



**WASHINGTON
METROPOLITAN
PHILHARMONIC**

Anna Binneweg, Music Director

AMERICAN VOICES

with the Alexandria Choral Society

Sunday, March 8, 2026 | 3 pm & 7 pm

George Washington Masonic National Memorial





A MESSAGE FROM ANNA

Welcome!

We are delighted to join forces with the Alexandria Choral Society under the direction of Kathryn Harsha for today's double performance of 'American Voices.' This program is a celebration of spiritual reflection, nature, hope and humanity.

We begin with *Kauyumari* by Gabriela Ortiz – a work that draws inspiration from Indigenous Mexican mythology, evoking a ceremonial circle where music, nature, and spirituality are deeply intertwined. This piece crackles with rhythmic vitality and contemporary flair, inviting us into a world where sound and motion meet reverence and reflection.

Few composers capture the urgency of human emotion like Leonard Bernstein. *Symphonic Dances* from 'West Side Story' distills the electric energy of his groundbreaking Broadway score into a vivid concert work. Drawn from the musical's most iconic moments, these dances blaze with theatrical drive that explore love and conflict, joy and despair, colliding in music that is deeply restless and filled with raw humanity.

Jake Runestad's *Earth Symphony* is a call to listen as it turns our attention to the planet we share. This powerful work confronts the beauty and fragility of Mother Earth, inviting listeners to reflect on humanity's responsibility to the natural world and our interconnectedness.

Make Our Garden Grow is radiant, tender and quietly defiant. This final chorus from Bernstein's 'Candide' is a heartfelt affirmation of collective purpose – an enduring call to build, nurture and hope together.

Thank you for being part of today's concert experience. May this music inspire reflection, connection, and a renewed sense of possibility among our community.

JOIN US IN THE CONFERENCE ROOM AFTER THE CONCERT!

AfterChats with Anna are relaxed, post-concert conversations with Music Director/Conductor Anna Binneweg. Grab a glass of bubbly, bring your questions, and join us for these engaging sessions. You'll gain insight into the music you've just experienced and have the chance to meet the artists. Best of all, *AfterChats* participation is complimentary for all ticket holders.



PROGRAM

GABRIELLA ORTIZ:

Kaayumari

LEONARD BERNSTEIN:

Symphonic Dances from "West Side Story"

1. Prologue
2. Somewhere
3. Scherzo
4. Mambo
5. Cha Cha
6. Meeting Scene
7. Cool
8. Rumble
9. Finale

—Intermission—

JAKE RUNESTAD:

Earth Symphony

1. Evolution
2. Ambition
3. Destruction
4. Lament
5. Recovery

LEONARD BERNSTEIN:

Make Our Garden Grow

Featuring the Alexandria Choral Society

—No flash photography or video recording permitted during performance. Thank you.—
We hope you will join WMPA again in May for the last concert of our 2025|2026 season!

WASHINGTON METROPOLITAN PHILHARMONIC
Karin Eloranta, Music Director

SIDE-BY-SIDE CONCERT
with WMYO | Stewart Goodyear plays Gershwin
May 10, 2026 | 3 pm | Schlesinger Hall

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MEET OUR MUSIC DIRECTOR

"Collaborative... Engaging... Audience ingratiating..." - Baltimore Sun

As Music Director/Conductor of the Washington Metropolitan Philharmonic, the Naptown Philharmonic Orchestra (Annapolis MD), the AACCC Symphony Orchestra at Anne Arundel Community College (Arnold MD) and a frequent guest conductor on the national and international scene, **ANNA BINNEWEG** repeatedly captures audiences with her enthusiasm and passion for music. Her orchestras' shared focus and energy makes orchestral music sound new, fresh, and exciting. Her programs and performances

are alluring, engaging and attract audiences of all ages, particularly making classical music more appealing to younger generations. Over the course of her career, Binneweg has performed in some of the nation's most reputable concert venues including The Kennedy Center's Concert Hall, the Meyerhoff Symphony Hall (Baltimore MD) and the Walt Disney Concert Hall (Los Angeles CA). Her international conducting experiences include tours to Austria and Spain and guest appearances with the Chernihiv Philharmonic (Ukraine), Lviv Virtuosi (Ukraine) and the Minsk Conservatory Orchestra (Belarus). A committed music educator, Binneweg's youth orchestra experience includes appointments with the Houston Youth Symphony (Houston TX) and the San Luis Obispo Youth Symphony (San Luis Obispo CA). In addition to her guest conducting appearances with colleges and universities throughout the United States, she has served as guest conductor for prestigious All-State festivals such as Maryland and Vermont in recent seasons. She is in frequent demand as an orchestra clinician and adjudicator throughout the Mid-Atlantic region and served on the national executive board of directors for the College Orchestra Directors Association (CODA) from 2014-2018. She has worked with conducting mentors such as Leonard Slatkin, Daniel Barenboim, Robert Spano, James Paul, Michael Morgan, Duaine Wolfe, Nurhan Arman and David Effron through various engagements sponsored by the League of American Orchestras, the Conductors Institute of New York and the Royal Conservatory of Music in Toronto. Most recently, Binneweg was elected to the board of directors of the International Conductors Guild (2021) where she advocates for women conductors in the field.



Earning a doctorate degree of music in orchestral conducting from Northwestern University where she studied with Victor Yampolsky, she has also served on the conducting faculties at Loyola University (Chicago, IL), the Sherwood Conservatory of Music (Chicago IL), and American University (Washington DC). Binneweg is the recipient of the 2015 Annie Award for the Performing Arts awarded by the Arts Council of Anne Arundel County. As an active conductor, she remains committed to igniting passion and unity in her community through live performance. Learn more about Anna at annabinneweg.com



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THE PHILHARMONIC

VIOLIN I

Sonya Hayes, Concertmaster
Howard van der Sluis, Associate Concertmaster
Sophie Bouwsma
Rosan Choi
Sophia Hoagland
Joe Keum
Timothy Kidder
James Ling
Lynn Rovelli
Cheryl Stickley

VIOLIN II

Slavica Ilic, Principal
Adam Murphy, Assistant Principal
Anne Anderson
Rebecca Edelstein
Eugene Liu
Lynn Mueller
Claire Randall
Sarah Taylor
Jane Thell
Hannah Villa
Marisa Wright

VIOLA

Brian Shoop, Principal
JR Jeerakul, Assistant Principal
Claire Bradfurher
Kevin Kirby
Saana Lucas
Gabriela Wheeler
Kelley Williams
Katelyn Wurorrrer

CELLO

Sam Runolfson, Principal
Curtis Shugart, Assistant Principal
David Bates
Alix Gates
John Matzner
Amy Medearis

BASS

Robyn Ambrose, *Principal*
Scott Freeman
Greg Ondo

FLUTE

Crystal Lee, Principal
Julia Amadee
Rachel Minto

OBOE

Laurel Kuxhaus, *Principal*
Leslie Jewell

ENGLISH HORN

Alicia McMahan

SAXOPHONE

Vaughn Ambrose

CLARINET

Brittany Pemberton, Principal
Chris Epinger

BASS CLARINET

Julie Pangelinan

BASSOON

Walter Wynn, Principal
Hillary Burchuk

HORN

Aaron Meitz, Principal
Elliott Mihelic
Zachary Miller
Jon Ohmart

TRUMPET

Josh Silva, Principal
Chieko Reaves
Andy Schuller
Joshua Villa

TROMBONE

David Gonzalez, Principal
Robb McDonald
Chris Thackery

TUBA

Karl Hovey, *Principal*

TIMPANI

Bruce Davies, *Principal*

PERCUSSION

Randy Eyles, Principal
Aubrey Adams
James Bartelt
Julie Choi
Glen Paulson

PIANO

Helen Smith-Tarchalski

HARP

Wendy Willis





MEET ACS ARTISTIC DIRECTOR

Kathryn Harsha holds a Master of Music in Conducting from the Cleveland Institute of Music and a Bachelor of Arts in Piano Performance from Bluffton University. While studying at the Sorbonne in Paris, she served as Assistant Conductor of the Chorale des Étudiants Etrangères and studied conducting at the Conservatoire Messiaen in Saint-Maurice, France.



An active conductor in choral, opera, and orchestral music, Ms. Harsha has worked with ensembles across the country, conducting most recently in Severance Hall and the Kennedy Center, and in France, Italy, Austria, and Germany. Kathryn served for many years as Music Director and Conductor of the Lakeland Civic Orchestra in Cleveland, Ohio, and as the Music Director of Opera per Tutti, now the Cleveland Opera Theater. For more than 20 years, she was the Music Director of the Sing Out! for Cleveland Rape Crisis Center benefit concert, where the Visionary Voice Award was named in her honor in 2018.

Ms. Harsha enjoys working with musicians of all ages, including young people at the Peabody Children's Chorus and Opus Community Music School, and mature singers at Encore Creativity for Older Adults, where she currently conducts multiple ensembles across the Washington metropolitan area.

Kathryn is honored to serve as the Artistic Director of Pro Coro Alexandria and the Alexandria Choral Society for its 56th season.

HISTORY
Has Its Eyes On You
ALEXANDRIA CHORAL SOCIETY
PRO CORO ALEXANDRIA
APRIL 18, 2026 | 3PM | CHRIST CHURCH ALEXANDRIA



THE ALEXANDRIA CHORAL SOCIETY

SOPRANO

Lucy Bachmeyer
Betsy Ballard
Malia Bell
Cienna Breen
Samantha Calkins
Sharon Collins
Monique Doussard
Katrina Dubee
Caroline Duchin
Diane Erbland
Elizabeth Everson
Rebecca Fisher
Ankur Garg
Molly Haines
Dr Doreen Hamilton
Marilla Jeffers
Kennedy Levinson
Carmen Lodato
Laura MacDonald
Shannon Maloney
Erika May
Margaret McLaughlin
Megan Murchie-Beyma
Jennifer Nightingale
Lesley Parilla
Mary Patterson
Olivia Taylor
Nicole Thompson
Kelly Wildermuth

ALTO

Camila Alfonso Meza
Sarah Begeman
Lisl Brunner
Anne Buckborough
Patricia Burson
Alison Fitzgerald
Kathleen Fritz
Emily Goodell
Rebecca Grisso
Celia Grove
Peggy Heiser
Heather Hurley
Allison Jones
Chrissy Juergens
Marion Lange
Janie Lee
Victoria Mancuso
Kerry McGowan
Suzanne McKinney
Kristina Meacham
Sue Purvis
Erin Riley
Benita Robertson
Katherine Rubida
Jacqueline Scott
Anne Simpson
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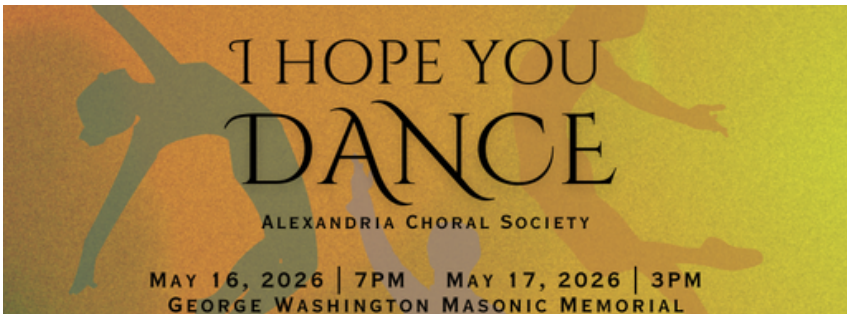


TENOR

Adam Comfort
Caroline Hale
Jonathan Hung
Brett Logsdon
Nebal Maysaud
Alan Morris
Jeffrey Nickeson
Kyle Peterson
Brent Schultheis
Kevin Seiger-Cottoms
Kevin Simpson
Troy Tanner
Jacob Yeston

BASS

Peter Carlson
Rocky Ebener
Clifford Gay
Joshua Heit
Terry Langendoen
Charles Morrison
James O'Brien
David Pritzker
Vell Rives
Brian Schiff
Richard Simpson
David Smith
Wallace Wason Jr.



To learn more about Alexandria Choral Society, please visit:

alexandriachoralsociety.org



ABOUT ALEXANDRIA CHORAL SOCIETY

With the encouragement of the Alexandria City Council, the Alexandria Choral Society (ACS) was formed in 1970 as a component of the Performing Arts Association of Alexandria. ACS was independently incorporated in 1978. Beginning with the vision of founding director Francisco de Araujo, ACS has delighted audiences year in and year out, and the baton has passed from one illustrious hand to the next.



The mission of ACS is to enhance the cultural life of Alexandria by presenting diverse and engaging vocal music programs at the highest artistic level. For more than half a century, ACS has enriched the community with a broad spectrum of choral works, from the Renaissance to modern American composers, from small chamber pieces to major works for chorus and orchestra, and from a great variety of musical languages and cultures. The ensemble has fostered an inclusive environment of belonging and collaboration in the City of Alexandria and beyond.

ACS actively collaborates with other local choirs, orchestras, and art organizations, both professional and community-based. In 2025, as part of its 55th anniversary season, ACS planned and hosted the inaugural city-wide choral festival One Voice Alexandria, bringing together over 450 singers across eight Alexandria-based choirs, including Alexandria Children's Chorus, Alfred Street Baptist Church, Alexandria Singers, Alexandria Harmonizers. The event was a great success, with a sold-out audience and led by Mayor Alyia Gaskins as the Master of Ceremonies. Other recent collaborations include performances with the Washington Metropolitan Philharmonic Orchestra, NOVA Symphony Orchestra, Alexandria Symphony Orchestra, and Virginia Chamber Orchestra. Additionally, ACS regularly participates in Alexandria community events such as Art on the Avenue, the Old Town Tree Lighting, the Scottish Christmas Walk, the Torpedo Factory's Cherry Blossom Jubilee, and more. ACS's culture of collaboration extended internationally in 2025 with a tour to Ireland and Scotland, including a concert in Alexandria's sister city of Dundee, Scotland, with the local community chorus.

For over a decade, a smaller chamber chorus, made up of ACS members selected by audition, has performed under the name "Pro Coro Alexandria" in special appearances around the Metropolitan Area and as part of the ACS regular concert season. Our 56th season continues with Pro Coro Alexandria's concert History Has Its Eyes On You on April 18th at Christ Church in Old Town and on May 16th and 17th at George Washington Masonic Memorial in collaboration with local dance company Inspira Dance.



PROGRAM NOTES

Kauyumari – Gabriela Ortiz

Born December 20, 1964, in Mexico City, Mexico

Latin Grammy nominated Gabriela Ortiz is one of the foremost composers in Mexico today, and one of the most vibrant musicians emerging in the international scene. Born in Mexico City her parents were musicians in the famous folk music ensemble Los Folkloristas founded in 1966 to preserve and record the traditional music of Mexico and Latin America.



She trained with the eminent composer Mario Lavista at the National Conservatory of Music and Federico Ibarra at the National University of Mexico. In 1990 she was awarded the British Council Fellowship to study in London with Robert Saxton at The Guildhall School of Music and Drama. In 1992 she received the University of Mexico Scholarship to complete Ph.D. studies in electroacoustic music composition with Simon Emmerson at The City University in London. She currently teaches composition at the Mexican University of Mexico City.

Ortiz wrote the following passage on the occasion of the premiere of *Kauyumari* in 2021:

"Among the Huichol people of Mexico, *Kauyumari* means 'blue deer.' The blue deer represents a spiritual guide, one that is transformed through an extended pilgrimage into a hallucinogenic cactus called peyote. It allows the Huichol to communicate with their ancestors, do their bidding, and take on their role as guardians of the planet. Each year, these Native Mexicans embark on a symbolic journey to 'hunt' the blue deer, making offerings in gratitude for having been granted access to the invisible world, through which they also are able to heal the wounds of the soul.

"When I received the commission from the Los Angeles Philharmonic to compose a piece that would reflect on our return to the stage following the pandemic, I immediately thought of the blue deer and its power to enter the world of the intangible as akin to a celebration of the reopening of live music. Specifically, I thought of a Huichol melody sung by the De La Cruz family — dedicated to recording ancestral folklore — that I used for the final movement of my piece, *Altar de Muertos* (Altar of the Dead), commissioned by the Kronos String Quartet in 1997.

"I used this material within the orchestral context and elaborated on the construction and progressive development of the melody and its accompaniment in such a way that it would symbolize the blue deer. This in turn was transformed into an orchestral texture which gradually evolves into a complex rhythm pattern, to such a degree that the melody itself becomes unrecognizable (the imaginary effect of peyote and our awareness of the invisible realm), giving rise to a choral wind section while maintaining an incisive rhythmic accompaniment as a form of reassurance that the world will naturally follow its course.

"While composing this piece, I noted once again how music has the power to grant us access to the intangible, healing our wounds and binding us to what can only be expressed through sound.

"Although life is filled with interruptions, *Kauyumari* is a comprehension and celebration of the fact that each of these rifts is also a new beginning."

Biography and Program Notes courtesy of the composer.



PROGRAM NOTES (cont'd)

Symphonic Dances from *West Side Story*

– Leonard Bernstein

Born August 25, 1918, in Lawrence, Massachusetts

Died October 14, 1990, in New York

An American composer of Russian-Jewish parentage, Leonard Bernstein worked his way from a middle-class suburb of Boston to become America's greatest musical figure. Equally adept as a pianist, conductor, teacher, and composer, Bernstein became America's ambassador of music. Before his successes, students were often turned away from study in the great European music conservatories because they were American and, therefore, incapable of artistic ability. Such was the opinion in Europe. In short, it was Leonard Bernstein who made it acceptable for a world-class musician to be American. Such was the opinion in Europe. In short, it was Leonard Bernstein who made it acceptable for a world-class musician to be American.



In any given concert season, new music comes and goes. Regardless of the genre, audiences have a way of filtering new works into one of two categories – those they approve, and those they reject. There has probably been no work in the past fifty years that has enjoyed more adulation than Leonard Bernstein's *West Side Story*, a Broadway musical that transcended its genre.

Conceived in 1949, *West Side Story* was a miraculous collaboration by three artists perfectly suited to work together – composer Leonard Bernstein, playwright Arthur Laurents, and lyricist Stephen Sondheim. Their task was simple, at least in concept – write an update of Shakespeare's *Romeo and Juliet*, featuring ethnic rivalry between street gangs, consisting of Native New Yorkers fighting against Puerto Rican immigrants. Foreshadowing the civil rights struggles of the late 1950s and 1960s, the show boasts musical numbers ranging from the light and airy “*I Feel Pretty*” to the vehement “*A Boy Like That*.” Jerome Robbins choreographed the dancing street gangs. Opening to mixed reviews on September 26, 1957, the show played 732 performances, closing on June 27, 1959, less than two years after opening. Only after a tour and subsequent productions in New York and other large cities did *West Side Story* attain any semblance of stature. The 1961 film version, shot on location in New York's Upper West Side, near the site of Lincoln Center, won eleven Academy Awards, including Best Picture. Finally, success had come to this most innovative musical.

Bernstein's *Symphonic Dances from West Side Story* dates from 1961. With the popularity of the film, Bernstein decided that extracting a suite from the numerous dance sequences would be a logical step. He hired Sid Ramin and Irwin Kostal, orchestrators of the film version of Bernstein's score. The *Symphonic Dances* outlines the play's action, but does not present the excerpts in chronological order. Opening with the anxious Prologue, the work progresses through the hopeful “*Somewhere*”; a lively Scherzo; the Caribbean-tinged “*Mambo*”; a Cha-Cha based on the song “*Maria*”; the seething and abstract “*Cool*” fugue; the rhythmically charged “*Rumble*”; and the resigned tragedy of the finale.



PROGRAM NOTES (cont'd)

Earth Symphony **—Jake Runestad**

Born 1986



Considered “one of the best of the younger American composers” (Chicago Tribune), EMMY®-winning and GRAMMY®-nominated composer and conductor Jake Runestad has received commissions and performances from leading ensembles and organizations such as VOCES8, Washington National Opera, the Los Angeles Master Chorale, Seraphic Fire, and many more. *“The Hope of Loving,”* the first album dedicated to Jake’s choral music, recorded by professional American choir Conspirare, received a GRAMMY® nomination. In 2019, Jake became one of the youngest composers ever awarded the prestigious Raymond C. Brock commission by the American Choral Directors Association.

“Earth Symphony,” Jake’s ground-breaking choral symphony written with librettist Todd Boss, earned a 2022 EMMY® Award for musical composition. Jake’s visceral music and charismatic personality have fostered a busy schedule of commissions, residencies, workshops, and conducting engagements, enabling him to share his passion for creativity, expressivity, and community with musicians around the world.

The composer describes his *Earth Symphony* as follows:

“Over hundreds of years of musical creation, composers developed the symphonic form into a potent, large-scale framework for exploring profound ideas. The sheer number of musicians involved and long duration of the work, allow the time, space, and sonic possibilities for a significant musical journey. For this commission from True Concord Voices & Orchestra, I knew that creating a large work for these forces would necessitate a significant story to tell — one of relevance and power, drawn from our beautiful and complex human experiences. Everyday we hear of more fires, floods, hurricanes, droughts, tsunamis, extinctions, and diseases that impact life around the globe. The earth is changing, due to the impact of human behavior, and how we respond to these changes will determine the survival of our species.

“Through brainstorming with my frequent collaborator, poet/librettist Todd Boss, we decided that giving voice to Mother Earth would be a powerful approach for this piece. Todd created a sweeping, gorgeous, and compelling five-part monologue of a mother telling the history of her children — how they admired her, harmed her, and ultimately how she recovered.

“Her story begins in a pre-life genesis that tracks the evolution of humans, whose apprehension of Earth’s laws endear them to her as nothing short of miraculous (her beloved “Mirabilia”). Movement 1: *“Evolution”* hints at the musical themes of each subsequent section and establishes a sonic relationship between Earth (D Major) and humankind (Eb Major), which is explored throughout the work. Movement 2: *“Ambition”* dramatizes humanity’s fall from grace by retelling the Greek myth of Icarus and harkening to ancient instruments and melodies (including the Seikilos Epitaph — the oldest, complete musical composition yet discovered). Movement 3: *“Destruction”* charges through a series of ecological cataclysms — forest fire, storms, earthquakes — illustrated by growling brass, raging percussion, and shrieking woodwinds. Movement 4: *“Lament”* expresses Earth’s grief in a loving farewell to humanity that echoes Henry Purcell’s 17th-century aria, *“When I Am Laid in Earth”* (Dido’s Lament), and its iconic descending bass-line chaconne. Movement 5: *“Recovery”* finds Earth restoring balance and moving on, into a deep spacetime like the one from which she emerged. By anthropomorphizing Earth herself, drawing on the familiar earth-mother trope, *“Earth Symphony”* enables entry into our own ecological shame, guilt, responsibility, potential, and redemption, all from a wide-angled, time-telescoped lens, thereby asking our most immediately pressing environmental questions in an entirely new way.”

Biography and Program Notes courtesy of the composer.



PROGRAM NOTES (cont'd)

"Make Our Garden Grow" from Candide – Leonard Bernstein

Born August 25, 1918 in Lawrence, Massachusetts

Died October 14, 1990 in New York

Leonard Bernstein's *Candide* was the idea of playwright Lillian Hellmann, who suggested the project to Bernstein. The two found particular resonance in Voltaire's stinging 1759 political satire of the same name, ridiculing German philosopher Gottfried Wilhelm Leibnitz's popular "political optimism" and its proclamation that "all's for the best in this best of all possible worlds." With the 1950s' Communist witch hunts in the U.S. Congress, led by the overzealous Senator Joseph McCarthy, the two-hundred-year-old novella seemed strangely pertinent.

Hellmann adapted the book, Bernstein composed the music, and a veritable who's-who of lyricists contributed to the project. Most of the lyrics are by Richard Wilbur, but John LaTouche, Stephen Sondheim, Dorothy Parker, John Wells, and the composer all penned smaller sections. In all there is more than two hours of delightfully witty music divided into over thirty separate numbers. *Candide* opened in Boston on October 29, 1956, and enjoyed a short run at the Martin Beck Theater in New York beginning on December 1 of the same year. It ran for just two months and two days, closing on February 2, 1957. Not to be defeated, *Candide* underwent no fewer than eight revisions before Bernstein's final "definitive" version was completed, over thirty years after it opened, in 1989 just months before his death.

While only a thorough reading of Voltaire's comedy will bring a full understanding of the plot, a short explanation is possible. *Candide*, a naive young Westphalian, is caught kissing his beloved Cunégonde, the Baron's daughter. After being exiled from his homeland, the young man sets off on a search for his darling, which leads him around the world and into a series of great tragedies. His exotic and traumatic adventures eventually bring him enlightenment.

"Make Our Garden Grow" is the finale of the show. Using a Mahler-like slow tempo with luxuriant harmonies, Bernstein closes with a sense of tenuous hope – a hymn to the faint possibility of a happy life while striving together against adversity.

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Earth Symphony, Jake Runestad
text by Todd Boss

I. Evolution

Forever alone —
four billion years of empty
space and dormant stone.

Then you were born:
Humankind!
and soon upon your face
there dawned a trace of mind!

You scorned the odds
to be reborn as gods of reason,
authors of wonder,
inventors of alchemy,
chemistry, astronomy.
You alone unwound
the helix of my chi. You
mirrored me to me.

Mirabilia!

You were my light.

Never shall I dare to dream
another dream so bright.

II. Ambition

And how are you fallen so soon?

Do you remember Icarus,
whose father gave him
wings of wax and feathers
for a toy?

There he is — in memory's eye —
canary of a boy!

[Icarus:] O, joy — so much
at hand! — to soar
the strand, over sea
and shore! Whee! — to taste
ambition pure!

Two wingbeats more,
and I can see the patterns
on the ocean floor.

O, me!

I'm free as albatross! Stronger
than ever with a father so
clever with beeswax and
feather! I flap them together
and higher and higher I rise! —

I am a dream!
I'll touch the moon!

How small she is — the blue-
green planet far below...
I belong to her no longer.
Who am I, without her?

The sun.
The sun grows.
The sun grows ever hotter...

[Earth:] Yes I remember Icarus,
who flew too near the sun.
Waxen wings undone,
he tumbled, thrashing, and
came crashing
into the sea!

So fell humanity.

So fell I.

III. Destruction

Terrore atmosphaera!

You make your mother torturer!
Twist me against my nature,
waste me to tinder,
roast me under the
torches of the sun
till I'm undone.

You dam my
waters,
bleach
my corals, flood me,
strangle me,
slaughter each other,
set me
on fire!



TEXT (cont'd)

I am rage! I am war!
Where are your gods now?

Mirabilia!

What have you done,
over-blessed one?
Briefest of species,
what have you done?

IV. Lament

Sleep now, my children, now your days
are done.
Nevermore shall you adore the setting
of the sun.

Sleep now, forever, lofted in time.
No seraphim to rouse thee, no carillons
to chime.

Mirabilia!

Never shall I dare to dream a dream so
bright.

Sleep now, my children, my wonder, my
light.

Never shall I dare to dream another
dream so bright.

Mirabilia!

Never shall I dare to dream a dream so
bright.

Sleep now, my children, though the
cradle fall.

You rest among the yesterdays, the
softest place of all.

Mirabilia!

V. Recovery

Alone forever,
the mirror
dims.

Empty
space.

Dormant
stone.

No. I shall not go alone.
Ivy shall recover every avenue,
seaweed swallow every drain,
and forestry sow a sorcery
over every human stain.

None shall weep, and none shall witness,
while my wordless work is done.

Slowly, in the shell of a factory,
a gray whale, circling aimlessly,
writes a disappearing history
in the shadows of the deep,

and none shall weep.

There shall come a day
like the first day,
so heavenly,
so clear.

Mirabilia,
you would love it here



TEXT (cont'd)

Make Our Garden Grow, Leonard Bernstein

(CANDIDE)

You've been a fool and so have I,
But come and be my wife,
And let us try before we die
To make some sense of life.
We're neither pure nor wise nor good;
We'll do the best we know;
We'll build our house, and chop our wood,
And make our garden grow.
And make our garden grow.

(CUNEGONDE)

I thought the world was sugar-cake,
For so our master said;
But now I'll teach my hands to bake
Our loaf of daily bread.

(CANDIDE and CUNEGONDE)

We're neither pure nor wise nor good;
We'll do the best we know;
We'll build our house, and chop our wood,
And make our garden grow.
And make our garden grow.

(PANGLOSS, MAXIMILIAN, OLD LADY, CUNEGONDE, CANDIDE and GOVERNOR)

Let dreamers dream what worlds they please;
Those Edens can't be found.
The sweetest flowers, the fairest trees
Are grown in solid ground.

(ALL)

We're neither pure nor wise nor good;
We'll do the best we know;
We'll build our house, and chop our wood,
And make our garden grow.
And make our garden grow.



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WMPA would like to express its warmest gratitude to our growing family of donors who have demonstrated a commitment to the performing arts and improving our community. The following reflects gifts received from December 31, 2024 through February 16, 2026. Friend levels honor American composers whose works feature in our concerts.

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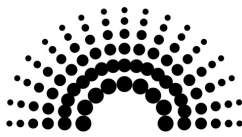
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WHAT IS WMPA?

Washington Metropolitan Philharmonic: an adult orchestra for local professional, semi-professional, and dedicated amateur musicians

Washington Metropolitan Youth Orchestra: an inclusive youth orchestra for grades 9-12

Washington Metropolitan Concert Orchestra: a beginner's orchestra for grades 6-9

Lyceum Chamber Series: a summer series of weekly chamber music concerts at the Alexandria History Museum at the Lyceum

Community Concerts: Presented in underserved communities featuring members of the Washington Metropolitan Philharmonic

OUR PURPOSE, VISION, AND MISSION

WMPA's **PURPOSE** is to unite and uplift our community through classical music.

Our **VISION** is to create the audience of the future for classical music.

Our **MISSION** is to provide programs to:

- Educate and engage students through our Youth Orchestras
- Perform and promote orchestral music through the Washington Metropolitan Philharmonic
- Connect and communicate chamber music through our summer Lyceum Series
- Expand and enlighten newcomers to classical music through our Community Concerts

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UPCOMING EVENTS



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Begins April 8**



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SIDE-BY-SIDE CONCERT

with WMYO | Stewart Goodyear plays Gershwin
May 10, 2026 | 3 pm | Schlesinger Hall



Tickets available now at wmpamusic.org

SUPPORT WMPA'S YOUTH & CONCERT ORCHESTRAS

WMYO/WMCO Concert

March 22 | 3pm
Edison High School

FREE

WMCO Concert

March 17 | 3pm
Athenaeum in Old Town Alexandria



WMPA'S LYCEUM CHAMBER SERIES

Alexandria History Museum at
the Lyceum

Sundays June - August

Learn more at:

wmpamusic.org





WASHINGTON METROPOLITAN PHILHARMONIC

Anna Binneweg, Music Director

CONTACT

PO BOX 16442 | ALEXANDRIA VA 22302 | 703 799 8229

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