



# T u t t i

## Musical Performance as Extreme Sport ... Karla Lemon



It is a delight and privilege to be a candidate for the Music Director of this wonderfully unique, outstanding organization. The LJS&CA charter holds that the organization is dedicated "to perform(ing) ground-breaking orchestral and choral music, from both traditional and contemporary repertoire." Upon reading this my pulse quickened, my first thought: "This is an orchestra created in heaven." As an openhearted interpreter of music hot off the press as well as music from the standard repertory, it is a revelation to read the words "contemporary repertoire" in the first sentence of an orchestral mission statement. My infatuation continued when I was invited last November to conduct the first movement of Tchaikovsky 4. I experienced first hand the musical excellence, vitality and generosity of

the players. During this visit, having heard the chorus rehearse with David Chase, I began to dream of conducting a program which would illuminate the vision and spirit of this organization. As I write this in the afterglow of our first rehearsal for this concert set, I am ever mindful of the "truth" of this orchestra – imaginative, vibrant and artful music making.

### A musical challenge

"Musical Performance as Extreme Sport" could be the theme for the program upon which we are about to embark: demonstration of extreme technical ability, mental and physical stamina, strength of sound, and playing with fearless spontaneity while nailing a troika of musical styles. This repertoire is a triathlon to exercise the virtuosic power of the orchestra and the players' ability to perform three distinct and challenging works, bringing together technical brilliance, transparency and "sprezzatura"<sup>1</sup>.

### The Program

The concert begins with Berlioz' *Benvenuto Cellini Overture*, a showpiece featuring each choir of the orchestra in splendid, vivid relief. Berlioz' opera is based on the autobiography of the sixteenth-century Florentine goldsmith and sculptor, Cellini—a lusty, self-willed artist run riot. His passion and *joie de vivre* are illustrated throughout the composition. Technical demands on the players are devilishly hard, and the trick is to craft a performance that inhabits the renaissance ideal of "sprezzatura." One could say that this is somewhat akin to luge racing. While it seems to be a simple sled ride on an icy track, it is in fact a physically demanding and technically precise sport.

## In this issue...

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- Young Artists Competition



<sup>1</sup> sprezzatura- the art of making what is difficult appear to be easy

### **From Venice to China ...**

From the canals of Cellini's Venice, we move to the mountains of western China's Xinjiang province. Chen Yi is one of the pre-eminent living composers of our time. Over the years I have had the enormous pleasure of conducting several premieres of Chen Yi's works. Irresistible and immediate, her music is a natural hybrid of Western architecture and Eastern melodic/harmonic language. The music inspires me, and it is written from the heart. *The Chinese Folk Dance Suite* (2000) is a three-movement violin concerto in all but name. The first movement, "Lion Dance," depicts a boisterous scene where people with beautifully colored hand-made lions dance accompanied by a percussion ensemble. The middle movement, "Yang Ko," has the orchestra reciting non-pitched syllables in various layers as accompaniment to the blissful music of the violin solo. "Muqam," the final movement, is named for the 12 movement musical marathon during which the Uighurs, one of the largest minority populations of western China, sing, dance, and play through a full day and night. Chen Yi adapts this rich music and its characteristic sliding tones to Western string technique. The underlying rhythmic ostinato in 7/8 makes this final dance agile and lilting. Throughout, the violin soloist, David Buckley, balances lyricism and virtuosity.

I have often programmed Chen Yi and Mozart together with good results. She has said that the beauty of Mozart's music helped her overcome extreme difficulties during the "Cultural Revolution." Chen Yi was one of many artists and intellectuals sent to the countryside to work in labor camps. Perhaps it is "divine inspiration" which I see as a hallmark of both composers.

### **... And back to Europe again**

The Mass in C, "Coronation," is a work I've longed to conduct. Most of Mozart's masses are *Missa brevis* or short Mass. These last 45 minutes and set the text or Propers of the Mass. By adding or interpolating pieces between these standard movements, Mozart often created opportunities to feature his friends and their extraordinary musical gifts.

During the Credo, the violins engage in what could be called extreme snowboarding. They slalom with abandon over the jagged terrain of sixteenth- notes. For the Offertory that follows the Credo, we interpolate the gorgeous duet for soprano and tenor, *Sub tuum praesidium*. Interpolated between the "Benedictus" and the "Agnus Dei," we hear one of Mozart's last gems, *Ave Verum Corpus*. Both these added texts refer to the "feminine face of God," Mary, the mother of Jesus. My feeling is the music in both interpolations is exquisitely simple, embodying qualities associated with the divine feminine: grace, elegance, and compassion. This music provides a welcome contrast to the swift moving style and joyful momentum of the rest of the mass. *Ave Verum Corpus* gently ushers us from the exuberance of the "Hosanna" into the contemplative realm of the "Agnus Dei."

A transcendent dimension is present in performance that includes the human voice and text. Text alters the musical chemistry and requirements of everyone, not the least of which the conductor. It is essential that the players understand their role in illuminating the text. Singers must commit to their interdependent relationship with the players while delivering the text. Add the stylistic expectations of classical performance practice associated with Mozart's music -- clarity of textures, seamless rendering of virtuosic string riffs, unified articulation, beauty of tone -- and the entire venture is like scaling Mt. Everest.

I wouldn't have it any other way.



## Contributors:

Barbara Peisch, Ed.

Ann Chase

Carolyn Chase

Victoria Eicher

Karen Erickson

Ida Houby

Karla Lemon

Wendy Patrick Mazzarella

Susan Taggart

Amee Wood



## Grant writing and Outreach ... Victoria Eicher

The Gaukel-Eicher team is off to a running start this season. Buoyed by the success of last year's grant writing efforts (\$15,000 from Qualcomm, Sempra Energy, the James S. Copley Foundation, the Encinitas Arts Commission and individual donors), we are blasting away at some new targets and revisiting old ones. The grants, in general, request funds for our Music Outreach, Young Artists Competition and Tom Nee Commission programs.

In areas of outreach, the Latin American Music Project (LAMP) is now in its second session. Students in City Heights are spending their Saturdays in rehearsal with the Afro-Cuban Ensemble and the City Heights Mariachi (did you see the pictures on our season brochure?). A community concert featuring the ensembles took place in searing heat on July 22nd. A second concert is scheduled for Friday, December 15th at the City Heights Performance Annex.

A separate, but complimentary, form of outreach is taking place in Encinitas. Last spring, we visited several Title 1 elementary schools in Encinitas. The schools received a performance from one of these three ensembles/leaders: Synergy - led by Kathy Blickenstaff (flautist in our symphony) with her husband, Colin, on guitar; Jeff Nevin - with members of his Mariachi Champana Nevin; Victoria Eicher - with a trio of violin, cello (Carol Tolbert) and flute (Kathy B.). At the end of the Synergy and trio programs, all students were given a chance to play a violin, cello, flute and guitar.

We hope to add a choral element to outreach this season. Any interested singers, please let me know who you are!

Judy and I have sent in proposals to the Ackerman Foundation and the Goodrich Foundation - requesting funds in support of Outreach and the Young Artists Competition. Additional proposals are underway. If anyone has a connection or recommendation to a company, foundation or individual that might support LJS&C music outreach efforts - or general concert season expenses, please let us know. Thanks!



## Member spotlight

### Susan Taggart, Chorus Alto

I love coincidences, because they make the world seem just a little bit smaller. They are especially intriguing when they involve events and people that have been separated by time and space. For example, the rabbi that married my parents in Chicago was hired by our synagogue in Burbank a few months before my bat mitzvah, so he officiated at that ceremony. Or the contractor we hired to remodel our home down here was a cousin of one of my roommates at UCLA. With the music world being the way it is, musical coincidences are easy to come by, but here are two that involve the LJS&C. The first one happened on the 2001 Eastern Europe tour. One night in Krakow, I sat next to Eric Bromberger (second violinist in the orchestra) at dinner. Making conversation, he asked me where I had attended college and when. It turns out that we both took part in a massive performance of the Berlioz Requiem at UCLA when he was a TA in the English Dept and I was a senior, majoring in Spanish. I have the recording of the concert and he told me to check the album cover when I got home. Sure enough, Eric (with more hair) was easy to spot near the front of the violin



## Tutti is online!

Thanks to Sean Peisert, you can download this and previous issues of *Tutti* from:

[lajollasympphony.com/download/tutti](http://lajollasympphony.com/download/tutti)



section. The second one goes back a few Decembers, when we were preparing the Bach B Minor Mass. I knew that David was going to give the pre-concert talk, so I thought that maybe he might need an anecdote to use as an introduction. The one that I had in mind involved the timelessness of Bach's music (I'll happily repeat it anytime, upon request). At any rate, I e-mailed him the whole scenario, including the names of the participants which were Glenn De Lange (who directed the choir I sang with in Glendale, CA) and his oldest son, Andrew. David replied that it was a cute story and, by the way, he knew Glenn, since he had used the Chases' home as a quiet refuge for working on his doctorate while Ann and David were out of town.

I found my vocal niche early on, because even before I learned to read music, I could hear harmony in everything. To make after dinner clean-up more pleasant, I'd play a recording from one Broadway show or another and sing my own harmonies. My mother would ask, "Why do you do that?" and I'd reply, "Because I'm an alto and that's what altos do."

### ***Learning Spanish and art***

In college I was a Spanish major and wanted to go to Spain on UC's Education Abroad Program. I was lucky enough to be selected and spent my junior year in Madrid with about seventy other students from all of the UC campuses. My primary goal that term was to become comfortable speaking Spanish on an everyday basis. I achieved that goal, but the experience changed me in many other ways that I had not anticipated. One of the courses that I had heard about from prior participants was two semesters of Spanish Art History taught through the Prado Museum. In addition to classroom lecture time, once a week we went in small groups of 15 to 20 with a tutor to the Prado. Standing in front of the works and being able to clearly see and understand the points made by the tutor was thrilling. I had become hooked on art history and declared it as my minor upon my return to UCLA.

My senior year at UCLA was notable for two performances that drew large crowds. One was the aforementioned rendering of the mighty Berlioz Requiem in Royce Hall and the other was kind of an anti-protest gathering which was intended to contrast with events on other college campuses. Any potential singer who could draw a breath and hang onto a Messiah score met with Zubin Mehta, members of the LA Philharmonic and tons of volunteer instrumentalists in Royce Quad to present excerpts of The Messiah.

During my fifth year at UCLA, while I earned a secondary teaching credential, I continued singing with the University Chorus and wound up my college career with a grand finale—I sang in the chorus of a fully-staged (although somewhat abridged) production of Meyerbeer's Les Huguenots, directed by Lotfi Mansouri of the San Francisco Opera (then AND now).

### ***Some scary moments***

In 1990, during my tenure with The Concert Singers at Glendale Community College, director Glenn De Lange conceived The Madrigal Feaste. This was to be a Christmas concert, but the choir would portray a royal court in Renaissance costumes on a raised set and the audience would sit at tables below us and have dinner while we entertained. The first year was extremely hectic and scary, because we had a committee designing and sewing costumes, another one working on set decoration, a company of players memorizing an extended skit, a small group learning madrigals and then there was a volume of new Christmas music for all of us to get into our heads. I ended up as assistant to Janis Luedeke who came up with the overall design and appearance of the set. She told me what she had in mind, then I went out looking for stuff to match her specifications, reported back with my findings and finally we chose what I should buy.

When we started the fall semester the following year, Janis told me that she would be available to me as consultant, but I was in charge. YIKES!! I spent that fall and the next four coordinating just about every aspect of the production!

## Need to contact the LJS&CA?

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### ***The Berkshire Choral Festival***

In 1995 and 1997, I attended the Berkshire Choral Festival and got to sing the Brahms Requiem with Donald Neuen of UCLA's Music Dept and Schubert's Mass in A flat Major with Joseph Flummerfelt of the Westminster College Choir. The conductors and pieces were quite different, but both times I enjoyed immersing myself in the music and bringing it up to the level of performance quality in just one week. The culmination of our week was the night of performance, when we got to see how all of our hard work paid off. The Berkshire Choral Festival is not just music camp for adults. It's an affirmation of our involvement in vocal music.

### ***The move to San Diego***

In 1998, I had the opportunity to transfer from Woodland Hills to the San Diego office of State Compensation Insurance Fund. From the quality of life standpoint, it was easy to make the decision to move, but I hated the thought of giving up my choir in Glendale. Through the generosity of a friend (Yet another musical coincidence that is so strange it's almost unbelievable), I had quarterly voice lessons in La Mesa with Angela Chiuppi, and so I asked her to recommend a group. She thought that I should audition for either the SD Master Chorale or the LJS&C. In August, 1998, I looked up the numbers for both choirs in the phone book and called the Master Chorale first. I left a message with a gentleman who said something about the director being out of town and they would get back to me upon his return. I left a voicemail message on the LJS&C's line and heard from Beda the very same day. (I'm still waiting for that call-back from the Master Chorale. Sorry, friends of the Master Chorale!!). Coming from a group that was about a third of the size of the LJS&C, I was immediately intimidated by the size of the choir. Then, as I learned more about singers' backgrounds and experiences, I was amazed and thankful that I was allowed to sing with an ensemble that included a number of music teachers, conductors of other vocal and instrumental groups and folks who made musical performance their profession. Not to mention the people who have excelled in medicine, science and other fields. I wonder what the average IQ of the LJS&C is.

### ***Meeting Mark***

Outside of the musical realm, for seventeen years I have worked as a worker's compensation claims adjuster for State Compensation Insurance Fund. I have been married 23 years to hubby Mark who is also in worker's comp as an auditor who goes to the offices of the various insurance carriers and examines their case files to ascertain whether or not the claims are being handled properly (and he assesses monetary penalties if they are not). I was not in the worker's comp industry, however, when we met. At that time, I was a claims representative for the Social Security Administration. We encountered each other when Mark's mother passed away. He was executor of her estate and I took his claim for the Lump Sum Death Benefit over the telephone. But Mark insisted on coming down to the office to sign the form instead of mailing it out to him.

Despite my "advanced" age at the time of my wedding, my parents still generously threw the wedding for us. Because of their financial backing, we probably made some concessions on a few matters. However, that didn't preclude a heated discussion or two, so at some point, when my mom and I were vociferously hashing out a detail, Mark interjected, "This is supposed to be FUN!" He completely diffused the situation and created a phrase that has been called upon for use in other moments that were inappropriately tense. (You may even hear me muttering it at rehearsal, from time to time.)

### ***Food and wine***

An interest that we've developed together is wine and food matching. We're one of five couples in a group that started getting together in the LA area about sixteen years ago, but we have now spread out over the state from SD to Paso Robles. We meet quarterly and rotate hosting responsibilities, so no one gets stressed over traveling long distances. Each couple traditionally brings two bottles of wine to complement their assigned course, with the hosts always providing the entrée. Every

Have some news to report?

Let the editor know!

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dinner has a theme, which is dreamed up by the couple currently hosting and which we all have to comply with. Some of the themes have involved cuisines and/or wines with which we are unfamiliar and force us to do research. Sometimes the theme is wine-based, e.g. Reds that have stood the test of time. (Red wines that are ten years old or older.) Sometimes the theme is food-based, e.g. Pacific Rim cuisine. Sometimes it's both, e.g. Italian food and wine. And sometimes it's just off the wall, e.g. Our last one was as follows: Bring a recording of music that goes with your dish and explain your choice. Mark and I were assigned the appetizers, so we equated the beginning of the meal to the opening of a musical work, therefore we brought Mozart and Rossini overtures to accompany our antipasto plates and champagnes.

### **A new meaning for "house cat"**

When we found a house to purchase in San Diego and were signing papers with the owner, Jean Graham, and her realtor, Jean asked, "What's going to happen to Sammy?" We warily said, "Who or what is Sammy?" Fortunately, Sammy turned out to be a large grey and white tabby, so we were more than happy to take over his care. Jean told us that Sammy was brought to her by one of her friends who noticed that he had been abandoned when his owner passed away and the owner's child cleaned out the house, but left Sammy behind. Jean had two big dogs and two cats of her own, but I guess that because she didn't choose Sammy herself, like her other pets, she somehow did not consider him hers. So, the cat came with the house.



"Sammy"

### **Pottery**

The first time that our LA friend, Phil Brennan, visited our house and saw our floor-to-ceiling bookshelves he asked, "Would you like to display some of my McCoy pottery?" I accepted his offer and, that started a whole new hobby. Not only did I start buying my own McCoy pottery, I've since expanded my own collection to over 100 pieces of art pottery from the 1930's through the 1960s. I've also collected items from a number of other manufacturers, including Roseville, Weller, Shawnee and Red Wing. I really enjoy going to the antique shows and malls, because I feel like I'm on a treasure hunt, never knowing what I will run across that will capture my fancy.

### **Retirement...but not from Chorus!**

Shortly after I reach my 20<sup>th</sup> anniversary with the State Compensation Insurance Fund, I hope to retire. I have a number of endeavors in mind, but don't know yet which I will choose. I'd like to get a certificate in antique appraisal from UCI, but I've also thought about learning another Romance language. We belong to the San Diego Museum of Art and San Diego Historical Society, so I'd like to volunteer as a docent or in some other capacity for either one or both institutions. Or instead of just looking at art, maybe I'll learn how to create some, but will the medium be paint or film? No matter what else I choose to do, I intend to keep on singing in the LJS&C for as long as David lets me! Music was my first fine art and I want to stay involved with it as long as can properly draw breath from the diaphragm.

### **Wendy Patrick Mazzarella, second violin**

As an experienced trial attorney and Deputy DA, you wouldn't expect Wendy Patrick Mazzarella to be the kind of person who has time to devote to musical performance. Currently a prosecutor in the Family Protection Division, Wendy prosecutes domestic violence, rape, child abuse and child molestation cases. Wendy is a frequent speaker, both locally and nationally and teaches. She's even been featured on radio and TV as a legal commentator.



Wendy is published frequently. She has had her own ethics column in the *San Diego Daily Transcript* for the past several years, has a regular column in *Law Enforcement Quarterly*, is a contributor to and member of the editorial Board of *San Diego Lawyer* magazine, writes for the California State Bar *Criminal Law Journal*, has been quoted in the *American Bar Association Journal* and was a contributing author for the National College of District Attorneys in *Doing Justice* (NCDA 2002) and *The Practical Prosecutor* (NCDA 2005). She was also a contributing author to *Hate Crimes: Causes, Controls, and Controversies* by Phyllis B. Gerstenfeld, and is the author of a chapter in an upcoming *Encyclopedia of Race and Racism*.

### **Education in Europe**

Receiving her undergraduate degree in Psychology from UCLA, Wendy went on to get her law degree from California Western School of Law where she was a member of law review, the national championship moot court team, and received First Place honors in her school's Gafford mock trial competition. Her legal education also included studying law

in Vienna, Austria, Budapest, Hungary, and London, England. She is admitted to practice in California state and federal court, the Ninth Circuit Court of Appeals, and the United States Supreme Court.

### **Starting young**

Wendy began playing the violin at the age of three. Throughout grade school, middle school and high school, she sat as the concertmistress for her school orchestras and for the district honor orchestra. She was a member of the Orange County Youth Symphony Orchestra for six years; at age eleven she was the youngest member ever to be accepted in to that orchestra. She toured Europe while with the Youth Symphony in the summer of 1983, performing in Italy, Germany, Austria, and Switzerland. Wendy was also a member of the All-Southern California Honor Orchestra where in her final year she sat 3<sup>rd</sup> Chair, First Violin.

### **Musical diversity**

As an adult, Wendy has been a member of numerous orchestras and musical groups. She spent two seasons as the Principal Second Violinist of the New City Sinfonia, and was the assistant concertmaster for the University of San Diego (USD) Symphony Orchestra from 2001-2005. During her time with the USD Symphony, in addition to regular performances at Shiley Theatre, they also performed with the San Diego Marine Band at the 2002 Miramar Air Show, at the Linda Vista Multi-Cultural Fair, at University events at the Joan Kroc Institute of Peace and Justice, and with the Tijuana Youth Orchestra at Casa de la Cultura in Tijuana.

Among the many other musical groups with which she has played, Wendy also sat as Concertmistress for several San Diego Marine Band concerts, including one at the San Diego Civic Theatre, she has performed with a group for the annual San Diego County Bar Association Christmas party, and played First Violin with the College Avenue Baptist Church orchestra from 2002-2003. During the holidays, Wendy has performed in a number of different venues including various church services to Christmas on the Prado in Balboa Park.

In a different genre of music, Wendy plays the electric violin professionally with a rock band called "Bridget Brigitte." They have performed in Hollywood at the Wyndham Bel Age Hotel, and played regularly in the lounge at Humphrey's by the Bay. They have also performed for private events including two events for Governor Schwarzenegger, and a birthday party for San Diego Sheriff Bill Kolender at the Westgate Hotel in San Diego, where the piano part of their performance was played on one of the first five Steinways produced.

And to top it off Wendy had an absolutely thrilling performance Sunday night, November 12 in Hollywood as the SOLO musical act during the 2006 Artist Film Festival (<http://artists.org>). Winners included Daryl Hanna, Joaquin Phoenix and Matthew McConaughey!

## **Name that photo ... Ida Houby**

Remember the photo I published last month (below), asking for creative ideas for a caption? Below are the suggestions I received.



"Are you sure that's what she meant about the orchestra needing to work on balance?" ... Ida Houby

"I hope that, with so few members in our group, we will be able to produce a balanced sound." ... Susan Taggart

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## **The times, they are a changin' ... Amee Wood**

Bad news for us: Anne Merkelson, our Executive Director since July 2005, will resign that position effective Dec.15, 2006. Anne has worked tirelessly with us, cutting costs, increasing revenue, and increasing our visibility. Equally important, she has put a welcoming and positive face on the LJS&C, and boosted our morale. Personally, I have valued my time with Anne, and will miss her.

Good news for Anne: Anne has accepted a position as a marketer for Health and Behavioral Sciences in the UCSD Extension Department. I am very pleased for her, and congratulate Health and Behavioral Sciences for their acumen in hiring this creative and skilled networker.

Good news for us: Diane Salisbury, former Board member, Board Secretary, Board Vice President and Board President, has expressed an interest in taking the position of Interim Executive Director. She will function as Interim Executive Director for approximately 60 days, starting now. If she, and we, are comfortable with this arrangement, she will become our permanent Executive Director, pending Board approval. If the interim arrangement is not satisfactory, she will remain in position while we search for and hire a new Executive Director.

I thank Anne for her hard work with the LJS&C, and wish her well in her new position. I look forward to our continuing progress and exciting possibilities.

## Article Watch ...

**From Carolyn Chase:**

*The Atlantic Monthly, November, 2006*

"The Spell of San Miguel"

<http://www.theatlantic.com/doc/prem/200611/spaulding-mexico>

by Martha Spaulding

This is the destination for the Chorus tour for the summer of 2007.



**From Barbara Peisch:**

*San Diego Union-Tribune, Monday, 23 October, 2006*

"Balancing act ... Musicians juggle day jobs with volunteer positions at La Jolla Symphony"

[http://www.signonsandiego.com/uniontrib/20061023/news\\_mz1c23scher.html](http://www.signonsandiego.com/uniontrib/20061023/news_mz1c23scher.html)

by Valerie Scher

In case you missed it, this is the big two-page article that appeared in the Union-Tribune the day the previous issue of Tutti came out.



**From Karen Erickson:**

*Wall Street Journal, Saturday/Sunday, 11 - 12 November, 2006, Leisure and Arts Section, Page P24*

"Doubting Thomas"

[http://online.wsj.com/page/2\\_0133.html?mod=2\\_0133](http://online.wsj.com/page/2_0133.html?mod=2_0133)

by Terry Teachout

You must be a subscriber to view this article. Assuming that a fair number of you aren't, here's a brief summary.

The article discusses a new PBS series created by Michael Tilson Thomas called "Keeping Score." The series is intended to be an introduction to classical works along the lines of Bernstein's Young People's Concerts. In each segment, Thomas takes the selected work apart, section by section, showing the viewer how they work and what they mean. Sections of performance footage are included throughout. Mr. Teachout admits that everything about the production is outstanding—except that no one will watch it. Why? Because, as Mr. Teachout puts it, "Keeping Score" presupposes the existence of a significant number of Americans under the age of 50 who are willing to spend a full hour sitting in front of their TV sets watching an accessible but nonetheless

serious documentary about a piece of classical music." There will also be a DVD set released of the series, but Mr. Teachout believes it too will have trouble finding an audience for the same reasons.

So what's the solution? Mr. Teachout believes the answer is to cut each segment to a half hour, and to focus on shorter, self-contained pieces like Bernstein's *Candide* Overture or Debussy's *Afternoon of a Faun*. He also recommends including a complete performance of each work. He complains that you never hear a complete work from beginning to end—only snippets.

To learn more about this series, visit the "Keeping Score" Web site at [www.keeping-score.org](http://www.keeping-score.org).



If you find an interesting, music-related article or Web site, send the information about it to me at [barbara@peisch.com](mailto:barbara@peisch.com). For Web sites, send me a link to the site. For articles, you may either send a link to the article or just the name and date of the publication, along with the title of the article, and I can find it online. You may also hand me the article during rehearsal or mail it to me at:

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LA JOLLA SYMPHONY AND CHORUS  
*YOUNG ARTISTS COMPETITION*

The La Jolla Symphony and Chorus **YOUNG ARTISTS COMPETITION** will be held on January 27, 2007, from 10:00 AM to 4:00 PM at Mandeville Center. This competition encourages young instrumentalists and singers to compete for awards and for the opportunity to become soloists with the La Jolla Symphony or La Jolla Symphony Chorus in performances during the 2007-2008 season. Information about the competition and applications can be acquired at our website: [www.lajollasympphony.com](http://www.lajollasympphony.com) under "about us" or by calling the office 858.534.4637. This competition is open to the public.



The La Jolla Symphony and Chorus **YOUNG ARTISTS FUNDRAISER/SHOWCASE** will be held on January 28, 2007, 2:00 PM, the day following the competition, at the private residence of Michael and Nancy Kaehr. This year for the first time, the Young Artists Showcase will feature performances by the winners from the competition combined with a fundraiser. The Young Artists Committee wishes to welcome many new faces to this festive event along with many of the La Jolla Symphony and Chorus community and family. Members of the

chorus and the symphony are donating gourmet hor d'oeuvres and desserts; Robert Whitley and Beverages and More are generously donating wine and drinks. The La Jolla Symphony Young Artists Committee is hopeful that by keeping costs minimal for this event, it will attract a magnanimous crowd supportive of the future of the Young Artists Competition.



\$25.00 suggested donation. Please order tickets by calling 858.534.4637 or visit [www.lajollasympphony.com](http://www.lajollasympphony.com).

Ann Chase  
Young Artists Committee