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Inauthentica

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Cochin

The Paris foundry Deberny & Peignot was the first to use this design in 1912 (also known as Sonderdruck, it was used by many other foundries in the 1920s). This version was created in 1977 by Matthew Carter for Linotype. Cochin, named after the nineteenth-century printer Nicolas Cochin, has a small x-height with long ascenders and several unusual letter shapes, notably the lowercase italic. Cochin brings an unusual look to student texts or display work such as invitations, packaging, and advertising.



COLLEGE OF PERFORMING ARTS

ART THEATRE MUSIC DANCE



Spring 2008 Events Highlights

ART:

No Go Logo Show.....Feb 4 – Mar 15
Junior Graphic Design Exhibition 1 and 2..... Mar 24 – Apr. 4
Junior Studio Exhibition 1 and 2.....Apr 7 – Apr 18
Senior Studio Exhibition 1 and 2.....Apr 21 – May 2
Departmental Exhibition May 8 – 16

THEATRE:

Student Directed One-Acts.....Feb 20 – 24
How I Learned to Drive..... Mar 5 – 9; 11 – 12
School for Scandal.....Apr 11 – 13; 16 – 19

MUSIC:

University Choir Home Concert Feb 1
Chapman Chamber Orchestra & members of the Pacific Symphony... Feb 11
Chapman University Wind SymphonyMar 1, Apr 26
Opera Chapman presents: *Gianni Schicchi & Suor Angelica* by Puccini....Apr 11-13
Sholund Scholarship Concert.....May 3

DANCE:

Works in Progress.....Mar 1
Concert Intime Apr 3 – 5
Spring Dance Concert..... May 7 – 10

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CHAPMAN UNIVERSITY

Conservatory of Music

presents

inauthentica

Mark Menziès, Director

February 28, 2008 • 8:00 p.m.
Salmon Recital Hall
Chapman University

Program:

Vera Ivanova	<i>Still Images</i> (World Premiere, 2008)
Shaun Naidoo	<i>Ararat</i> (1995)
Sean Heim	<i>Trois Rêves Surréalistes</i> (World Premiere, 2007) I. Milieu II. Chimères III. Bleu -intermission-
Roger Reynolds	<i>Aspiration</i> (2004-05) Andrew Tholl, solo violin
Jeffrey Holmes	<i>Wave of Darkness</i> (World Premiere, 2008)

Inauthentica:

Sarah Wass, flute - Kathy Pisaro, oboe/cor anglais - Jim Sullivan, clarinets (Ivanova & Holmes) - Brian Walsh, clarinets (Naidoo & Heim) - Chris Porter, bassoon - Jody Hurt, horn - Stephani Richards, trumpet - Ian Carroll, trombone - Nick Terry, percussion - Yumi Lee, percussion - Traci Esslinger, piano - Melinda Rice, violin (Reynolds) - Andrew Tholl, violin - Luke Fitzpatrick, violin - Andrew McIntosh, viola - Ashley Walters, cello - Ivan Johnson, bass - Oliver Newall, bass (Reynolds) - Mark Menzies, armwaver

Program Notes:

Still Images was written for inauthentica in 2007-08. This piece explores the junction and disjunction of static musical parameters with more agile and directional gestures, and, through linear development, achieves an abrupt balance, thus concluding the piece.

Aarar: Although this piece should not be viewed as an overtly programmatic exercise, there is an undoubted connection between the flood myth and the rhetorical flow of the music. The opening is pensive, and is occupied largely with the building of the three rhythmic figures whose interactions and transformations drive the music throughout. The second section is fast, and initially seems to be the logical response to the opening, but ultimately leads up a humorous backwater which quite suddenly changes as the spirit of the opening is revisited, in a less tentative, darker mood, and sets the stage for a collision between two of the

rhythmic figures which ends abruptly - on Ararat if you like. The music dies out quietly, with a quotation from Alban Berg's song *Warm der Lüft*, set within an elusive reference to the opening rhythm.

Trois Rêves Surréalistes was conceived as an exploration of the techniques and perspectives present in the works of the surrealist art movement centered in Paris during the middle years of the last century. Surrealist thought draws its primary inspiration from automaticism and the worlds of dream and the fantastic; often connecting or "seeing" objects in previously unexplored ways through spontaneity and use of chance techniques. Here I've drawn upon the oeuvre of works by Yves Tanguy, Max Ernst, and Joan Miro - three artists that have had a considerable influence on my concept of form, motion, color, perspective, object, figuration, etc. Each movement of the piece explores the formal and philosophical ideas present in an artist's work, however, although inspired by each of these monumental figures in 20th century art, in no way are the movements meant to be representational. Rather, they explore through my own absorption, distillation and transmission the intuition, creative thought, and resultant generative processes that are of principle importance to the artistic voice of each of these visionaries.

Wave of Darkness is a tone poem, and is comprised of three connected sections:

- I. Sea of Serpents
- II. Wave of Darkness
- III. Shore of Demons

This seascape is dedicated to Nic Nichol.

About the Artists:

inauthentica, the performing arts collective, began as an initiative by Mark Menzies and highly talented musicians from the California Institute of the Arts community, with their first concert being in 2003 at the San Francisco Art Institute.

The initiative became established a few months later as a performing arts collective when Mark Menzies, Gayle Blankenburg (piano), Paula Fehrenbach (cello), forming the feHrmEnbuRg piano trio, and several other Los Angeles-based musicians, decided to formalize a working relationship which had been ongoing for several years previous. They joined a collective that seeks to not only promote such things as contemporary music, always in need of support,

but to also explore a spirit of performance that dares to find itself alive and relevant, even if it by chance appears to be inauthentic to (pre)conceived notions of 'correctness'.

The 2005/6 season saw inauthenticity in several performances of Arnold Schönberg's *Pierrot lunaire* which led to a recording on the MSR label with the addition of the seven cabaret songs. This will be inauthenticity's second CD release: the first was of Mark Applebaum's *56 ½ ft* released on the innova label, which features the "big group" drawn from the collective; through ongoing (four and counting) annual residencies, this "big group" ensemble has developed a close working relationship with the Stanford University musical community, of which Mr Applebaum is their most recently appointed Professor of composition.

The eclectic nature of inauthenticity's performance spirit is evidenced by another residency: chamber music concerts for the Santa Cecilia Orchestra in Eagle Rock for the 2007/8 season continues with a series of three concerts throughout the year.

Forming and leading his first chamber orchestra at the age of 15, **Mark Menzies** went on to found the Salomon Ensemble, a London-based group whose first CD was nominated for the European equivalent of the Grammy, and, most recently, inauthenticity, a Los Angeles-based collective. Renowned as a performer of contemporary music, his work as a violinist, violist and conductor has him personally recommended by composers such as Brian Ferneyhough, Sofia Gubaidulina, Vinko Globokar, Roger Reynolds, and Anne LeBaron. Mark Menzies is professor of violin, viola, chamber music and conducting studies at the California Institute of the Arts in Los Angeles.

Andrew Tholl is a violinist/composer from Phoenix, Arizona. He holds degrees from Arizona State University and The University of Michigan and is currently completing a M.F.A. in composition/performance at the California Institute of the Arts. As both a soloist and chamber musician (with the ensembles inauthenticity, The New Century Players, and the Formalist quartet), he is dedicated to the performance of new music as well as the collaborative process between composer and performer. Andrew lives in Los Angeles where he is involved in music for concert halls, art galleries, films, puppet shows, bars, garages, and bedrooms.

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