

IN THIS ISSUE...

- P1 Conductor's Note
- P3 News from the Executive Director
- P4 Meet Horn Player Cynthia McGregor
- P5 Thank you, Janet!
- P6 Article Watch

Conductor's Note



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

We started with time and now we have clocks.

Earliest humans were confronted with time as a dark river that flowed uncharted through their lives, coursing through a landscape of crop cycles, tide levels, and eclipses. Large and small, these temporal structures shaped every aspect of our existence. Human beings, even of relatively recent historical periods, never dreamed that *they* might actually shape time.

But now we have clocks. Everywhere. Wristwatches, iPhones, time stamps on checks. And now we think we can control time. Now our view of time is mechanical and personal. Even in the larger temporal increments of 24-hour news cycles, weekends off, and retirement looming, we honestly believe we can control time.

It's kind of cute.

I am not pointing my aging Luddite finger at the younger generation. I also am a denizen of the 21st century. I also am glued to my iPhone and structure my schedule in 15-minute increments. My farmer great-grandparents probably didn't think much further ahead than the next planting or harvest; I can tell you where I will be on pretty much every day of August of 2021. How did we get here?

Continued on Pg. 2

You can view Tutti online!

You can download this and previous issues of Tutti from:

www.lajollasympphony.com

Look for **TUTTI NEWSLETTER** on the right side of the home page.

Shop at Smile. Amazon.com!

amazonsmile
You shop. Amazon gives.

Shop Amazon and designate LJS&C as the charitable program you want your shopping to support and Amazon will contribute a portion of every purchase! It's so easy to give. Enter the Amazon website through the following portal and sign up today: <http://smile.amazon.com/ch/95-1962652>

Among the rewards of having just curated a region-wide festival called "It's About Time," of which these concerts are the culminating moments, has been the possibility to explore in detail various of our contemporary views of time. I've read a lot about time. There is the quotation, falsely attributed to Albert Einstein, that, "time is what keeps everything from happening at once." (Early 20th century pulp science-fiction writer Ray Cummings wrote that one.) The pre-Socratic philosopher Heraclitus of Ephesus believed that time was like a child playing checkers (or whatever the pre-Socratic version of that game was): it was simultaneously insistent and meandering—firm and fickle.

But nowhere in any commentary is there as much illumination of the notions of time as there is in any piece of music. To music, time is like plasma, that substance in which every idea and impulse is suspended and nourished. Listen to what you think of as the simplest song in the world, and, whatever else is going for it, it will have an extraordinarily sophisticated relationship with time.

When one then takes a truly sophisticated piece, like the Mahler's *Fourth Symphony*, the explorations of musical time are like an interplanetary expedition. In Mahler, there is metric time, nearly always in flux, as strong beats occur where you least expect them and the resulting temporal flow is rarely steady. Harmonic points of arrival exert a kind of magnetic force on tempo, sometimes slowing it, and other times slinging it by like a comet accelerating around the sun. A thorough analysis of the symphonies of Mahler, just for their tempo implications, is a lifetime's work.

And then there is narrative time. Mahler often seems suspended between his present—often with the undertones of someone not completely at ease with his own generation—and a past that is reluctant to ease its hold. Sounds of his past: folk melody, birdsong, cowbells, and sleigh-bells decorate his scores. The poignancy that one often senses in Mahler comes, at least for this listener, from this temporal ambiguity. Here is the sense of being constantly on the cusp of change; from the ineffable sense of twilight he creates.

Roland Auzet's new work, *Alone: Theater and Music for Fiona*, which will receive its first performance this weekend with the extraordinary and charismatic Fiona Digney as soloist, might seem far from Mahler, but it really isn't. Here also we find the need to manage multiple time streams—tempos changing rapidly, intricate interlocking rhythms in the ensemble—just as Mahler asks of us. And, through the dramatic action on stage—Fiona is as much an actor at times as she is a musician—we get an exploration of narrative time that also feels related to Mahler.

But what Auzet offers that no one else can is his far-flung and eccentric background. He is a percussionist himself and a composer; but he also has run a theater company in Lyon and is a circus artist and producer. And perhaps some of you saw his recent one-person performance on this stage using a car! There is very little that one can do on a stage that Roland Auzet has not done. And he brings all of this to bear in "Alone."

We are pleased to welcome him to San Diego, not just because he is one of my oldest and dearest friends, but his engagement with time—musical and dramatic; political and poetic—is deep and probing. Perfect for this moment. At the time of this writing, I cannot tell you much about what his piece will sound like: isn't that the magic of a first performance? But, I can tell you it will be riveting!

So listen carefully to musical time in all of its guises this weekend. Soak it in. And when you next have a moment of quiet, imagine yourself in a world without clocks, where time is plasma not commodity. Imagine yourself afloat on that dark river, headed who-knows-where in our mysterious and beguiling universe. And know that the closest we humans can come to touching that mystery is through music.

Steven Schick

News from the Executive Director

I write this fresh off the exhilarating Young Artists Competition weekend! Thirty talented young performers competed in two divisions: instrumental and vocal. Our first place winners are Ayrton Pisco, 22 yrs., violin and Nare Yang, 28 yrs., soprano. First-place winners may appear on a future subscription season with LJS&C, as they have for many years. Eleven cash prizes were awarded. To see a list of all the winners, go to <http://lajollasympphony.com/young-artists-competition/>.

Winners Recital on February 25. Join Steven Schick, Patrick Walders and your LJS&C friends to hear the eleven Young Artist Competition award-winners. The Winners Recital takes place in a private home in La Jolla Farms from 2:00-5:00pm. The performance begins at 2:00pm, followed by a reception of light refreshments to meet the winners. This is a lovely event, and there are several ways to participate: contribute a savory or sweet dish to the reception, volunteer to help at the event, or purchase a ticket and attend as a guest (\$30-\$50).

LJS&C at La Jolla Farmers Market. Volunteers needed! We have been given a free booth at the La Jolla Farmers Market for Sunday, February 18 to sell tickets to our March concert and to distribute information about the LJS&C. I am looking for a couple of volunteers who would like to help out – especially ensemble members who can speak to the thrill of the Carmina Burana. Staff set-up is at 8:30am. The market is open from 9:00-1:30pm. If you can help for a few hours, email me at dsalisbury@lajollasympphony.com.

WINE TASTING! “Beyond the Tuscan Sun...”

Join us on Saturday, April 21 for our annual Wine Tasting & Benefit led by syndicated wine columnist Robert Whitley. This year’s theme, “Beyond the Tuscan Sun,” takes a look at the many fabulous wine regions of Italy outside of Tuscany – from Sicily to the Veneto. The 2pm-5pm event begins with a wine and tapas reception, followed by a blind tasting of Italian wines. We conclude with a not-to-be-missed wine raffle and wine auction! Look for your invitation in late February. Or sign up early by contacting the office at 858-534-4637. This is an indoor/outdoor event, casual dress, held at a private home in Del Mar.

Diane Salisbury



La Jolla Symphony & Chorus Board of Directors

Pat Finn, President
Brian Schottlaender, Vice President
Catherine Palmer, Treasurer
Erica Gamble*, Secretary
Paul E. Symczak, Immediate Past-President

Mark Appelbaum
Peter Gourevitch*
Ida Houby
Carol C. Lam
James Lauth
Stephen L. Marsh
Betty McManus

Ex-officio:
Diane Salisbury, executive director
Steven Schick, music director
Patrick Walders, choral director

* Board representatives to the ensembles

Meet Horn Player Cynthia McGregor



When Cynthia McGregor took up the French horn in the sixth grade, she's pretty positive she didn't play a correct note for at least a year. "I sounded like a dying cow," she says.

The horn her parents rented for her was, "the ugliest thing I had ever seen," she says. Not only was it banged up, "it looked really old, and it smelled like a moldy closet." But she kept at it, and with lessons things began to make more sense. Becoming more proficient, she eventually took advantage of some great opportunities to travel with youth orchestras and bands to Canada, Australia, Austria, Germany, Spain and France. Aiming toward music as a vocation, McGregor received a Bachelor of Music in horn performance from Oberlin Conservatory and a Master's (horn performance and music theory) and PhD (also music theory) from Northwestern. She currently is a full-time music professor and chair of the Performing Arts Department at Southwestern College, where, presumably, the French horns are in better shape.

For McGregor and her husband Marc Dwyer music is a family affair. Marc is a graduate of Julliard (trombone performance) and teaches at San Diego Unified's Correia Middle School. Caitlyn (age 10) plays the trombone and Brianna (age 8) the French horn in the

same after-school band taught by a volunteer, which, of course, is Cynthia. When not raising funds for band trips or designing band t-shirts, she has been known to help the kids compose their own school march.

Cynthia has been a member of the La Jolla Symphony and Chorus for about 14 years. "I like the people," she says. "Everyone is so supportive and positive. Steve Schick is a role model to me as well." Asked about which work in her tenure with the LJS&C she found the most difficult, she was firm. "Hands down the most difficult piece (that I haven't blocked out) has been the Adès concerto. That was really tricky." (The LJS&C performed Thomas Adès' violin concerto "Concentric Paths" in December 2017.)

When not teaching, playing or learning new music, Cynthia may be found listening to her favorite band, Chicago. She even went to a concert during their 50th anniversary tour last year.

Pat Finn

Thank you, Janet!

On January 24th chorus rehearsal, the altos showed up in Janet-Shields pastel-pink, to honor her retirement from being section leader. Thank you, Janet, for 11 years of your wonderful service!



Article Watch

From Ida Houby

Making the Wall Disappear: A Stunning Live Performance at the U.S.-Mexico Border

By Alex Ross - *The New Yorker*

The San Diego Symphony's performance of John Luther Adams's percussion work "Inuksuit" at the U.S.-Mexico border on Saturday transcended the geography of political separation.

<https://www.newyorker.com/culture/cultural-comment/making-the-wall-disappear-a-stunning-live-performance-at-the-us-mexico-border>



Save the Date
2018 GALA - OCTOBER 6
THE WESTGATE HOTEL



Need to contact the LJS&C?

La Jolla Symphony & Chorus Association

9500 Gilman Drive Mail Code 0361
La Jolla, CA 92093
(858) 534-4637

www.lajollasympphony.com

Diane Salisbury, Executive Director

Contributors

Steven Schick

Diane Salisbury

Pat Finn

Ida Houby

Danbi Ahn



If you find an interesting, music-related article or web site, please send the information about it to Danbi at yoahn@ucsd.edu