



WASHINGTON  
PERFORMING ARTS

# 2022/23 SEASON THE WORLD IN OUR CITY



**TAIWAN PHILHARMONIC ORCHESTRA**  
**JUN MÄRKL, music director**  
**PAUL HUANG, violin**

WEDNESDAY, APR. 19, 8:00 p.m.

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS  
CONCERT HALL



WASHINGTON  
PERFORMING ARTS

# 2022/23 SEASON

## THE WORLD IN OUR CITY

### Upcoming events at at the John F. Kennedy Center for the Performing Arts



Photo by Maarit Kytöharju

#### HELSINKI PHILHARMONIC ORCHESTRA

**Susanna Mälkki, music director**

**Claire Chase, flute**

May 8, 8:00 p.m.

Finland's foremost orchestra salutes two of its homeland's greatest composers: Jean Sibelius and (joined by the acclaimed flute soloist Claire Chase) Kaija Saariaho.

*Special thanks: Frank Islam and Debbie Driesman; His Excellency Mikko Hautala, Ambassador of the Republic of Finland*



Geneva Lewis photo by Fang Bentov. Evren Ozel photo by Geneva Lewis.

#### GENEVA LEWIS, violin

**EVREN OZEL, piano**

May 14, 2:00 p.m.

The Washington Performing Arts debut of a rising-star violinist from New Zealand, in a centuries-spanning program celebrating the concept of "home."

*Special thanks: His Excellency Hasan Murat Mercan, Ambassador of the Republic of Türkiye*

*Washington Performing Arts's classical music performances this season are made possible in part through the generous support of Betsy and Robert Feinberg.*

### TICKETS AND INFORMATION:

**WashingtonPerformingArts.org • (202) 785-9727**

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*Cover photo by Tat Keng Tey.*

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Washington Performing Arts

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Presents

# TAIWAN PHILHARMONIC ORCHESTRA

**JUN MÄRKL, music director**

**PAUL HUANG, violin**

WEDNESDAY, APR. 19, 8:00 p.m.

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*Washington Performing Arts's presentation of this project is supported in part by the National Endowment for the Arts, Susan S. Angell, and Dr. Gary Mather and Ms. Christina Co Mather, and through the partnership of the Taipei Economic and Cultural Representative Office (TECRO).*

*Washington Performing Arts's classical music performances this season are made possible in part through the generous support of Betsy and Robert Feinberg.*

*This is one of twenty 2022/23 season performances included in Washington Performing Arts's The World in Our City initiative, which promotes cross-cultural understanding and cultural diplomacy via the presentation of international visiting artists, globally inspired local programming, and the award-winning Embassy Adoption Program, a partnership with D.C. Public Schools.*

*Special thanks to the following lead supporters of Washington Performing Arts's mission-driven work: Jacqueline Badger Mars and Mars, Incorporated; D.C. Commission on the Arts and Humanities; the National Capital Arts and Cultural Affairs Program and the U.S. Commission of Fine Arts; The Morris and Gwendolyn Cafritz Foundation; and the Dallas Morse Coors Foundation for the Performing Arts.*

**MARS**



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# PROGRAM

**KE-CHIA CHEN**  
[b. 1979]

*Ebbs and Flows* (World Premiere)

**MAX BRUCH**  
[1838-1920]

*Scottish Fantasy*, Op. 46  
Introduction: Grave. Adagio cantabile  
Scherzo: Allegro  
Andante sostenuto  
Finale: Allegro guerriero

*Intermission*

**FELIX MENDELSSOHN**  
[1809-1847]

The Hebrides, Op. 26

**CLAUDE DEBUSSY**  
[1862-1918]

*La Mer*  
De l'aube a midi sur la mer  
Jeux de Vagues  
Dialogue du Vent et de la Mer

# PROGRAM NOTES

## ***Ebbs and Flows* (World Premiere) Ke-Chia Chen (b. 1979)**

*Program notes by Ke-Chia Chen*

While composing *Ebbs and Flows* for the Taiwan Philharmonic's 2023 United States tour, led by Maestro Jun Märkl, I kept asking myself one question: what theme speaks to people around the world and to the people of Taiwan? Growing up in Taiwan, an island nation surrounded by the Pacific Ocean, and now living in the United States with the Pacific Ocean and Atlantic Ocean bordering its coasts, the beauty and wonder of the ocean came to the fore.

The massive ocean provides, inspires, and sustains. Seeing waves crash against the white sands of a beach or a rocky shore is a spectacular sight to behold. It makes one think of its enormous strength as it cycles endlessly. When humans come onto the scene and harness this massive force either through marine transport, exploration, and fisheries to name a few, its wonder comes even more into focus.

I conceived *Ebbs and Flows* with this mind, casting the orchestra as a massive body of water, like the ocean. I utilized different sound sources from the orchestra to depict the ocean's wonders and treasures. Furthermore, like a symphonic documentary, it tells stories of people's lives, fishermen, sailors, and seamen, stories that have been passed down among families and cultures from generation to generation.

The ocean ebbs and flows throughout the Earth and throughout human history, at times peaceful and calm and other times an uncontrollable raging force. This composition in its development reflects the ebbs and flows of both the ocean and our humanity. The water nurtures the world; the music feeds a wandering soul!

## ***Scottish Fantasy, Op.46* Max Bruch (1838-1920)**

*Program notes by Eric Bromberger*

It may seem strange that so thoroughly German a composer as Max Bruch should have written a *Scottish Fantasy*, but in fact Bruch was quite familiar with the British Isles and their folk music. He served for three years as director of the Liverpool Philharmonic Society, he traveled widely through England and Scotland, and he loved the novels of Sir Walter Scott. All of these interests made themselves felt in his music: he composed *Twelve Scottish Folk Songs* in 1863 and an *Adagio on Celtic Melodies* for cello and piano in 1891.

By far the most famous of Bruch's uses of folk music is his *Scottish Fantasy*, composed in Cologne in 1879-80. Bruch himself was uncertain about the form of his piece, and in a letter to his publisher shortly after the premiere he said: "Fantasy is too general and usually leads one to expect a shorter piece rather than a work with several movements. On the other hand, it cannot be called a concerto . . . since the form of the

entire work is very free, and also because folk melodies are used.” Though Bruch sometimes referred to this piece as a “concerto,” perhaps his subtitle is most accurate: “Fantasy for violin with orchestra and harp, freely treating Scottish folk-melodies.” It was important to him to point out the central role played by the harp in this music – Bruch identified the violin and the harp as the principal instruments of Scottish folk music.

The *Scottish Fantasy* falls into four movements, played without a break between them. Bruch told a friend that the opening depicts “an old bard, who contemplates a ruined castle, and laments the glorious times of old.” Solemn brass chords establish this atmosphere, and Bruch marks the violin’s soaring entrance *Quasi recitativo*. This leads on a trill into the main section of the opening movement, marked *Adagio cantabile*. The harp takes a central role here, preparing the way for the entrance of the violin on the lovely folk-tune “Auld Rob Morris,” and the violin then extends that melody in doublestops. The following *Allegro* is based on the tune “The Dusty Miller,” which the violin sings over a bagpipe-like drone, and the music grows more brilliant as it proceeds. After the vigorous concluding chords, a slow transition that recalls “Auld Rob Morris” leads into the *Andante sostenuto*, based on the love song “I’m Down for a Lack of Johnnie.” The phrases of this touching song conclude with the famous “Scotch snap”: each phrase ricochets off its last note to land on another note. The movement draws to a quiet close, and the finale – marked

*Allegro guerriero* (“warlike”) – bursts to life. Here the violin’s chords sound the principal melody, “Scots wha hae,” believed to have been sung by the troops of Robert the Bruce as they routed the English cavalry at the Battle of Bannockburn in June 1314. That war-cry becomes the basis here for some virtuoso fiddling, and – after a final recall of “Auld Rob Morris” – the *Scottish Fantasy* powers its way to a heroic close on “Scots wha hae.”

### **The Hebrides, Op.26** **Felix Mendelssohn (1809-1847)**

*Program notes by Eric Bromberger*

In 1829, twenty-year-old Felix Mendelssohn made the first of many visits to England, and after giving a series of concerts in London he set off on a walking tour of Scotland, where he was able to visit the novelist Sir Walter Scott. On August 8, Mendelssohn made a voyage out to the Hebrides Islands to see the island of Staffa, with its famous Fingal’s Cave, a name that is said to come from the Gaelic *Fionn na Ghal*, which means “Chief of Valor.” The crossing was extremely difficult. The day was dark and violently stormy, and not until they were almost on top of the island did the famous black basaltic cliffs emerge from the mists as the ocean crashed against the mouth of the dark cave. Legend has it that on the spot the young composer jotted down the opening 21 bars of what would eventually become *The Hebrides* (also referred to as: *Hebrides Overture*, *Fingal’s Cave*, or *Fingal’s Cave Overture*), but in fact Mendelssohn had actually sketched that theme the day before, after a rough crossing to the Island of Mull. Mendelssohn may have

been inspired by the rough seas off Scotland, but he was in no hurry to complete the overture. He did not finish the score until December 11, 1830, while visiting Rome, and he revised it several more times after that.

This overture is built on two main ideas: the strings' quiet but ominous opening and the cellos' soaring second subject. Mendelssohn supplements these with a wealth of rhythmic secondary figures, and from this material he builds a concert overture in sonata form. Despite its disciplined classical structure, though, this music might best be understood as an evocative mood-piece that paints a picture of the gloomy vistas the young composer encountered on his various voyages to the islands of Scotland. Throughout, one feels the rocking sea, sees swirling mists, and hears waves crashing against forbidding cliffs. The music drives to a climax, then vanishes into the mists on fragments of its opening idea.

From the moment of its premiere in London on May 14, 1832, *The Hebrides* has been an audience favorite and has been praised by other composers. Wagner, no particular admirer of Mendelssohn or his music, called it "an aquarelle by a great scene painter," and Brahms is reported to have said that he would give all his works just to be able to say that he had composed *The Hebrides*.

## **La Mer**

**Claude Debussy (1862-1918)**

*Program notes by Eric Bromberger*

In the summer of 1903, the 41-year-old Debussy took a cottage in the French wine country, where he set to work on a new orchestral piece inspired by his feelings about the sea. To André Messager he wrote, "I expect you will say that the hills of Burgundy aren't washed by the sea and that what I'm doing is like painting a landscape in a studio, but my memories are endless and are in my opinion worth more than the real thing which tends to pull down one's ideas too much."

That last phrase is a key to this music. While each of its three movements has a descriptive heading, *La Mer* is not an attempt to describe the ocean in sound. Had Richard Strauss written *La Mer* (he would have called it *Das Meer*), he would have made us hear the thump of waves along the shoreline, the cries of wheeling sea-birds, the hiss of foam across the sand. Debussy's aims were far different. He was interested not in musical scene-painting but in writing music that makes us feel the way we feel in the presence of the ocean – what mattered for Debussy was not the thing itself but his *idea* of that thing. At the premiere in 1905 the critic Pierre Lalo, misunderstanding Debussy's intentions in this music, complained: "I neither hear, nor see, nor feel the sea." *La Mer* sets out not to make us see white-caps but to awaken in us our own sense of the sea's elemental power and beauty.

Debussy subtitled *La Mer* "Three Symphonic Sketches," and it consists of two moderately-paced movements



surrounding a scherzo. But these movements are not in the forms of German symphonic music, nor does Debussy write melodic themes capable of symphonic development. Rather, he creates what seem fragments of musical materials – hints of themes, rhythmic shapes, flashes of color – that will reappear throughout, like kaleidoscopic bits in an evolving mosaic of color and rhythm.

*De l'aube a midi sur la mer* begins with a quiet murmur, a quiet nevertheless full of elemental strength. Out of this darkness glints of color and motion emerge, and solo trumpet and English horn share a fragmentary tune that will return – both thematically and rhythmically – here and in the final movement. As the morning brightens, the music becomes more animated, and a wealth of ideas follows: swirling rhythmic shapes, a noble chorale for horns, a dancing figure for the cello section divided into four parts. From these fragments, Debussy builds his first movement, and at its close the horn chorale builds to an unexpectedly powerful climax. Out of this splendid sound, a solitary brass chord winds the music into silence.

*Jeux de Vagues* opens with shimmering swirls of color, and this movement is brilliant, dancing and surging throughout – it has a nice sense of fun and play, as a scherzo should. One moment it can be sparkling and light, the next it will surge up darkly. The movement draws to a delicate close in which a few solo instruments seem to evaporate into the shining mist.

The mood changes sharply at the beginning of the final movement

– Debussy specifies that he wants *Dialogue du Vent et de la Mer* to sound “animated and tumultuous.” The ominous growl of lower strings prefaces a restatement of the trumpet tune from the very beginning, and soon the horn chorale returns as well. Debussy’s transformation of his material is particularly impressive here. A gentle chorale for woodwinds (marked “expressive and sustained”) sings wistfully at first, but the music builds to a huge explosion. Moments later that chorale tune returns in a touch of pure instrumental magic: against rippling harps and the violins’ high harmonics, solo flute brings back this tune with the greatest delicacy, and the effect is extraordinary – suddenly we feel a sense of enormous space and calm. Yet within seconds this same shape roars out with all the power of the full orchestra. As the movement proceeds, Debussy recalls themes from earlier movements, and the opening trumpet figure, the horn chorale, and the flute tune from this movement are all whipped into the vortex as the music hurtles to a tremendous climax.

Debussy may be popularly identified as the composer of “impressionistic” moods, full of muted color and subtle understatement, but the conclusion of *La Mer* roars with savage power as dissonant brass shriek out the final chord. This is not the music of water lilies but music driven by a force beyond human imagination, and the normally-understated Debussy makes us feel that wild strength in the most violent ending he ever wrote.

# ABOUT THE ARTISTS



## Taiwan Philharmonic, the National Symphony Orchestra

Founded in 1986, the Taiwan Philharmonic, also known as the National Symphony Orchestra (NSO) at home, has been hailed as one of the best orchestras in Asia. It became the resident orchestra of the National Concert Hall, and an artistic affiliate of the National Performing Arts Center in April 2014.

The orchestra has benefited from the leadership of many music directors and principal conductors, including Gerard Akoka, Urs Schneider, Da-Shen Chang, Jahja Ling, Wen-Pin Chien, Shao-Chia Lü and Guther Herbig. Under the leadership of music director Jun Märkl since January 2022, the Taiwan Philharmonic aspires to resonate throughout the world as the cultural ambassador of Taiwan.

During the past thirty years, the Taiwan Philharmonic has worked with many internationally acclaimed conductors such as Lorin Maazel, Rudolf Barshai, Sir Neville Marriner, Leonard Slatkin, Gennady Rozhdestvensky, Christopher Hogwood, Osmo Vänskä, Long Yu, Nikolay Alexeev, Vassily Sinaisky and Carl St. Clair. In

addition to performances in Taiwan, the orchestra regularly receives invitations from overseas and has toured in Berlin, Vienna, Paris, Milan, Tokyo, Beijing, Shanghai, Singapore, Los Angeles, and many other cities to critical acclaim.



## Jun Märkl, music director

Jun Märkl is a highly respected interpreter of the core German repertory and has become known for

his refined and idiomatic explorations of the French impressionists. He currently serves as Music Director of the Taiwan Philharmonic (the National Symphony Orchestra), and Principal Guest Conductor of the Residentie Orkest of The Hague. He has also recently been appointed Artistic Advisor of the Indianapolis Symphony Orchestra and Principal Guest Conductor of the Oregon Symphony in the United States. His long-standing relationships with the state operas of Vienna, Berlin, Munich, Semperoper Dresden and the Metropolitan Opera New York have been complemented by his music directorships of the Orchestre National de Lyon, the MDR Leipzig Radio Symphony Orchestra, and the Basque National Orchestra. In recognition of his achievements in France, he was honored in 2012 with the Chevalier de l'Ordre des Arts et des Lettres.

Born in Munich, Märkl won the conducting competition of the Deutscher Musikrat in 1986 and studied at Tanglewood with Leonard Bernstein and Seiji Ozawa. Soon afterwards, he appeared in opera houses throughout Europe, Japan, and the United States followed by his first music directorships at the Staatstheater Saarbrücken and the Nationaltheater Mannheim.



**Paul Huang, violin**

Recipient of the prestigious 2015 Avery Fisher Career Grant and the 2017 Lincoln Center Award for Emerging Artists,

violinist Paul Huang is considered one of the most distinctive artists of his generation. *The Washington Post* remarks that Mr. Huang “possesses a big, luscious tone, spot-on intonation and a technique that makes the most punishing string phrases feel as natural as breathing,” and further proclaimed him as “an artist with the goods for a significant career” following his recital debut at the Kennedy Center.

Huang’s recent highlights include his acclaimed debut at Bravo! Vail Music Festival stepping in for violinist, Anne-Sophie Mutter, in Mozart’s *Violin Concerto No. 4* with Chamber Orchestra Vienna-Berlin. He also has appeared with the Detroit, Houston, Baltimore symphonies, and Seoul Philharmonic, and with recital debuts at the Lucerne Festival in Switzerland and Aspen Music Festival.

This season, Huang makes his debut with the Hiroshima Symphony, Rotterdam Philharmonic, and Dallas Symphony Orchestra. Other highlights include engagements with the Buffalo and Fort Wayne Philharmonics, and Colorado, San Diego, and Pensacola Symphonies.

Born in Taiwan, Huang began violin lessons at the age of seven. He is a recipient of the inaugural Kovner Fellowship at The Juilliard School, where he earned his bachelor’s and master’s degrees under Hyo Kang and I-Hao Lee. He plays on the legendary 1742 ex-Wieniawski Guarneri del Gesù on extended loan through the Stradivari Society of Chicago and is on the faculty of Taipei National University of the Arts. He resides in New York.

*Taiwan Philharmonic photo by Tat Keng Tey; Jun Märkl photo by Tat Keng Tey; Paul Huang photo by Marco Borggreve*

# TAIWAN PHILHARMONIC

**Music Director:** Jun Märkl

**Conductor Emeritus:** Shao-Chia Lü

**Conductor Laureate:** Günther Herbig

**Associate Conductor:** Yao-Yu Wu

**Conductor Assistants:** Yuan-Yuan Chen, Cheng-Te Yeh, Ming-Jui Tsai, Heng-Yi Pao

## Violin I

Hao-Tun Teng, *Acting Concertmaster*

Chih-Hong Tseng,  
*Concertmaster<sup>(-)</sup>*

Richard Lin, *Acting Concertmaster<sup>(\*)</sup>*

Yi-Chun Chen, *Assistant Principal*

Yu-Lin Kuo

Ji-Hung Lin

Kun-Hao Liang

Yee-Nong Chen

Hsiao-Ching Cho

Cecilia Fang

Jiachi Huang

Ting-Fang Lee

Chia-Chi Lai

Meng-Ying Lin

Chia-Hao Lee

Chu-Chun Tsai

Yen-Hung Ku<sup>(\*)</sup>

Tzu-Ting Chen<sup>(\*)</sup>

## Violin II

Yi-Ju Chen, *Principal*

Cheng-Mei Sun, *Associate Principal*

Wen-Tso Chen, *Assistant Principal*

I-Hui Wu

Ching-Hsi Lee

Yen-Yi Huang

Tsu-Mei Ku

Hsin-Jung Kang

Mei-Jain Li

Jen-Fu Chung

Meng-Fong Tsai

Chang-Wen Hung

Wei-Hong Chen

Chih-Hsiang Wang<sup>(#)</sup>

Eric Jason Tsai<sup>(A)</sup>

## Viola

Grace Huang, *Principal*

Chi-Chuan Teng, *Associate Principal*

Chao-Ying Lu, *Assistant Principal*

Yea-Chyi Hwang

Jing-Yi Lee

Juin-Ling Shieh

Meng-San Lu

Szu-Chi Li

Jubel Chen

Yen-Ting Wu

Ya-Han Huang

## Cello

Simon Thompson, *Principal<sup>(-)</sup>*

Yi-Shien Lien, *Associate Principal*

Chih-Yi Wei, *Assistant Principal*

Yu-Wen Chou

I-Ting Chen

Yi-Hsien Lin

Jih-Sheng Huang

Pin-Wei Su

Ying-Chi Tang

Hsin-Hua Lin<sup>(\*)</sup>

Chao-Chiu Wan<sup>(\*)</sup>

## Double Bass

Yung-Ho Fu, *Principal*

Yi-Jung Su, *Associate Principal*

Chun-Shiang Chou, *Assistant Principal*

Su-Yu Wang

Hsiao-Ching Huang

Shu-Yi Wang

Pei-Chih Lien

Hsin-Chieh Tsai

Hsuan-Miao Wang<sup>(\*)</sup>

**Flute**

Anders Norell, *Principal*  
 Chika Miyazaki, *Associate Principal*  
 Chuin Lee  
 Ya-Yun Chiang <sup>(1)</sup>  
 Wei-Chieh Sun <sup>(1)</sup>

**Piccolo**

Yu-Fei Lin <sup>(\*)</sup>

**Oboe**

I-Ching Wang, *Principal*  
 Hoang Tung Nguyen, *Associate Principal*  
 Shu-Ting Yang

**English Horn**

Ming-I Lee

**Clarinet**

May-Lin Ju, *Principal*  
 Chun-Yen Lai, *Associate Principal*  
 Wei-I Chu  
 Cheng-Jung Sun  
 Mei-Ti Chen <sup>(1)</sup>

**Bassoon**

Kai-Yu Jian, *Principal*  
 I-Hsiu Chen, *Associate Principal*  
 Ling-Feng Kao  
 Hsin-Ju Wu <sup>(1)</sup>

**Contrabassoon**

En-Yi Chien

**Horn**

Yi-Hsin Cindy Liu, *Principal*  
 Pin-Chun Liu, *Associate Principal*  
 Jen-Hsien Huang, *Assistant Principal*  
 Jer-Yun Huang  
 Wan-Ju Wang  
 Ching-Hui Yang <sup>(-)</sup>  
 Hsing-Ching Chen <sup>(1)</sup>

**Trumpet**

Nicolas Rusillon, *Principal*  
 Chang-Po Chen, *Associate Principal*  
 Ching-Min Chang  
 Loo Kit Chong  
 Cheng-Yong Hou <sup>(1)</sup>  
 Chuan-An Hou <sup>(A)</sup>

**Trombone**

Kun-Ying Lee, *Principal*  
 Hang-Fat Shiu, *Associate Principal*  
 Chih-Chen Chen <sup>(-)</sup>

**Bass Trombone**

Hsiao-Yun Peng

**Tuba**

Keisuke Fujita, *Principal*  
 Yi-Ting Liu <sup>(1)</sup>

**Timpani**

Sebastian Efler, *Principal*  
 Ting-Chuan Chen, *Associate Principal*

**Percussion**

Jer-Huei Chen, *Principal*  
 Chen-Hsing Chen  
 Pi-Tzu Yang

**Harp**

Shuen Chieh, *Principal*  
 Meng-Lu Chiu <sup>(A)</sup>

<sup>(-)</sup> Trial Period

<sup>(\*)</sup> Substitute Service

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<sup>(1)</sup> TNUA & NSO Internship

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**Secretary of Music Director:** Ling-Lin Shih

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**Librarians:** Brittney Kao <sup>(#)</sup> and Hsiao-Chi Chen

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**Project Coordinator:** Meng-Hsuan Shen

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**Marketing Coordinator:** Shing-Yii Chen, I-Hui Wu, and Wei-Ni Pan

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**Specialist:** Arthur Chien

**Resident Photographer:** Tey Tat Keng

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**Public Relations Coordinator:** Wan-Lin Chen

**Administrator:** Yuny Chang

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**Senior Personnel:** Wan-Yu Chen

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For its achievements, Washington Performing Arts has been recognized with a National Medal of Arts and with three Mayor's Arts Awards from the D.C. Government. We have now embarked upon our second half-century, ever inspired by the motto of our founder, Patrick Hayes: "Everybody in, nobody out."

For more information, please visit [WashingtonPerformingArts.org](http://WashingtonPerformingArts.org)



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The Ruth Bader Ginsburg Memorial Fund was established in 2021 to honor the late Supreme Court Justice Ruth Bader Ginsburg's life, legacy, and passion for music with an annual award to a distinguished artist that includes the opportunity to choose a musical talent deserving of wider recognition to be presented in a Washington Performing Arts recital in Justice Ginsburg's memory.

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“The Reggie” is an annual award established in 2018 to honor former Washington Performing Arts Board Chair Reginald Van Lee, granted to a high school junior or senior member of the Washington Performing Arts Children of the Gospel Choir to pursue additional arts-related education or activities.

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For more information about Washington Performing Arts’s endowed fund opportunities, contact Meiyu Tsung at [MTsung@WashingtonPerformingArts.org](mailto:MTsung@WashingtonPerformingArts.org).

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Legacy Society members appreciate the vital role that performing arts play in the community, as well as in their own lives. By remembering Washington Performing Arts in their will or estate plans, members enhance our annual fund, endowment, or donor-designated programs and help make it possible for the next generations to enjoy the same quality and diversity of presentations both on stages and in our schools and community.

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