



The City of Fairfax Band Association

Nationally recognized for excellence, the City of Fairfax Band Association (CFBA) is a nonprofit organization comprised of adult volunteer musicians and student musicians who enjoy providing high-quality musical performances to the Northern Virginia community. Now in its 53rd concert season, CFBA and its musicians have entertained audiences with classical and popular music since 1969. Under the leadership of Music Director Robert Pouliot, the ensembles bring Northern Virginia the best in symphonic band music every year in a nine-concert Subscription Series, Independence Day celebrations, the annual Fairfax Spotlight on the Arts Festival, as well as summertime Concerts in the Park and Spotlight by Starlight. CFBA musicians also volunteer their time to welcome WWII, Korean and Vietnam War veterans visiting Washington, DC, as part of the Honor Flight program.

CFBA's ensembles include the City of Fairfax Band, Main Street Community Band, Northern Virginia Youth Winds, Alte Kameraden German Band, Fairfax Saxophone Quartet, Fairfax Swing Band, and the Main Street Brass Quintet.

The **City of Fairfax Band (CFB)** has entertained audiences with a broad repertoire of classical transcriptions, marches, Broadway tunes, and popular band compositions since 1969. Since its formation, the band has grown from a small, summer-season ensemble to one of Northern Virginia's best-known volunteer community performing groups. Under the direction of Robert Pouliot, the band provides its audience with a musical experience that rivals the nation's top bands. The CFB was awarded the John Philip Sousa Foundation's Sudler Silver Scroll Award in 2004, the most prestigious honor a community band may receive, and it was voted into *Virginia Living's* "Best of Virginia 2012." The City of Fairfax Band has performed throughout the Washington metropolitan area including appearances at the Kennedy Center, Wolf Trap, and for the national conventions of the National Band Association and the Association of Concert Bands. In June of 2017, CFB represented the United States as the official band of the American Battle Monuments Commission D-Day anniversary ceremonies in Normandy, France. The ensemble also performed concerts in Paris and Sainte-Mère-Église.

Established in February 2009, the **Main Street Community Band (MSCB)**, under the direction of Geoffrey K. Seffens, presents its eleventh concert season this year. The MSCB is an open-membership, volunteer community ensemble of the City of Fairfax Band Association, with a friendly, welcoming spirit promoting the personal rewards of making music with friends while encouraging excitement for music education and continued learning. Membership in MSCB is open to all wind, brass, and percussion instrumentalists 18 years of age or older, without audition. Members represent a wide range of musical backgrounds and training, from those renewing musical skills to those of advanced ability. MSCB has been featured on WETA's *Around Town Events*.

Northern Virginia Youth Winds (NVYW) is the Educational Division of CFBA. Under the direction of Brett Dodson, NVYW presents area students with an opportunity to experience the joy of making music alongside adult CFBA members who act as mentors. The makeup of NVYW reflects the early days of the City of Fairfax Band, which started over 50 years ago as an ensemble of students performing alongside adult community musicians. NVYW performs three concerts each year.

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Robert Pouliot, Music Director

Robert Pouliot's career spans more than three decades and includes both instrumental and choral conducting positions. A native of Rhode Island, he attended The University of Connecticut while working as a church organist and choir director. He studied trumpet with William Vacchiano, Mel Broiles and William Babcock, and conducting with Jerome Laszloffy and Larry Rachleff, completing a Master of Music Degree in conducting in 1984.



He received his commission in the United States Air Force in 1986, and served as Deputy Commander and Assistant Conductor of the Military Airlift Command Band, Commander and Conductor of the Air Force Band of the East, and as Executive Officer and Associate Conductor of The United States Air Force Band, releasing a recording with the Air Force Ceremonial Brass on the compact disc *Tower Music* and serving as producer on several other CD projects. While serving in the Air Force, he conducted the music for ceremonies honoring former presidents Jimmy Carter and Ronald Reagan and represented the U.S. Air Force in a July 4th appearance on ABC's *Good Morning America*. He is the recipient of the Meritorious Service Medal and the Air Force Commendation Medal.

Maestro Pouliot's tenure with the City of Fairfax Band began in 1994 when he was selected by the CFB membership as Music Director, following the retirement of long-time Music Director Dr. Thomas Hill. Since his appointment, the band has released four CD recordings, instituted the annual Young Artist Competition, and performed for the national conventions of the National Band Association and the Association of Concert Bands. He has brought world-renowned guests to the City of Fairfax Band stage, including a special presentation featuring Broadway stars Michael Maguire, Debbie Gravitte and Christiane Noll in CFB's 40th anniversary gala benefitting the Alzheimer's Association. His leadership has brought the association through its greatest period of artistic and organizational growth to date, including the expansion of CFBA to include the Main Street Community Band and the Northern Virginia Youth Winds. Maestro Pouliot is the recipient of the 2015 John Mason Arts Achievement Award from the City of Fairfax Commission on the Arts and the Association of Concert Bands Outstanding Conductor Award.

Robert and his wife, Louise, split their time between their home in Alexandria, Virginia, and their new home in the Pocono Mountains of Pennsylvania. Their two children, Lauren and Bradley, both pursued college degrees in the arts.



Rick Parrell, Associate Conductor

Rick Parrell is an active performer and teacher of jazz and classical music. He retired in 2015 as Sergeant Major and principal saxophonist of The U.S. Army Band (Pershing's Own) after serving for over 34 years. He is also a member of the Washington Saxophone Quartet, director of the Fairfax Swing Band, and plays trumpet in the City of Fairfax Band.

After graduating from Fairfax High School, Mr. Parrell earned his Bachelor of Arts and Bachelor of Music degrees from George Mason University, and his Master of Music Education degree from the University of North Texas. He taught at UNT for a year and then returned to the Washington, D.C.

area in 1980 to begin his musical career with The U.S. Army Band. Mr. Parrell currently freelances with various jazz groups and has performed with such notable artists as Lee Konitz, Louis Bellson, Doc Severinsen, Bob Hope, Lou Rawls and Kenny Loggins. He also has arranged

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CFBA Artistic Personnel

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and recorded jingles for NPR's *All Things Considered*. Since 1982, Mr. Parrell has served as Adjunct Professor of Music at George Mason University.

He and his wife live in Fairfax. Their two children are George Mason University music alumni who both have careers in music. Ricky is a saxophonist with The U.S. Air Force Band in Washington, DC, and Natalie is a Fairfax County elementary band director.



Geoffrey Seffens, Conductor MSCB

A native of the City of Fairfax, Geoffrey Seffens graduated from the Cincinnati College Conservatory of Music in 1975 and became an itinerant elementary band instructor with Fairfax County Public Schools. After four years teaching at this level, he transferred to Sidney Lanier Middle School, where he remained for the next 28 years, until his retirement in 2007.

In 1988 he was included in the 13th edition of the International Biographical Center's Men of Achievement and in 1999 was honored by the Rotary Club of Fairfax as the "Outstanding Teacher of the Year." In

2005, Mr. Seffens was selected by The City of Fairfax Commission on the Arts to receive the John Mason Arts Achievement Award for outstanding contributions to the arts.

As a trumpeter, Mr. Seffens has played with the City of Fairfax Band, the National Concert Band of America, the GTEV "Alpenveilchen" German Band, and the Tom Cunningham Orchestra. He was also the music director and conductor of the Vienna Community Band from 1975 until 1981. His professional affiliations have included membership in the Music Educators National Conference, the Virginia Music Educators Association, the Phi Mu Alpha Professional Music Fraternity, Phi Beta Mu International Bandmasters Fraternity, and the American School Band Masters Association.

Brett Dodson Conductor, NVYW

Brett Dodson is a musician based in Arlington, Virginia who enjoys work as an educator, performer, and conductor. He maintains a trumpet studio of over thirty members from schools in Fairfax and Loudoun Counties. He has performed with the Brass Band of Northern Virginia, Capital Wind Symphony, Fairfax Wind Symphony, and the Disneyland All-American College Band. He assists schools throughout the region in the capacity of sectional coach, ensemble clinician, and guest conductor.



In 2019, Mr. Dodson joined the City of Fairfax Band Association as music director for their educational division, Northern Virginia Youth Winds. He served previously as director for school programs in Texas and Virginia. His ensembles have twice been featured in performance at the Virginia Music Educators Association State Conference, and his Kilmer Middle School Band was one of only three programs in the nation selected as a Program of Excellence by the National Band Association in the year awarded.

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Mr. Dodson holds degrees from James Madison University and Bowling Green State University. He has studied conducting at intensives with Nicholas Hersh of the Baltimore Symphony Orchestra and Peter Ettrup Larsen of the Sibelius Academy in Helsinki, Finland.

Rich Kleinfeldt, Host

Rich Kleinfeldt is a broadcaster, professional musician, teacher, and lecturer. He is currently the host of the nationally syndicated radio program: *Center Stage* from Wolf Trap. Locally, he announces for WETA-FM in Washington and hosts the Chamber Music Series at the Barns at Wolf Trap. Mr. Kleinfeldt is a founding member of the Washington Saxophone Quartet, formed in 1976. He also coaches saxophone students at Yorktown High School and Williamsburg Middle School in Arlington, and has a private studio in his home. Mr. Kleinfeldt formerly broadcast to international audiences on the Voice of America and the Maestro Classical Music Channel of the WorldSpace Satellite Network. A graduate of Millikin University in Decatur, IL, and Catholic University in Washington, DC, he performed with The United States Army Band until 1983 as saxophone soloist and master of ceremonies. Mr. Kleinfeldt has hosted the City of Fairfax Band since 1987.



David L. Meyer
Mayor, City of Fairfax

Welcome back City of Fairfax Band Association!
Our community looks forward to your musical
entertainment once again.
Congratulations on your 52nd concert season!

Best wishes,
Mayor David Meyer and the City Council



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Program Notes

***American Overture for Band* (Joseph Willcox Jenkins, 1928-2014).** Joseph Willcox Jenkins received a pre-law degree from St. Joseph's College but turned professionally to music instead of law. He studied composition with Vincent Persichetti at the Philadelphia Conservatory of Music, then earned Bachelor and Master of Music degrees from the Eastman School of Music and a PhD from the Catholic University of America. Jenkins began his musical career as a composer and arranger for the United States Army Field Bands and the Armed Forces Network. He became Professor of Theory and Composition at Duquesne University, where he joined the faculty in 1960. He wrote nearly 200 original compositions, including works for band, orchestra, chorus, solo instruments, and theater. In addition, he has hundreds more vocal and instrumental arrangements to his credit. His most successful composition is the first piece he wrote for band, *American Overture*. Jenkins wrote *American Overture* for the U.S. Army Field Band, dedicating the piece to Chester E. Whiting, leader of the Field Band at that time. The musical architecture of *American Overture* is a free adaptation of sonata form. It calls for skillful playing by several sections, the French horns in particular.

***George Washington Bicentennial March* (John Philip Sousa, 1854-1932).** To mark the 200th anniversary of the birth of the first President of the United States, the special Bicentennial Commission appointed to plan and carry out appropriate remembrances put on a gala celebration February 22, 1932, in Washington, D.C. Sousa wrote the commemorative march in 1930 at the Commission's request to memorialize the event. In one of his last public appearances, Sousa conducted the combined bands of the U.S. Army, Navy, and Marine Corps at the Washington Bicentennial celebration.

***Kentucky Mountain Portraits* (Lyndol Mitchell, 1923-1963).** In 1941 Lyndol Mitchell got a music scholarship at Western Kentucky State College. In 1943 he left college to join the U.S. Army Air Corps, serving in military intelligence with the 394th Bomber Group, 9th Air Force, in WW2 Europe. After the war, he went back to Western Kentucky, completed his bachelor's degree, and entered Eastman School of Music, where he studied with Howard Hanson. He earned a master's degree in composition, continuing with doctoral studies as a teaching fellow. Mitchell was a professor of composition at Eastman 1951-1963. *Kentucky Mountain Portraits*, inspired by Eastern Kentucky folksongs, started as three separate pieces for orchestra that Mitchell published as a 3-movement orchestral suite in 1957. "Cindy," the opening movement, originated as a plantation song that spread all over the Southeast. Everybody who sang it was free to add or change the verses, and many singers did. The second movement, "Ballad," draws on the folk songs "Come All You Fair & Tender Young Ladies" and "Pretty Polly." "Shivaree," the suite's concluding movement, evokes joyful dancing right after a wedding, leading into a slower section that portrays the newlyweds heading away to their new home. The rollicking *shivaree* ends with a rude and raucous mock-serenade for young couple, noises that are nothing like a serenade -- yelling, whistling, hollering, pots and pans clanging, keeping it up till the bridegroom comes out with treats for the crowd. The concert band transcription and arrangement is by Earl (Buddy) Mattei (1950 -), a well-known composer, arranger, and free-lance performer.

***When Jesus Wept* (William Schuman, 1910-1992).** *When Jesus Wept* is second of the three movements in Schuman's suite for orchestra titled *New England Triptych*, written in 1956 and based on 18th century choral music by Boston composer William Billings. With the orchestral suite, Schuman included a written preface: *William Billings (1746-1800) is a*

major figure in the history of American music. His works capture the spirit of sinewy ruggedness, deep religiosity, and patriotic fervor that we associate with the Revolutionary period in American history. I am not alone among American composers who feel a sense of identity with Billings, which accounts for my use of his music as a departure point. These three pieces are not a "fantasy" nor "variations" on themes of Billings, but rather a fusion of styles and musical language. Schuman reworked the movements of *New England Triptych* as three individual band pieces. The premiere performance of *When Jesus Wept* was in 1958, with Richard Franko Goldman conducting the Goldman Band.

When Jesus wept, the falling tear
In mercy flowed beyond all bound;
When Jesus mourned, a trembling fear
Seized all the guilty world around.

(the program notes for The American Rhapsody have been provided by Aaron Dworkin)

The American Rhapsody

Poetjournalist and Spoken Word Artist: Aaron Dworkin

Music: *Symphonic Variations on an African Air* by Samuel Coleridge-Taylor
(with writings by George Washington)

This spoken word multimedia orchestral work tells the story of our nation through the prism of the life and words of America's first President, George Washington. The work is set to Samuel Coleridge Taylor's *Symphonic Variations on an African Air*. The American Rhapsody is a tribute to the ideals of courage, freedom and commitment while also serving as a story of vulnerability and the progression of humanity through the great injustices which plague our history. The victories and agonies of our past not only resonate with but inform our present as our nation seeks to find a pathway toward a more unified future. This work evokes a sense of patriotic purpose while depicting the human frailty that all too often renders our valor imperfect.

The American Rhapsody utilizes the words of a man born in 1732 who served his country with distinction. A statesman, a general, and commander-in-chief, Washington was an entrepreneur and a patriot who respected loyalty and fought against ignorance and division. He also favored education and the arts. He was eulogized as "first in war, first in peace, and first in the hearts of his countrymen." This work excerpts a variety of speeches and writings by George Washington, with both prosaic and poetic interludes.

The American Rhapsody integrates this literary content with the music of Samuel Coleridge Taylor in a process that results in a genre that I refer to as "musetry." Born to a father from Sierra Leon and an English mother, Taylor was, despite his short life, a highly prolific Afro-British composer. His symphonic composition is based on the African-American spiritual, "I'm troubled in mind." Despite rare performances, this musical composition is sonorous, evocative and beautifully orchestrated. It offers a unified musical content that is at once pictorial and rare in its form, as a set of variations.

As a multi-racial American, born to an African-American, Jehovah's Witness father and white Irish, Catholic mother while being adopted and raised by a White, Jewish couple, I could find no better setting in which to tell our American story. This work brings together

continued after program description

THE CITY OF FAIRFAX BAND

ROBERT POULIOT, Music Director

RICHARD PARRELL, Associate Conductor

53rd Concert Season

The American Rhapsody

Saturday, October 29, 2022, 7:30pm

Fairfax High School Auditorium

Robert Pouliot, conductor

Aaron P. Dworkin, poetjournalist

American Overture for Band

Joseph Willcox Jenkins

George Washington Bicentennial March

John Philip Sousa

Kentucky Mountain Portraits

Lyndol Mitchell

I. Cindy

tr. Earl (Buddy) Mattei

II. Ballad

III. Shivarree

Intermission

When Jesus Wept

William Schuman

Dan Thomas, trumpet

David Cobb, euphonium

The American Rhapsody

Spoken Word Text by Aaron P. Dworkin

with writings by George Washington

Music: *Symphonic Variations on an African Air*

by Samuel Coleridge-Taylor

Premiere performance of the symphonic band transcription by Paul Noble

Please silence all cellular phones, alarms, and other noise-making devices prior to the start of the concert.

Recording of the concert is prohibited.

The City of Fairfax Band welcomes children at all performances. As a courtesy to others, if your child becomes restless and a possible distraction to the audience and/or the performers, we respectfully ask that you accompany your child to the lobby for a "stretch."

Thank you for your cooperation. We hope you enjoy the concert!

The City of Fairfax Band

Piccolo

Maurine Dahlberg (34)

Flute

Sharie Stegeman *+ (41)
Jeanne Crowley (28)
Maurine Dahlberg (34)
Karen Edwards (19)
Kathryn Farenish (8)
Jody Stein (33)

Oboe

Randy Dahlberg *+ (34)
Libby Fike (29)
Daniel Franz

English Horn

Daniel Franz

Bassoon

Matthew Lonergan * (8)
Ellen Peterson + (9)

E-flat Clarinet

Daria Parrell (53)

Clarinet

Laura Bornhoeft *+ (44)
JoAnn Azzarello # (39)
Alexa Hoyne (3)
Melissa Walter (8)

Arnold Saslowsky (4) *
Robert Goebes (34)
Inge Pisano (19)
Jacque Brellenthin

Chico Gholz * (38)
Anne Kuprenas (27)
Ryan Langle
Brenda Landis (34)
Robertta Sullivan

Alto Clarinet

Steven Apergis (32)

Bass Clarinet

Brian Cole (32)

Alto Saxophone

Marshall Wise * (8)
Melanie Abley (1)
John McNeil (13)

Tenor Saxophone

James Francis + (39)

Baritone Saxophone

Carey Johnston

Trumpet

Terry Bradley *+ (34)
Jay Berkenbilt (30)
John Cox (37)
Steve Firestone (21)
Benjamin Flint (4)
Glenn Maravetz (11)
Rick Parrell (53)
Dan Thomas (36)

Horn

Jennifer Sorgatz * (5)
Roy Burgess (31)
Alan Cole (51)
Dan Harris
Amy LaCivita (31)
Eric Lee # (1)
Kyle Minor (12)
Wendy Shugol (44)

Trombone

Scott Fridy *+ (33)
Eric Lindberg (14)
William Wright (1)

Bass Trombone

Nate Rosen (10)

Euphonium

David Zehner *+ (40)
David Cobb (12)
Donald Hester (46)

Tuba

John Taylor *+ (30)
Donna Hauprich (22)
Jeffrey Steele (11)

Percussion

Ruth Bandler *+ (45)
Jackie Bradley (34)
Dean Pershing (42)
Jeffrey Steele (11)
Jeff Seffens ^
James Bartelt ^
Joann Troy ^

Harp

Eric Sabatino ^

* Principal

% Acting Principal

Co-principal

+ Section Leader

^ Guest

Numbers in parentheses
indicate membership years

American Rhapsody Program Notes & Libretto

the words of our white Founding Father, the music composed by a Black man of the nation from which he fought to free us, based on a song sung by the slaves who Washington ultimately freed. I humbly pay tribute to our past and offer a sentiment towards our future with The American Rhapsody.

American Rhapsody Spoken Word

Author and Spoken Word: Aaron Dworkin

*Music: Samuel Coleridge Taylor: Variations on an African Air
(with writings by George Washington)*

George Washington was born on Popes Creek in Westmoreland, Virginia on February 22, 1732. He fought in the French and Indian war returning to his home, Mount Vernon where he built a life on more than 8,000 acres of land...

an innovative farm

gristmill

distillery producing 11,000 gallons of rye whiskey

In 1775, he was commissioned to lead the Continental Army battling the British ultimately bringing about the defeat of Cornwallis at Yorktown ending the Revolutionary War...

Washington's Words were:

"We are either a United people, or we are not. If the former, let us, in all matters of general concern act as a nation. If we are not, let us no longer act a farce by pretending to it."

"My mother was the most beautiful woman I ever saw. All I am I owe to my mother. I attribute all my success in life to the moral, intellectual and physical education I received from her."

"Be courteous to all, but intimate with few, and let those few be well tried before you give them your confidence."

"However political parties may now and then answer popular ends, they are likely in the course of time and things, to become potent engines, by which cunning, ambitious, and unprincipled men will be enabled to subvert the power of the people and to usurp for themselves the reins of government, destroying afterwards the very engines which have lifted them to unjust dominion."

"To encourage literature and the arts is a duty which every good citizen owes to his country."

But as the Revolutionary War came to end, there was talk of mutiny for poorly paid soldiers of the cause. Washington needed to bring wise counsel to his men... and Washington's Words were:

"While I give you these assurances, let me entreat you, gentlemen, on your part, not to take any measures which, viewed in the calm light of reason, will lessen the dignity and sully the glory you have hitherto maintained."

American Rhapsody Libretto

“As you respect the rights of humanity, and as you regard the military and national character of America, express your utmost horror and detestation of the man who wishes to overturn the liberties of our country and who wickedly attempts to open the floodgates of civil discord and deluge our rising empire in blood.”

“Gentlemen, you will permit me to put on my spectacles, for I have not only grown gray but almost blind in the service of my country.”

“By thus determining and thus acting, you will pursue the plain and direct road to the attainment of your wishes. You will, by the dignity of your conduct, afford occasion for posterity to say, when speaking of the glorious example you have exhibited to mankind, “Had this day been wanting, the world had never seen the last stage of perfection to which human nature is capable of attaining.”

The great general was vulnerable, His men were moved, there was no mutiny, our nation began and Washington returned to Mount Vernon to work the land.

But, he was called upon again... with Presidential beckoning.

He answered the call and Washington’s Words were:

“Among the vicissitudes incident to life, no event could have filled me with greater anxieties than that of which the notification was transmitted by your order, and received on the fourteenth day of the present month. On the one hand, I was summoned by my Country,”

“whose voice I can never hear but with veneration and love, from a retreat which I had chosen with the fondest predilection as the asylum of my declining years: a retreat which was rendered every day more necessary as well as more dear to me, by the addition of habit to inclination, and of frequent interruptions in my health to the gradual waste committed on it by time.”

“All I dare hope, is, that, in executing this task I have been too much swayed by the confidence of my fellow-citizens; and have thence too little consulted my incapacity as well as disinclination for the weighty and untried cares before me; my error will be palliated by the motives which misled me, and its consequences be judged by my Country.”

So Washington served... and served well as the 1st President of this nation.

When he turned down the opportunity to serve a third term, Washington’s Words Were:

“In offering to you, my countrymen, these counsels of an old and affectionate friend I dare not hope they will make the strong and lasting impression I could wish—”

“that they will control the usual current of the passions or prevent our nation from running the course which has hitherto marked the destiny of nations.”

American Rhapsody Libretto

“But if I may even flatter myself that they may be productive of some partial benefit, some occasional good--that they may now and then recur to moderate the fury of party spirit, to warn against the mischiefs of foreign intrigue, to guard against the impostures of pretended patriotism--this hope will be a full recompense for the solicitude for your welfare by which they have been dictated.”

George Washington died on Dec. 14th, 1799

There were 317 slaves at Mount Vernon, 123 owned by George Washington were stipulated in his will to be freed upon his wife's death.

Neither George nor Martha could free the remaining dower slaves by law. Upon her death those slaves would revert to the estate of her 1st husband and be divided among her grandchildren. 153 slaves at Mount Vernon were part of this dower property.

George Washington had a will and Washington's Words Were:

“Upon the decease of my wife, it is my Will & desire that all the Slaves which I hold in my own right, shall receive their freedom.”

“And I do moreover, most solemnly enjoin it upon my Executors, to see that this clause respecting Slaves be religiously fulfilled at the Epoch at which it is directed to take place; without evasion, neglect or delay, after the Crops which may then be on the ground are harvested.”

"The unfortunate condition of the persons, whose labour in part I employed, has been the only unavoidable subject of regret. To make the Adults among them as easy and as comfortable in their circumstances as their actual state of ignorance & improvidence would admit; and to lay a foundation to prepare the rising generation for a destiny different from that in which they were born; afforded some satisfaction to my mind, and could not I hoped be displeasing to the justice of the Creator."

The composer of the notes which fall upon your ears was a Black man, Samuel Coleridge-Taylor, from the British land from whence our nation birthed. The man whose words I share as the forefather of our democracy, George Washington, was a White man born into the United States he was to help create. I am a contemporary bi-racial man born in New York, raised in Pennsylvania and living a life in Michigan. This is The American Rhapsody.

And Washington's Words Were: “But lest some unlucky event should happen unfavorable to my reputation, I beg it may be remembered by every gentleman in the room that I this day declare with the utmost sincerity, I do not think myself equal to the command I am honored with.”

Washington's Last Spoken Words were: “Tis Well...”

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Thank you to those who supported us last season, and continue to contribute as we begin a new year. This list acknowledges our generous individual donors from the 52nd and 53rd Seasons.

*Consider remembering the City of Fairfax Band Association in your estate planning.
For more information about creating a planned gift, contact us at info@fairfaxband.org
or 571-336-CFBA (2322).*

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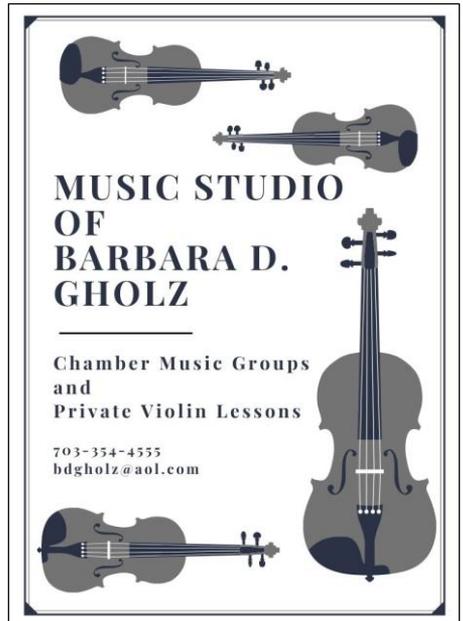
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