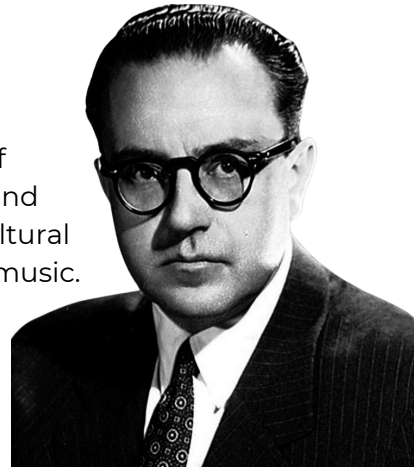


BREAKING THE GLASS

Program Notes

ALBERTO GINASTERA (1916 - 1983)

Ginastera is considered one of the most important 20th century composers of the Americas. He is part of the nationalist era of composers, including Villa Lobos, Chávez, and Revueltas, who embraced their national cultural uniqueness and translated it into classical music.



ESTANCIA (1941)

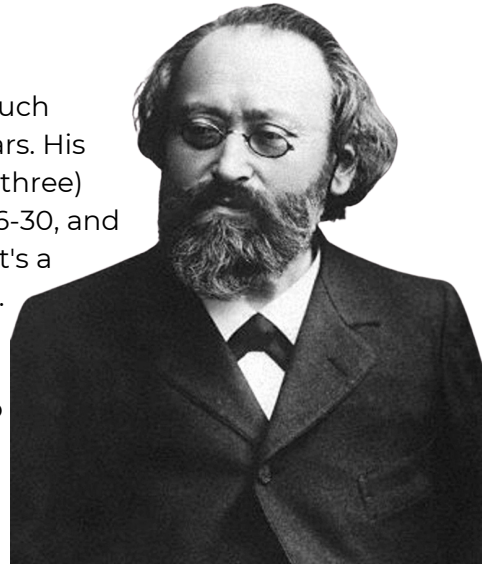
His music gained international notability after being commissioned to write a ballet for Lincoln Kirstein's Ballet Caravan. Ginastera started writing *Estancia*, inspired by José Hernández's *Martín Fierro*, an epic poem celebrating the South American Gaucho culture, which said culture contributed significantly to Argentina's independence from Spain.

As World War II unfolded, Kirstein's company lost its male dancers to the war effort, and had to cancel the premiere of Ginastera's ballet. Meanwhile, Ginastera was working on a symphonic version of the ballet which premiered in the Teatro Colón, and was considered Ginastera's breakthrough moment. *Estancia* was then choreographed and performed in the same theater years after its symphonic premiere.

Estancia opens our second subscription concert "Breaking the Glass" as an invitation to celebrate our uniqueness, embrace our community, and expand our horizons.

MAX BRUCH (1838 - 1920)

A gifted composer from age 11, Max Bruch composed over 100 works in his 82 years. His Violin Concerto in G minor (the first of three) was composed between the ages of 26-30, and rewritten at least half a dozen times. "It's a damn difficult thing to do," Bruch said. Although an excellent pianist, Bruch favored the violin, claiming "the violin can sing melody better than the piano can, and melody is the soul of music," contrasting his views of the piano as "that unmelodious keyboard thing" and "that dull rattle-trap." Violin



Concerto No. 1 demonstrates Bruch's obsession with melody, which may explain its enduring popularity since its premiere 155 years ago. Surprisingly, this piece was not a favorite of the composer's, who reportedly stated he would only entertain violin auditions "on condition that he does not play my world-renowned Concerto in G minor, because I cannot hear it anymore!"

VIOLIN CONCERTO NO. 1 in G minor, Op. 26 (1866)

We are excited to host for the first time the amazing David Kim. Alongside his incredible musicianship and notability as a solo violinist and Concertmaster of The Philadelphia Orchestra, David shares the Olympia Symphony's values and passion for music education, and the importance of art to the soul of our youth. Before we even asked, David offered to give a masterclass to our local young artists. In honor of the inspiration this most beloved and popular Violin Concerto in history has brought to countless violinists everywhere, we are pleased to present Max Bruch's Violin Concerto in G minor, performed by the masterful David Kim.



**WATCH THE COMPLETE
DAVID KIM INTERVIEW**

PHILIP GLASS, 1937-PRESENT



Philip Glass by Luis Alvarez Roure. 2016. Oil on board. Collection of the National Portrait Gallery of the Smithsonian Institution Washington, D.C.

Through his operas, symphonies, compositions for his own ensemble, and his wide-ranging collaborations with artists ranging from Twyla Tharp to Allen Ginsberg, Leonard Cohen to David Bowie, Philip Glass has had an extraordinary and unprecedented impact upon the musical and intellectual life of his times. His associations, personal and professional, with leading rock, pop and world music artists date back to the 1960s, including the beginning of his collaborative relationship with artist Robert

Wilson. Indeed, Glass is the first composer to win a wide, multi-generational audience in the opera house, the concert hall, the dance world, in film and in popular music – simultaneously.

PHILIPGLASS.COM

SYMPHONY NO. 4 "HEROES" (1996)

In Glass' words:

I first met David when I was in my mid-thirties and he was in his early 20s, just a kid out of art school turning from being a painter into being a composer. We lived close to each other in New York. There were periods when we saw each other a lot and other periods when we didn't – I never knew exactly where he was or where he was going to be and sometimes we didn't see each other for years, but we were always in touch and talked about how things were going. He was an extremely gifted and interesting person and musician. We had both a friendship and a working relationship. We did several concerts and projects together, and of course I wrote two symphonies based on his work, No 1 (the Low symphony) in 1992 and No 4 (Heroes) in 1996.

David liked the idea that I was doing the symphonies. And he was very pleased with them, as was Brian Eno. They even had their pictures taken to feature alongside mine on the first edition of the Low Symphony album cover.

Of the two works, David preferred No 4 (Heroes) because he thought it was more original. But I had to disagree with him: I thought No 1 (Low) was! Soon after its composition he began using the Heroes symphony for his walk-in music for some of his concerts. And, even more surprising, is that there's a version around in which he superimposed his voice singing Heroes on to the symphonic recording. Somewhere in his archive there's that recording of David Bowie singing his own version of Heroes over my symphony. It would be amazing to find it.



**READ THE COMPLETE
PHILIP GLASS INTERVIEW
WITH THE GUARDIAN**

In another interview:

Heroes, like the Low Symphony of several years ago, is based on the work of Bowie and Eno. In a series of innovative recordings made in the late 70's, David and Brian combined influences from world music, experimental avant-garde, and rock and roll and thereby redefined the future of popular music.

Almost twenty years later, I have gone back to their original material, using it as a point of departure and inspiration, much as composers of the past have based their work on their contemporaries. Using themes from Heroes I have made a new composition which hopefully will reintroduce this music to today's listeners.

I mentioned the new work I was doing to Twyla Tharp, the American choreographer with whom I had worked on In the

Upper Room, a dance work for her company. She suggested I think of Heroes as a ballet score for her new dance company. We suggested this to David, who immediately shared Twyla's enthusiasm for the idea. Accordingly, I set Heroes as a six-movement work, each movement based on a theme from Heroes, with an overall dramatic structure that would be suitable for dance. The result is a symphonic ballet - a transformation of the original themes combined with new material of my own and presented in a new dramatic form.

The continuing influence of these works has secured their stature as part of the new "classics" of our time. Just as composers of the past have turned to music of their time to fashion new works, the work of Bowie and Eno became an inspiration and point of departure of symphonies of my own.



**READ THE COMPLETE
GLASS NOTES ARTICLE**

About the Heroes Album:

David Bowie's "Heroes" album, released in 1977, is widely regarded as one of his greatest works. The album is often associated with the Cold War, specifically the divide between East and West Berlin, which was still a physical and ideological barrier at the time of the album's creation. The title track "Heroes" tells the story of two lovers who meet at the Berlin Wall, and the sense of freedom and possibility that they feel despite the wall separating them. The song is often interpreted as a metaphor for the human spirit's ability to transcend physical barriers and limitations. Other songs on the album, such as "Beauty and the Beast," "Joe the Lion," and "Blackout," touch on themes of personal struggle, mental illness, and societal pressures.

The album also features a number of experimental and avant-garde elements, such as the use of Robert Fripp's distinctive

guitar work, and Brian Eno's innovative production techniques. Overall, "Heroes" is considered to be a groundbreaking album that captures the cultural and political tensions of its time, while also exploring universal themes of love, loss, and self-discovery.

David Bowie and Philip Glass gave an interview in 1992, talking about their first symphonic collaboration - the "Low Symphony" - and how they felt about the division between classical and pop music.



**VIEW THE COMPLETE
BOWIE-GLASS INTERVIEW**

Recently Glass finished 'Lodger' (Symphony No. 12), the final part of the Bowie Berlin trilogy (which also includes 'Low' and 'Heroes'). It premiered in 2019 with the Los Angeles Philharmonic conducted by John Adams.

*Program notes written by Alexandra Arrieche and Jennifer Hermann,
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