlers
<i>Librarian</i>	Brandon Gray
<i>Founder and Guiding Spirit</i>	Walter L. "Buz" Carr, Jr.



“Simply the Best” Program Notes

A large-print version is available from your ushers.



Georgia native **Katahj Copley** (b. 1998) has a Bachelor’s degree in Music Education and Composition at the University of West Georgia, a Master’s in Music Composition from the University of Texas, and is working on his DMA at Michigan State University. Copley’s first work, “Spectra”, premiered in 2017 by the University of West Georgia’s Saxophone Ensemble. Since then, Copley has written over 100 pieces, including over twenty-five for Wind Band, which have been performed and commissioned by colleges, organizations, universities and professional ensembles, including the 1st Infantry Brass Choir, Rhode Island Recording Ensemble, Axos Saxophone Quartet, the Admiral Launch Duo and the Nu Alpha chapter of Kappa Kappa Psi at Georgia State University.

In February of 2020, Copley’s “Sunshine” was featured at the Georgia Music Educators Association’s District XIII’s performance and NOVA was premiered by the University of West Georgia’s Wind Ensemble at the College Band Directors National Association Southeast Division Conference. In March, “The President’s Own” United States Marine Band premiered his new work “Dope”. Copley was an AFB Resident Student Composer in 2021 during his senior year at the University of West Georgia. AFB premiered his work “Unspoken” in a virtual concert in March 2021. Aside from composing, Copley is an excited educator who teaches young musicians the joy of discovering music and why music is a phenomenal language.

The composer writes about “**AYO**”:
Salutations. Greetings. Hello. Hi. Hey. Yo. Ayo.

These terms along with countless others have been used to greet people throughout history. However the term "AYO" is different.

Rooted from hip hop and jazz culture, AYO is built in the black language. It's used to tell when something is right, when something is wrong, when something is awesome, and when something is too sweet for words. It's use is seen with your closest people, your family, or people who know you best. It's personal. In short "AYO" is a personal embrace that can represent life. With this piece I wanted to build the kind of embrace you would get from this word alone while also honoring its beginnings- using hip hop rhythms and colorful harmonies. By the end of the piece, we the listeners go from uncertainty to home; and with the uniqueness of the piece, we in turn celebrate not only a word like AYO but also celebrate life.

Gustav Theodore Holst (1874-1934) was an English composer, arranger and teacher. Best known for his orchestral suite *The Planets*, he composed a large number of other works across a range of genres, although none achieved comparable success. His distinctive compositional style had many influences, including Richard Wagner and Richard Strauss. The subsequent inspiration of the English folksong revival of the early 20th century, and the example of such rising modern composers as Maurice Ravel, led Holst to develop and refine an individual style.



He hoped to become a pianist, but after developing neuritis in his right arm, he pursued a career as a composer, studying at the Royal College of Music in London. Unable to support himself by his compositions, he played the trombone professionally and later became a teacher. He also had a long friendship with Ralph Vaughan Williams. Holst's works were played frequently in the early years of the 20th century, but it was not until the international success of *The Planets* in the years immediately after the First World War that he became a well-known figure. A shy man, he did not welcome this fame, and preferred to be left in peace to compose and teach. Apart from *The Planets* and a handful of other works, his music was generally neglected until the 1980s when recordings of much of his output have been more readily available.

An English folksong revival took place at the turn of the 20th century. English composers took a keen interest in folk songs, using them to establish an English national voice for their works. Among his many works based on folk music, Holst wrote two suites for military band, each incorporating English folk tunes into a larger symphonic wind setting. His **“Second Suite in F for Military Band”** was written in 1911 and published in 1922. Holst included several songs from George Gardiner's 1909 “Folk Songs from Hampshire”, for which Holst provided the piano arrangements.

Holst includes seven folk songs among the four movements. The first movement begins with the Morris Dance tune “Glorishears”, followed by the sea shanty “Swansea Town” introduced by a euphonium solo. “Swansea Town” is a sea shanty that tells the story of a sailor who leaves his love ashore with hopes of returning soon. After facing fearsome storms on the way home, he and the crew drink brandy until their money is gone and the head “to sea for more.” The movement finishes with “Claudy Banks”, which tells the story of a soldier who has been absent from his love for three years. He dons a disguise and sneaks up on his love to see if she has been faithful, but finds her in despair. He reveals himself to her great joy.

The second movement sets the song “I Love my Love”. In this song, a woman's lover is presumed lost at sea. Her parents lock her away in Bedlam asylum because of her insistence that he is still alive. Her love returns to

their great joy, and they live happily ever after.

“A Blacksmith Courted Me” provides a more upbeat contrast in the third movement. The song is told from the perspective of a woman who had been courted by a blacksmith for nine months. They were preparing to marry when news reaches her that he is already married to someone else in a neighboring town.

The fourth movement brings the work to a close with two tunes dating back to the 16th century. Holst pairs “Dargason”, a folk dance tune, with “Greensleeves. One origin for the name “dargason” comes from an Irish legend of a monster resembling a large bear that tormented the countryside.



Connor R. Sullivan is an active freelance music teacher, performer, organist, and composer/arranger in the greater Atlanta area, residing in Carrollton, GA. He studied euphonium and trombone at Kennesaw State under Dr. Martin Cochran, Dr. Paul Dickinson, Jason Casanova, Nate Zgonc, and Dr. Tom Gibson. He is the founder and owner of Connor R. Sullivan Music, LLC, where he enjoys being a full time professional musician, combining all of his musical passions.

As a teacher, he has a private studio of over 15 piano, euphonium, and trombone students, many of whom have made it to county-, district-, and state-wide honor bands, and some who have advanced through several rounds of the Georgia Governor’s Honors Program interviews. He also provides low brass sectionals for several high school and middle school band programs in the Atlanta area.

As a performer, he plays euphonium, piano, and organ with the Atlanta Wind Symphony and has joined them for several notable performances at the Georgia Music Educators Association Annual In-Service Conference in 2020 and 2025, and at the Midwest Clinic in 2021. He has been a member since 2017. He is also a member of Lauda Musicam of Atlanta, a Renaissance ensemble, where he plays bass sackbut and has been a member since 2023. He is currently the Assistant Organist at St. Bartholomew’s Episcopal Church in Atlanta, and enjoys singing bass in the Canterbury Choir while he’s not at the organ. His previous organist roles include: Organ Scholar at St. Bart’s (2019), Organist and Choral Accompanist at Mary Our Queen Catholic Church in Atlanta (2019), Organist and Pianist at St. Mary’s Catholic Church in Rome (2019-2023).

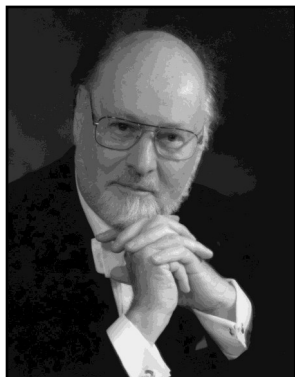
As a composer/arranger, Mr. Sullivan has had many pieces performed and premiered, most notably by the Atlanta Freedom Bands, the Kennesaw State University Brass Ensemble, and by several graduate-level student colleagues. Mr. Sullivan has experience providing several services, including

transcriptions, part transpositions, custom arrangements, original compositions, and more. He has been writing music since he was about 10 years old and loves being able to share his musical voice through composition and arranging.

The composer writes: **“Soundtrax II,”** composed in 2024 and early 2025 for the Atlanta Freedom Bands, is a continuation of my 2018 work, Soundtrax, commissioned and premiered by AFB at the time for their “Let the Games Begin” concert. Soundtrax II is subtitled, “Revisited”...“The Sequel”...“Take Two”...“Continued”... as a play on video game, movie, tv show, etc. titles. From the original program notes: “Soundtrax is a piece inspired by the soundtracks of movies, video games, and other media, taking influence from many of the great soundtrack composers...” Similarly, Soundtrax II has different sections, themes, moods, and scenery, sometimes changing suddenly and abruptly, as it might during a soundtrack to a movie or video game. There is a common theme I used throughout Soundtrax II, sometimes hidden and sometimes obvious, based on the melodic intervals of one of the melodies I repeated in Soundtrax (I). In that way, it acts kind of like a leitmotif, connecting both “versions.”

From the original to II, not only has my writing style changed and evolved the more I’ve learned and absorbed in my musical career, but I’ve also added an organ part now. It plays mostly a supplemental role, but definitely has its moments to shine! The orchestration and use of the organ is inspired mostly by David Maslanka’s 4th symphony, with a little salute to Saint-Saën’s Organ Symphony at the end. I’ve also included a marching snare drum, which was inspired by its use in Adam Schoenberg’s Symphony No. 2 “Migration”. It’s not typically found in “indoor band”, but I think it brings a lot of energy to the piece!

In my program notes, I typically tend to avoid giving exact descriptions of what I’m trying to portray in different sections of my music. I have certain emotions I want to evoke in my head, but I leave it up to individuals to come up with their own meaning — it feels more organic to me that way. I would also like to know what you, the audience, experience when you hear each of the sections. Let your imagination run wild and think of a story or a scene, or even levels in a video game, for each of the different sections in Soundtrax II. If you feel so inclined, tell me what you imagined by reaching out to me through the “Contact” tab on my website, crsullivanmusic.com. I’d love to hear about your creativity and imagination while listening to Soundtrax II!



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.

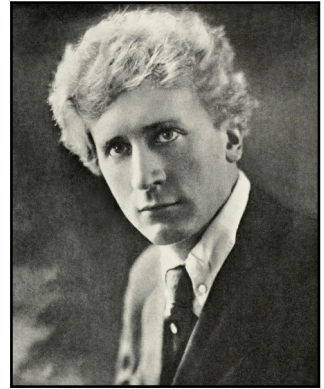
Williams served as composer and music director for nearly eighty films. While his film music spans a wide variety of settings, his style could be summarized as neoromanticism, inspired by the large scale orchestral music of composers like Tchaikovsky and Wagner. Especially notable in William's scores 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.

The Steven Spielberg directed film *1941* is a comedy that depicts a moment of mass hysteria in Los Angeles following the attack on Pearl Harbor. The movie stars Dan Akroyd, John Belushi, and John Candy. The plot is based on actual events including the Japanese bombing of an oil refinery in Ellwood near Santa Barbara by a Japanese submarine and the "Great Los Angeles Air Raid of 1942" when false alarm triggered anti-aircraft barrage.

John Williams composed and conducted the musical score. The "**March from 1941**" is the most memorable piece from the film. Williams writes this note in the band arrangement: "Steven Spielberg's hilarious comedy *1941* featured the late actor John Belushi brilliantly portraying a character known as Wild Bill Kelso. Kelso was a crazy, impertinent but lovable Air Force

pilot whose antics seemed to require a musical accompaniment that had humor and rhythmic vitality. As a result, I set myself the task of writing a zany patriotic march that upon hearing, we might be moved to tap our feet to an imaginary parade going by, and have fun doing it.”

George Percy Grainger (1882-1961) a composer and pianist, was born in Australia in 1882. His first musical experiences came from his mother, who taught him piano. At age ten, he performed his first recital, and his recognizable talent earned him the opportunity to study in Europe. By age eighteen, he had performed on three continents of the Eastern Hemisphere and was a recognized authority on the interpretation of Bach.



During his travels, he became friends with Edvard Grieg, and the two promoted each other’s music before Grieg’s death in 1907. His interpretation of Grieg’s Concerto earned him great acclaim. During these years, Grainger became an expert in the collection of folk songs in the British Isles. He began experiments in random music, electronics, and irregular music long before Cage, Carese, and Bartók. After a stint as an army bandsman (where his love for the soprano saxophone was established), Grainger moved to America where he became famous in spite of his ex-

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tremely eccentric behavior and reputation as a (mere) folk song collector and arranger. In 1932, he became Dean of Music at New York University, and underscored his reputation as an experimenter by putting jazz on the syllabus and inviting Duke Ellington as a guest lecturer. Twice he was offered honorary doctorates of music, but turned them down, explaining, "I feel that my music must be regarded as a product of non-education." It is only in recent years that his foresight as an avant-garde composer and troubled genius has been recognized.

Grainger originally composed *Children's March "Over the Hills and Far Away"* as a piano solo. He wrote the band arrangement 1918 while he was a member of the U.S. Coast Artillery Band. Generally accepted as the first band composition utilizing the piano, the march features the woodwinds, especially the low reeds, during most of its seven-minute duration. From the introduction to the end, the folk-like melodies make it difficult for the listener to realize that the work was original with Grainger. It was first performed by the Goldman Band on June 6, 1919, with the composer conducting and Ralph Leopold at the piano.

Like many of Grainger's works, the march demonstrates both the fierceness and the tenderness of the composer's personality. It was dedicated to "my playmate beyond the hills," believed to be Karen Holton, a Scandinavian with whom the composer corresponded for eight years but did not marry because of his mother's jealousy. In 1953, 48 years after they first met, they saw each other for the last time in Denmark where Grainger had gone for a cancer operation to be performed by Dr. Fai Holton, Karen's brother.

—Program Note from *Program Notes for Band*



John Mackey (b. 1973) holds degrees from the Juilliard School and the Cleveland Institute of Music, where he studied with John Corigliano and Donald Erb, respectively. He has received commissions from the top symphonies and orchestras around the country and many universities, schools, and military bands. He has served as composer-in-residence at the Cabrillo Contemporary Music Festival, the Vail Valley Music Festival, and with youth orchestras in Minneapolis and Seattle. He is a two-time recipient of the ABA/Ostwald Prize, first for "Redline Tango" (his first wind band piece), and then for "Aurora Awakes" (which also received the NBA/Revelli

Prize, making it one of only three pieces to ever win both prizes). The US Olympic Synchronized Swim Team won a bronze medal in the 2004 Athens Olympics performing to his score, "Damn." John was inducted into the American Bandmasters Association in 2013. He currently lives in Cambridge, Massachusetts.

About tonight's piece, the composer writes: "The idea with '**Foundry**' was to make a piece that celebrates the fact that percussionists have this ability to

make just about anything into an ‘instrument.’ Snare drums and bass drums are great, but why not write a whole piece featuring non-traditional percussion — things like salad bowls and mixing bowls and piles of wood?”

“In some cases, I was specific about what instrument to play (timpani, xylophone, etc.). With many of the parts, though, I only described what sound I wanted (play a ‘clang’ — a metal instrument, probably struck with a hammer, that creates a rich ‘CLANG!’ sound), and allowed the percussionist to be creative in finding the best ‘instrument’ to make the sound I described.”

“It won’t be surprising that ‘Foundry’, for concert band with ‘found percussion,’ much of it metallic, ends up sounding like a steel factory. The composer thanks the required 10–12 percussionists for allowing his ridiculous requests to continue. Clang.”

Warren Barker (1923-2006) attended the University of California at Los Angeles and later studied composition with Mario Castelnuovo-Tedesco and Henri Pansis. At the age of 24 he was appointed chief arranger for the National Broadcasting Company’s prime musical program, “The Railroad Hour”, a position he held for six years. Mr. Barker was associated with 20th Century Fox, Metro Goldwyn-



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Mayer and Columbia Studios as a composer arranger-conductor for motion pictures and television. He composed and conducted music for more than thirty television series including seven years as composer-conductor for “Bewitched”. He received honors from The National Academy of Television Arts and Sciences for his work in the medium. He was a member of the arranging staff for the Oscar winning motion picture *Hello Dolly*. He also served as conductor-arranger and recording artist for Warner Bros. and Capitol Records. His works have been performed and recorded by a variety of musical artists from Frank Sinatra to the Hollywood Bowl and Cincinnati Pops Orchestras. He has received writing commissions from many outstanding music organizations across the world. (Source: The Wind Repertory Project)

In “**An Irish Ayre for Winds**”, lush harmonizations and mellifluous melodies characterize this gorgeous Irish ballad-style piece. The warm introduction gives way to the first statement of the lilting melody by a solo clarinet. After adding the rest of the clarinet section, the trumpets take over the theme, leading to a soaring statement by the entire ensemble. Eventually, the stirring theme modulates and unfolds into an expansive climax. (Source: musicexpert.com)



Born on March 20, 2004, **Tyson Washington** is an award-winning composer, pianist, and clarinetist with a passion for music that has shaped his life and career. With over 600 subscribers on his YouTube channel, TheOmniWasher, Tyson shares his compositions and arrangements all over social media.

His musical journey began in the 5th grade when he joined his school’s band program, choosing the clarinet as his first instrument. At the same time, he taught himself to play the piano, developing a deep love for music that would later evolve into a career in composition. In 2018, he began composing short piano works, marking the start of his journey as a composer.

His talent quickly gained recognition, and in 2021 and 2022, he was a finalist in the National Young Composers Challenge. In 2023, he won the CSO Young Composers Competition, where his piece *Terry’s Trial* was premiered by the Carroll Symphony Orchestra under the direction of Terry Lowry. During this year, two other pieces were premiered by the Bremen High School Symphony Band under the direction of Chuck Jindrick.

Currently, Tyson is pursuing a Bachelor’s degree in Music Composition at the University of West Georgia. He is an active performer, playing clarinet in the UWG Wind Ensemble and the Carrollton Community Band while serving as the pianist for Whitesburg United Methodist Church. His dedication to both performance and composition continues to drive his career.

Outside of music, Tyson has a love for classic Namco arcade games, with

favorites like Pac-Man and Galaga. His favorite movie is Twister, and he possesses perfect pitch. He is also a huge fan of Olivia Rodrigo, drawing inspiration from her music and acting.

As a composer, Tyson strives to create music that speaks to the audiences, blending his classical training with modern influences. His journey is just beginning, and he remains committed to pushing the boundaries of his craft while sharing his passion with the world.

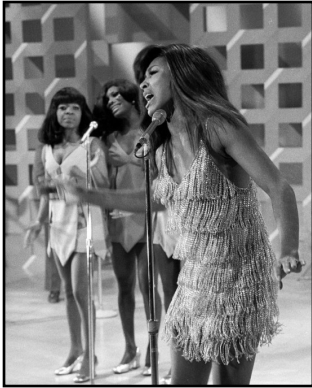
The composer writes about **“The Dance and the Feast”**: “Once upon a time, in a kingdom far, far away, an annual banquet was being held, hosted by the king himself. Everyone is here, the peasants, the noblemen, the knights, and the maidens. After the banquet was a communal dance. The entire kingdom celebrates with a dance and a feast. You can hear the King’s mighty entrance being represented by the trumpets. You can also hear the maidens being represented by the flutes, oboes, and clarinets. This piece is based on the Dorian mode, a common mode used during the Renaissance era. Overall, this annual tradition always prevails.”



Mamma Mia! is a musical written by Catherine Johnson based on the songs of the Swedish group Abba. With songs composed by ABBA members Benny Andersson and Björn Ulvæus, the musical premiered in London’s West End in 1999. The musical ran for 5,773 performances on Broadway from 2001 to 2015, becoming the ninth longest-running show in Broadway history. The show inspired a 2008 film of the same name, starring Meryl Streep, Amanda Seyfried, and Pierce Brosnan

ABBA was one of the most popular international groups of all time. Active from 1972 to 1982, the group the best-selling Swedish band of all time and best-selling European band with over 300 million records sold. Their breakthrough moment occurred with their winning 1974 performance of “Waterloo” in the Eurovision contest. ABBA has won numerous awards over the decades and continues to have a strong fandom. Tonight’s **“ABBA Broadway”** features a medley of songs from the *Mamma Mia!* musical.

“**Proud Mary**” is a song by American rock band Creedence Clearwater Revival, written by vocalist and lead guitarist **John Fogerty**. It was released as a single in January 1969 by Fantasy Records and on the band’s second studio album, *Bayou Country*. The song became a major hit in the United States, peaking at No. 2 on the Billboard Hot 100 in March 1969.



Tina Turner performing “Proud Mary” on the Ed Sullivan Show, January 11, 1970.

Another version by R&B duo Ike & Tina Turner for their album *Workin’ Together*, released on Liberty Records in 1971, did even better than the original on the charts, reaching No. 4 on the Billboard Hot 100 and No. 5 on the Billboard R&B chart. They won a Grammy Award for Best R&B Vocal Performance by a Group at the 14th Annual Grammy Awards for their rendition in 1972. After the duo disbanded, Tina Turner continued to perform the song during her solo career, and recorded new versions of it for her studio as well as live albums.

In a 1969 interview, John Fogerty said that he wrote it “Proud Mary” two days after he was discharged from the National Guard. He arranged it from parts of different songs, one of which was about a washer-woman named Mary. The line “Left a good job in the city” was written following Fogerty’s discharge from the National Guard, and the line “rollin’ on the river” was from a movie by Will Rogers. Fogerty explained that he liked Ludwig van Beethoven’s Symphony No. 5 and wanted to open a song with a similar intro (descending by a third), implying the way “Proud Mary” opens with the repeated C chord to A chord.

The *Proud Mary*, more formally known as the *Mary Elizabeth*, was a ship and was based in Memphis, Tennessee. The ship was constructed in 1905 in New York, and was used to transport prisoners “up the river” from New York to Sing Sing prison. She eventually made her way to Memphis in 1928. Mostly used as a towboat and ferry, the *Proud Mary* traveled along the Mississippi River for 50 years until 1978. Several efforts were made to save her from scrap, but she eventually broke up on the river bank in Memphis during an all-time low in the water level in July 1988.





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