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MUSIC DIRECTOR & CONDUCTOR

MAR 19 3 PM



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The Washington Center and downtown Olympia sit on the traditional lands of the Steh-Chass band of the Squaxin Island Tribe. We also recognize the Medicine Creek Treaty Tribes, and the Nisqually People of this region. We acknowledge that in presenting art on these lands it is our responsibility to honor the past, be intentional in the present, and to commit to a future of respect, collaboration, and learning. We encourage you to look around our community at the innumerable contributions native artists have made and continue to make, whose histories and cultures are woven into the fabric of our communities and our collective identities.

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The Olympia Symphony is a semi-professional orchestra based in Olympia, Washington, serving the South Puget Sound region. Our mission is to provide the highest quality live music to enrich, educate, and entertain an expanding audience. The orchestra gave its first concert in 1947. Over time, the OSO has grown to become the premiere orchestra in the South Sound, acclaimed for its commitment to both community and artistic excellence. The Symphony is a 501(c)(3) nonprofit organization, and is supported by donations from community partners including businesses and individuals who share the desire to see classical music flourish in live performances.

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BREAKING THE GLASS

Beyond Barriers

*Please silence phones during concert.
No flash photography or audio/video recordings permitted.*

ESTANCIA

ALBERTO GINASTERA, 1941, 12 minutes

1. Los Trabajadores agrícolas (Agricultural Workers)
2. Danza del trigo (Wheat Dance)
3. Los Peones de hacienda (The Cattlemen)
4. Danza final (Final Dance)

VIOLIN CONCERTO NO. 1 in G minor, Op. 26

MAX BRUCH, 1866, 25 minutes

Featuring David Kim, violin

1. Vorspiel: Allegro moderato
2. Adagio
3. Finale: Allegro energico

- INTERMISSION -

SYMPHONY NO. 4 "HEROES"

PHILIP GLASS, 1996, 44 minutes

Inspired by David Bowie

1. "Heroes"
2. Abdulmajid
3. Sense of Doubt
4. Sons of the Silent Age
5. Neuköln
6. V2 Schneider



Estancia - Dances, by Alberto Ginastera, presented under license from Boosey & Hawkes Inc., copyright owners.

Heroes - A Symphonic Ballet (Symphony No. 4), by Philip Glass, presented under license from G. Schirmer Inc. and Associated Music Publishers, copyright owners.

GUEST ARTIST

David Kim, violin

Violinist David Kim was named Concertmaster of The Philadelphia Orchestra in 1999. Born in Carbondale, Illinois in 1963, he started playing the violin at the age of three, began studies with the famed pedagogue Dorothy DeLay at the age of eight, and later received his bachelor's and master's degrees from The Juilliard School.

Highlights of Mr. Kim's 2022-23 season include appearing as soloist with The Philadelphia Orchestra in Bach's Brandenburg Concertos with conductor Nicholas McGegan in Philadelphia and the Tchaikovsky Concerto with conductor Fabio Luisi at the Saratoga Performing Arts Center; teaching/performance residencies at Georgetown University and the Australian National Academy of Music in Melbourne; solo appearances with orchestras, recitals, masterclasses, and speaking engagements across the United States; and concerto appearances at the Prague Summer Summer Nights Festival in Prague, Czech Republic, and the Sun Symphony Orchestra in Hanoi, Vietnam. He will continue to appear as concertmaster of the 9-time Emmy Award winning All-Star Orchestra on PBS stations across the USA and online at the Khan Academy.

Mr. Kim is a frequent touring guest of famed modern hymn writers Keith and Kristyn Getty at venues such as the Grand Ole Opry House in Nashville, The Kennedy Center for the Performing Arts, and Carnegie Hall. Mr. Kim serves as Distinguished Artist at the Robert McDuffie Center for Strings at Mercer University in Macon. He frequently serves as an adjudicator at international violin competitions such as the Menuhin and Sarasate, and each season presents masterclasses at schools across the United States.





THU
MAR
23
7:30 PM

LOS LOBOS
WITH GABY MORENO



SUN
MAR
26
2:00 PM

RAY ON MY MIND
A TRIBUTE TO RAY CHARLES



SUN
APR
02
2:00 PM

SUN
APR
30
2:00 PM

SILENT MOVIES
A BUSTER KEATON COLLECTION
DOUGLAS FAIRBANKS IN ROBIN HOOD



FRI
APR
14
8:00 PM

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SAT
MAY
06
2:00 PM
7:30 PM

TWO
PERFORMANCES

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THU
JUN
08
7:30 PM

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LIFE IN THE PAST LANE TOUR

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23 SEASON THE WASHINGTON CENTER FOR THE PERFORMING ARTS



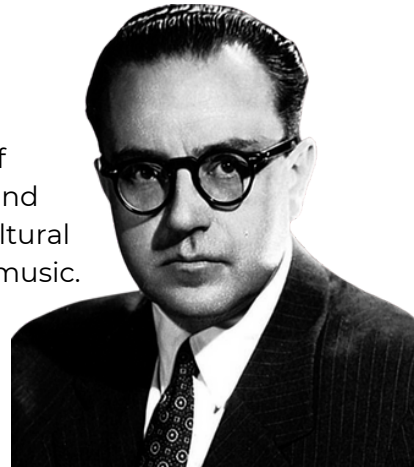
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BREAKING THE GLASS

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)

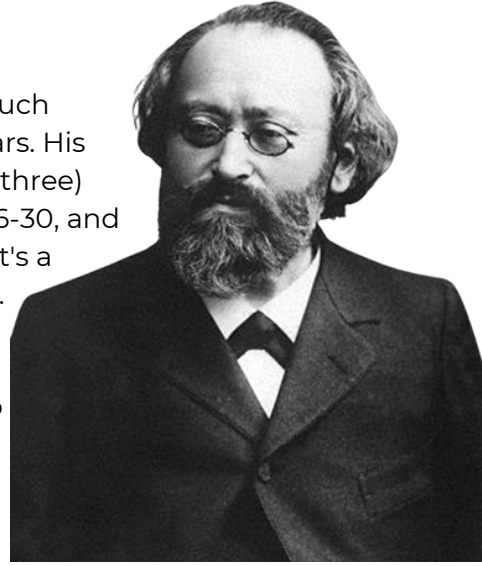
His music gained international notability after being commissioned to write a ballet for Lincoln Kirstein's Ballet Caravan. Ginastera started writing *Estancia*, inspired by José Hernández's *Martín Fierro*, an epic poem celebrating the South American Gaucho culture, which said culture contributed significantly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

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MUSIC DIRECTOR & CONDUCTOR

Alexandra Arrieche

Working with the most important ensembles and figures in both classical and pop music, Alexandra Arrieche possesses an innate talent for moving adeptly between musical genres. She commands a wide range of musical leadership skills, engaging a variety of audiences and communities joyfully and with resounding success. These qualities distinguish her as one of the most unique and exciting conductors of her generation.

In 2015, Alexandra was invited to conduct the European Emmy Award-winning Night of the Proms. Due to overwhelming success, Alexandra was engaged as the Antwerp Philharmonic and NOTP's principal conductor and production company member in 2017. Alexandra collaborates regularly with pop music icons such as Bryan Ferry, Seal, Simple Minds, Earth Wind and Fire, Pointer Sisters, Natasha Bedingfield, Chaka Kahn, Roger Hodgson (Supertramp), Peter Cetera (Chicago), Alan Parsons and John Miles.

As a guest conductor, Alexandra has appeared with some of the finest orchestras on three continents including the Atlanta Symphony Orchestra, Baltimore Symphony Orchestra, the Chicago Sinfonietta, Classical Music Institute, the Sarasota Orchestra, OFUNAM (Mexico) and Mexico National Orchestra, Filarmed (Colombia), and the Orquestra Sinfonica de Porto Alegre (Brazil).

She has also collaborated with and championed new works by some of the finest composers of our generation including Jennifer Higdon, Mason Bates,



Clarice Assad, Kevin Putz, Anna Clyne, John Adams, James Macmillan, Michael Daugherty, John Corigliano, Christopher Rouse, and Jennifer Bellor.

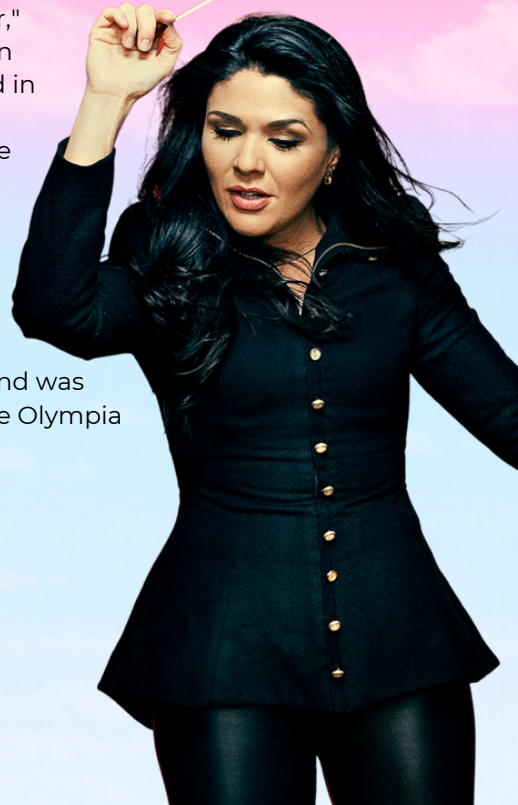
During the pandemic, Alexandra started a Podcast series inspired by her experience with Night of the Proms called "Beethoven was a Rockstar." She explores the limits between classical and pop music, finding where the boundaries are, and breaking through them. The first season Alexandra interviewed iconic figures from both worlds including Marin Alsop, Mason Bates, Joe Jackson, Suzanne Vega, and Nile Rodgers. Music Historian Christopher Gibbs opened the season with the episode, "Classical and Pop: Was there always a division?" In less than three months, the series had thousands of downloads from all over the world.

Alexandra won the Taki Concordia Conducting Fellowship in 2011 and the Baltimore Symphony Conducting Fellowship in 2012. She subsequently served as a conducting assistant to Maestra Marin Alsop at the Baltimore Symphony Orchestra, the São Paulo Symphony Orchestra, and at the Cabrillo Festival of Contemporary Music. Alexandra was also mentored by Gustav Meier at the Peabody Conservatory of Music and Harold Farberman at the Bard Conservatory of Music. In addition to her studies, Alexandra completed numerous master classes with world-renowned conductors including Kurt Masur, Apo Hsu, Robert Spano, Hugh Wolff, George Manahan, Johannes Schlaefli, and Cliff Colnot.

Alexandra is featured in "The Conductor," a documentary about her mentor, Marin Alsop. The documentary was premiered in Tribeca in 2021, with Alexandra opening the screening conducting young female musicians from the New York Youth Symphony.

Currently Alexandra serves as Music Director of the Henderson Symphony Orchestra (NV), Principal Conductor of the Antwerp Philharmonic Orchestra, and was recently appointed Music Director of the Olympia Symphony Orchestra.

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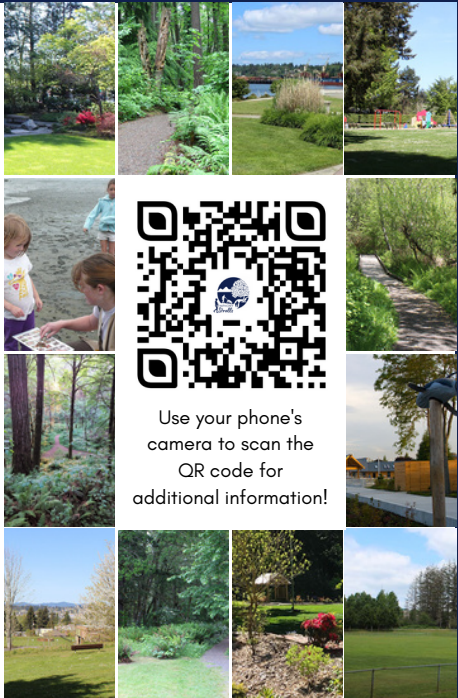


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The third in a series of masterclasses presented by Olympia Symphony Guest Artists, Seattle Symphony Assistant Principal Cellist (and internet sensation!) Nathan Chan will instruct local youth cellists in the welcoming space of Westminster Presbyterian Church. Nathan will share insights, expertise, and inspiration with humor and contagious enthusiasm. Music students, teachers, and anyone interested in music will gain a deeper understanding and appreciation for the music-making process.

Cello instructors may submit one student for registration by filling out the form via the QR code below or by visiting olympiasymphony.org/apr-masterclass-nathan-chan. Deadline for registration applications is April 8, and participants will be notified of their selection on April 10. Instruction is offered free of charge.

There is no charge for participation or attendance, but donations are gratefully welcomed. Nathan will be performing Tan Dun's "Crouching Tiger Hidden Dragon" Cello Concerto with the Olympia Symphony April 23 at the Washington Center for the Performing Arts.

Nathan is a strong proponent of using technology and social media to attract others into the classical world, and is committed to his fast growing Internet presence; to date, he has over 25 million views on YouTube, Instagram and TikTok. (@nathanchancello)

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