

A NEWSLETTER BY AND FOR THE LA JOLLA SYMPHONY AND CHORUS ASSOCIATION

October 29th, 2018

## Conductor's Note



Steven Schick, Music Director  
Photo: courtesy of San Diego UT

As I was conceiving our 2018-19 season, “Lineage,” an experience from many years ago came to mind. During a lull in the conversation at a Seder, someone made the quirky suggestion that we go around the table and just say the birth names of our grandmothers aloud. At first it seemed like a lighted hearted party game, but as we began to remember one after another of those gorgeous Jewish names from the turn of the century—Zadie and Pearl, along with Safta or Nonna—the table grew quiet. There were plenty of non-Jewish guests also so there was a Bonnie and an Elna and Josefina as well. These names were our legacy and our recitation of them our oral history and lineage. We all began to wonder how we were extending their legacies. What part of those gorgeous and evocative names and memories still lived within us? And the corollary thought: how could we create today a beautiful past that those who come after us will one day want to celebrate?

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Planning this season, I began to wonder what the musical version of that moment was. Was there a lineage (taking the name of Zosh di Castri's luminous piece built on her memories of her Italian grandparents) that could connect Stravinsky to di Castri to Tan Dun? In the concerts that follow, how could continue the celebration of our pasts, linking Handel and his glorious *Messiah* to the young Chinese composer Qing Qing Wang? LJ White to Anton Bruckner? By what properties of our minds does the Bernstein *Symphony #3*, the *Kaddish*, evoke both memory and mourning while, on the same concert, the Beethoven *Symphony #8* evokes memory and joy? And what do we make of the end of World War I, now just one hundred years ago, and its connection to our current geopolitical state? Our final concert of the year takes that theme to heart. In each case, we offer an answer in the form of musical texture, harmonic sense, orchestration or narrative impulse.

We start our season, appropriately, with a provocative work by the young Canadian composer Zosha di Castri. At first her piece feels modern, maybe even gritty. Micro-tonally inflected "chorale" melodies seem to rob the music of a tonal center, and as a textural counterpoint, nearly continuous string glissandi feel gauzy, veiled, and impermanent. Soon a listener notes that the modern surface of the piece is not the point. We are invited to hear through the textures and grasp the partly hidden melodies and rhythms at the core of the music. Imagine the composer as a young person in Alberta, listening through the noise of contemporary life to claim the memories of her Italian grandparents. We gather from her piece that sometimes the most important music, the most telling memories, are not the ones closest to the surface, but deeper ones to be excavated like gold nuggets from a sieve-full of gravel.

For a listener in search of memory, Tan Dun's evocative *Water Concerto* is the perfect place to start. In *Water Concerto*, we get memory through three tributaries. Firstly and foremost there is the water itself. It's our earliest aural memory, heard in the aqueous environment of the womb. Water is one of our first sounds—and as one who loves the sea, I hope it will also be one of the last sounds I hear. Then there

are the ringing metallic sounds of gongs and bells—tied to ancient religious and spiritual rituals—against which a cacophony of voice-like sound effects played by the orchestra creates a halo of imaginary language.

Water. Ritual. Language. The memory trifecta!

Stravinsky's *Petrushka*, like his other famous ballets of the time, *Firebird* and *Le Sacre du Printemps*, is a rich repository of lineage. These pieces, along with *Les Noces*, which was gestating at the time, allowed Stravinsky to metabolize the Russian and Ukrainian memories of his youth and created a platform for the future. Music History texts write of Stravinsky's mercurial exploration of the musical forms of memory—from his embrace of 18<sup>th</sup> century ideals in the aptly named "neo-classical" phase to his late adoption of 12-tone technique, itself by that time a memory of earlier practices. Stravinsky was obsessed with lineage.

Sometime over the course of the last century, memory became a skill to be deployed. We are impressed with a soloist who plays from memory. Or, to the contrary, when we forget we feel less competent. But that's a modern perspective. For millennia, memory, both personal and communal, was not primarily a skill, but a central quality in a moral person. Early philosophers grouped memory with ethics, not neuroscience.

I still like to think of it that way. A critical component to living an ethical life is how we remember, how we create lineage. It answers important questions: Who are we? To what echoes of our history do we resonate and how do we memorialize them? And, most importantly, what do we need to do today so that, in the future, we will be remembered by someone who will recognize herself in her memories of us; who will examine her lineage through our lives and be grateful?

Steven Schick



# News from the Executive Director

Dear Friends,

Welcome back to returning musicians and welcome new orchestra and chorus members! I am very much looking forward to our first concert of the new season. We start the concert year with our subscription goal met (595 to-date!), and the October 6<sup>th</sup> Gala a financial success.

## *What's New for 2018-19*

What isn't? I'm sure you've noticed that campus is changing rapidly. You and our patrons can enjoy these improvements:

- 🎵 **Parking:** The new 1300-space Osler Parking Structure is now open. Accessed from Gilman Drive, this new structure will provide ample parking for our members and patrons and is a 5-minute walk to Mandeville Auditorium. During concert weekends, we will have free shuttles to and from this lot for those who prefer to ride. Find updated parking information at: <http://lajollasympphony.com/wp-content/uploads/2018/09/ParkingBrochure.pdf>
- 🎵 **Dine at the Faculty Club!** The Faculty Club will be offering its Happy Hour menu to concert-goers before each concert this season! (December 8 and June 8 excepted.) Offerings include a variety of flatbreads, salads, shared plates and sandwiches. Hours are 4:30-7:30 on Saturday concert evenings and 11:00am-2:30pm on Sunday concert afternoons. You don't need to be a member to enjoy.
- 🎵 **New Seats for Mandeville:** The first stage of the concert hall renovation is nearly complete. Our patrons can look forward to comfortable new seats and more.

## *Mark your calendar:*

**Friday, November 2** is our annual Young People's Concert, from 7:00-7:50pm. The concert will feature excerpts from Tan Dun's Water Concerto and Petrushka, and will be videotaped by UCSD-TV thanks to a grant from Kiwanis Club of La Jolla. If you know of families who would like to attend this free concert, please direct them to sign-up at <https://www.eventbrite.com/e/young-peoples-concert-2018-tickets-48215808782?aff=erelexpmlt>.

*Diane Salisbury*

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# Meet Cellist Caitlin Fahey Crow

Caitlin Fahey Crow: Definitely an orchid

When Tutti last encountered Caitlin Fahey a couple of years ago, we learned that she was born and raised in Albuquerque where she so envied the tiny violin a friend of hers played, she demanded violin lessons herself. However (you knew there was a however), the only teacher who would take such a young student taught cello.

As for education, there was quite a lot of it. Caitlin attended the University of New Mexico (Bachelor's in Pre-Med Studies, minor in German); Loyola University Maryland (M.Ed. in Montessori Education); the Montessori Institute (AMI Diploma in Primary Education). And there's more. She received training in Suzuki Cello Books 1-10 from the Suzuki Association of the Americas.

Fast forward several years and one time zone to San Diego. Caitlin joined the La Jolla Symphony and Chorus as a cellist in 2007, the same year as Steven Schick. She notes with surprise that "I have spent one-third of my life in the ensemble, which is a little bit staggering!"

The big news in her life is that this year she played... the Casbah! Yes, the band she formed with her drummer

husband Isaac Crow, OrchidxMantis, released its second album this summer at the famous music venue in an event which included a fashion show. What kind of a band is OrchidxMantis? "The genre is difficult to describe," Caitlin says. "We are a four-piece (band) of bass/drums/vocals & keyboards/vocals & cello, with roots in the jazz and classical traditions. Our musical influences range from electronic dance music to metal to rock to hip-hop to soul to R&B..." So basically everything but country and ranchero.

But that's not all. "We also produce, shoot, and edit our own music videos, make all the lyrics booklets and labels for our albums, and create content for our various social media platforms...I really enjoy having this other creative outlet where I can sing, dance, rap, act, play my electric cello, create elaborate costumes, and generally act a fool. It's quite liberating."

Want to catch their next gig? Follow them on YouTube, Instagram or on Twitter @orchidxmantis.



*Pat Tutti*

# “As Time Goes By” Gala

Guests enjoyed our Casablanca movie-themed Gala at The Westgate Hotel on October 6<sup>th</sup>. The evening featured silent and live auctions, a tribute to Lux Boreal Dance Troupe, a Moroccan-inspired dinner, and performances by past and present winners of our Young Artists Competition. The event raised \$43,000 for our organization!



Gala co-chairs (l. to r.) Peter Gourevitch, Celia Falicov, Pat Finn-Burkhard, Walt Burkhard



Henry Torres (c.), Maribel Durozo and Angel Arambula of Lux Boreal Dance Troupe.



Ann Chase, Mea Daum, David Chase



2018 Young Artist Winner Eden Tremayne concluded the program, singing “As Time Goes By.”





# Plan Now. Give Later.

We are happy to announce that our Planned Giving Society has a logo! The new “roofed” design is a nostalgic reference to Therese Hurst, a chorus member whose bequest of her house to LJS&C more than 30 years ago established our legacy program.

Planned Giving is a way to plan now for a gift that will benefit LJS&C in the future. These gifts can be made by naming LJS&C in your will, trust, retirement plan, or insurance policy or by leaving a gift of real property. It’s easy to ensure your musical legacy. For more information, visit [lajollasympphony.com](http://lajollasympphony.com) or contact Diane Salisbury at [dsalisbury@lajollasympphony.com](mailto:dsalisbury@lajollasympphony.com).



*Melanie Intrieri*



## Article Watch

**From Diane Salisbury**

***LJS&C explores memory, heritage in season-opener***

Michael James Rocha - The San Diego Union-Tribune

<http://www.sandiegouniontribune.com/entertainment/classical-music/sd-et-classical-la-jolla-symphony-chorus-20181024-story.html>



## Need to contact the LJS&C?

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Diane Salisbury, Executive Director

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