



Inversion presents

The Electric Choir

Saturday, October 22, 2022, at 2 PM

KMFA Draylen Mason Studio
 KMFA Classical 89.5 41 Navasota Street Austin, Texas 78702

Trevor F. Shaw, Artistic Director and Principal Conductor
 Adrienne Inglis, flute
 Catherine Spainhour, Video Recording

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Patrons are welcome to take photos and videos during the concert as long as the devices are kept silent, and flashes turned off! Tag us @inversionensemble on Facebook & Instagram, and @inversionatx on Twitter

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Program

Song for (Dwarf) Planet X by Marjorie Halloran (ASCAP) (world premiere) | Audio file created by Marjorie Halloran | Text written by Steven Moore

Our distant, tiny neighbor.
Almost too small to see,
Almost too far to see.
Are you a neighbor at all?

Searching for a reason,
An explanation not needed
A coincidental discovery
A pending disappointment

We were so excited
To find you out there.
It had been decades
Since we'd met someone new.

But the more we learned,
The less you became:
Less massive, less unique, less significant.
Just another rock in space.

But we can see your heart.
We can follow your slow, eccentric path.
We can love the curiosity you capture,
And I'll always call you
Planet.

Program note — Percival Lowell began the search for an unknown "Planet X" in 1906, in an attempt to explain the irregularities in the orbits of Neptune and Uranus. He passed away in 1916, his search unfulfilled.

Pluto was eventually discovered at the Lowell Observatory in 1930 by Clyde Tombaugh, making headlines world-wide as the first new planet since Neptune's discovery in 1846. Pluto was later determined to be too small to be Planet X; its mass was revised from approximately that of Earth, to a fraction of a percent of it. In 1989, Neptune's estimated mass was refined by Voyager II, and a "Planet X" was no longer necessary to explain the irregularities in Neptune's orbit.

The discovery of Albion in 1992 was the first of thousands of trans-Neptunian objects at the same approximate distance as Pluto, leading up to the 2005 discovery of Eris. Eris' mass

exceeded Pluto's significantly, and was one of the reasons for the creation of the "dwarf planet" category in 2006, to which Pluto was demoted. ~SM

Pluto has always been, and will always be, my favorite planet— scientists be damned. ~MH

La loba by Adrienne Inglis (ASCAP) (world premiere) | Text are selected verses from “La loba” from *La inquietud del rosal* (1916) by Alfonsina Storni (1892-1938) | Adrienne Inglis, distorted flute

*Yo soy como la loba.
Quebré con el rebaño
Y me fui a la montaña
Fatigada del llano.*

I am like the wolf.
I broke with the flock
And I went to the mountain
Bored of the prairie.

*¡Pobrecitas y mansas ovejas del rebaño!
No temáis a la loba, ella no os hará daño.
Pero tampoco riáis, que sus dientes son finos
¡Y en el bosque aprendieron sus manejos felinos!*

Poor, meek little ewes of the flock!
Do not fear the wolf, she will not harm you
But do not laugh either, her teeth are sharp
And in the forest they learned their feline tricks

*Yo soy como la loba. Ando sola y me río
Del rebaño. El sustento me lo gano y es mío
Donde quiera que sea, que yo tengo una mano
Que sabe trabajar y un cerebro que es sano.*

I am like the wolf. I walk alone and I laugh
at the flock. I earn my sustenance and it's mine
Wherever it happens, because my hands
know work and my brain is healthy

*La que pueda seguirme que se venga conmigo.
Pero yo estoy de pie, de frente al enemigo,*

She who can follow me may come with me.
But I am on my feet, facing the enemy,

*La vida, y no temo su arrebato fatal
Porque tengo en la mano siempre pronto un puñal.*

Life, and I do not fear its fatal blow
For a dagger is always ready in my hand.

Translation by Adrienne Inglis, Pablo Donatti, Jennifer Inglis Hudson, Emilio Torres

Program note – Commissioned by Jonathan Riemer for Inversion Ensemble’s “The Electric Choir” concert, *La loba* (The Wolf) displays Alfonsina Storni’s powerful poetic voice as a feminist amidst the patriarchy of early twentieth century Buenos Aires. She breaks away from her expected role as a sheep in an obedient flock and becomes a wolf sharpening her teeth and honing her skills. Moreover, she calls for others to follow her to stand up and face the enemy. More than a century later, Storni’s voice still echoes with a powerful call to action in a world where women’s rights are as fragile as ever. Bored of its usual role as a bird, the flute breaks away from the flock to inhabit at the wolf through transformative electronic distortions. The main theme mimics actual wolf calls, surprisingly comfortable in the flute’s low register. The tango-infused choral harmonies evoke the dissonance and angst in women’s struggle for equality through the ages.

Hymn to Aethon by Fahad Siadat | Text — [wordless]

Program note — Hymn to Aethon is an exploration of musical science fiction, horror, and mythology. It is based on a fictitious religious group in ancient Greece, the Aethonians, who worshiped Aethon, the vulture-like creature who was sent daily to tear out and devour Prometheus' liver. This non-existent cult lived in perpetual fear of Olympian wrath and made supplications to the creature who administered divine punishments in hope of placating it and avoiding a similar fate. The piece was originally built around the timbral possibilities of the voice and is a nod to my lifelong love of heavy metal. The fictitious backstory was created as a response to the music.

Midnight by Christopher Fludd | Text by Jade Blocker

All of the certainty is removed
Yet I remain fluid in the freedom of faith
Humbled by the vast unknown my fruitful journey awaits
I see the scintillating stars, the ever-radiant moon, a stoic field of evergreens and
flowers that bud and bloom
Though the path is easy, onward is the only way
Guided by the moon and stars
I'm drawn towards the day

Program note — Chris sets Jade Tiara Blocker's stunning poetry to music with rich choral harmonies and exquisitely crafted melodic lines that conjure the beauty, color, and emotion of moments during the day.

Reflections on Suffering by Robbie LaBanca (ASCAP) (world premiere) | Text by Ram Dass | Audio file created by Robbie LaBanca

How do I suffer? What suffering has there been in my life?

Perhaps your suffering is around illness. Perhaps it's around loneliness and separateness. Perhaps it's around addictions, obsessions. Perhaps it's around shame or loathing towards your acts or your fantasies or qualities of your body or personality. Perhaps your suffering has been around the suffering of loved ones, or the death of loved ones. Perhaps the suffering is rooted in doubt and confusion. Perhaps the suffering is connected with anger, grudges, vindictiveness, unforgiveness, the tightness that that creates. Perhaps your suffering arises out of your seeing the unfairness in the world, to yourself and to others — the unfairness in prisons, the unfairness of political systems, the unfairness that the Native Americans suffer, or the have-nots of the world. Perhaps your suffering is because of the threat of destruction that is inherent within the bomb, the nuclear bomb, or the destruction that is going on to the earth, to the forests, to the oceans. Perhaps your sadness is because of the illnesses that others are suffering, such as AIDS, cancer. Perhaps your sadness is

because of things unfulfilled in your life, dreams that never came to fruition. We all have them. We all have a lot of these.

Is there a way you can see the deepest sufferings in your life as vehicles for growth?

Can't you see that holding on to resentment and anger and unforgiveness, how it starves you?

Can you acknowledge your humanity just as it is? We all have it. We all have it. I am. I am just as I am. I exist. This is the stuff to work with. It's the holdings that cause the suffering. It's the judging that makes it, "I'm not enough the way I am, if only I were different, it would be alright." You allow a tree to be a tree, a rock to be a rock, but you can't allow yourself to be yourself, just as you are.

If you cannot accept yourself and your own beauty, how will you see another's?

May I, through the work on myself, become an instrument for the relief of suffering in all beings. May I, through the work on myself, become an instrument for the relief of suffering of all beings.

What grace that we can even touch the possibility of seeing through the vale, what incredible grace.

Used with permission from Love Serve Remember Foundation Ojai, California

Program note — Over the past several years, I have experienced major losses in my life as well as faced many of the shared challenges present in our world such as anxiety, depression, and general hopelessness given the state of our world and society. One thing that has helped the most in meeting these challenges has been meditation and the exploration of my spirituality outside the conventional norms of Western culture. During this time of exploration, I started reading Ram Dass (1931-2019) and diving deep into meditation, the history and future of psychedelics as restorative medicines, and focused on connecting more with the natural world. The audio you will hear for this piece is read by Ram Dass himself as part of a guided meditation that explores suffering of all kinds. I have made excerpts from this meditation and combined it with sounds I created both naturally (such as the bell that starts and ends the piece) and synthetically (such as the drone and static noise you hear through the work). In this piece, the choral element serves to enhance the experience and melds together with the track to create one cohesive aural journey. The equally voiced choirs are tuned to slightly different frequencies to create the illusion of binaural beats. A binaural beat is an illusion created by the brain when you listen to two tones with slightly different frequencies at the same time. The 8Hz tone created between the dual tunings can help the listener create theta brain waves which have been shown to help during periods of meditation. My hope is that you will take in this work less as a performance and more as an invitation to think about how you have experienced suffering and how you might react and respond to past trauma and future experiences. — R. LaBanca, September 2022

The Gift of Peace by Quinn Mason (world premiere)
2022 Draylen Mason Composer-in-Residence
Text by Sara Teasdale

Peace flows into me
As the tide to the pool by the shore;
It is mine forevermore,
It will not ebb like the sea.
I am the pool of blue
That worships the vivid sky;
My hopes were heaven-high,
They are all fulfilled in you.
I am the pool of gold
When sunset burns and dies –
You are my deepening skies;
Give me your stars to hold.

Special thanks to these generous sponsors of the 2022 Draylen Mason Composer-in-Residence program:

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Intermission

Thought by Trevor Villwock* | Text by Alex White | Audio file created by Trevor Villwock

I. Prelude
II. Descent
III. Sign
IV. Presentation
V. Impromptu
VI. Color

Stray
Assimilate
Contract

Sign, sign on the dotted line.
Welcome to our presentation.
Recording is in progress.
Buy a copy at the end of the show.

A pack of color markers is worth more than the entire GDP of America.

Text used with permission.

Program note — Thought was a piece that went through a few initial concepts and texts before finally settling on one. The final text was written by multi-disciplinary artist Alex White, one of my best friends from my days at the University of Colorado at Boulder. As I've studied computer programming and artificial intelligence over the past few years, I've become increasingly fascinated by the study of "cognitive architecture," which deals with the way different parts of our minds interact to produce our patterns of thought. It's quite interesting to think about how all these things are happening as we go about our lives with their ups and downs and countless thoughts occurring to us all the time. Interesting as well is that the only access we have to the end result of these patterns is introspection. Brain scanners like functional MRIs (fMRIs) can give us some idea of which parts of the brain activate in certain situations, but the actual subjective result of these brain signals can only be interpreted from a first-person perspective.

Castelloza's Song by B.E. Boykin | Text by Na Castelloza from *Amics, s'ie us trobes avinen* (P-C 109, 1) III of VI

Eu sai ben qu'a mi esta gen,
Si ben dison tuig que mout descove
Que dompna prec ja cavalier de se,

Ni que tenga totz terns tarn lone pressic.
Mas cil c'o diz non sap gez ben chausir.

Qu'ieu vueil preiar ennanz que m lais morir, all.
Qu 'el preiar ai maing douz revenimen,

Can prec sellui don ai gran pessamen.

I know well that it pleases me,
even though everyone says that it's very
improper for a lady to plead her own cause
with a knight,

and make him so long a sermon all the time
But whoever says that doesn't know how
to discern well at

I want to pray before I let myself die,
since in prayer I find much sweet healing,
when I

pray to the one from whom I get great
care.

Text and Translation Source: Paden, William. "The Poems of the 'Trobairitz' Na Castelloza." Romance Philology 35, No. 1 (1981).

Program note — Castelloza's Song was commissioned in conjunction with a research presentation, (re)Consider the Canon – bringing the past into the present, for the ACDA National Conference in 2021. In addition to uncovering approachable works by well-known composers from the Renaissance and Baroque eras, the session also highlighted voices that have often been excluded from choral history. In our research, we learned about Na Castelloza, a 13th-century trobairitz from Occitan. Based on her depictions in the Chansonnier Provençale Codex, she is thought to have been a woman of color. Only some of her poetry survives - none of her music survives. Given the parameters of our session, we thought another way to "bring the past to the present," would be to commission a work that featured one of Castelloza's poems and used early music conventions. Like much of the repertoire from our session, Castelloza's Song can be adapted to fit your ensemble needs.

Every Song by Shahar Regev (world premiere)

Winner of 2022 Sandy Fivecoat Memorial Emerging Composer Contest — Aged 35 and Under Division

Audio file created by Shahar Regev

Text by Federico García Lorca

Every song
is the remains
of love.
Every light
the remains
of time.
A knot
of time.
And every sign
that remains
of a cry.

Translation by A. S. Kline

Program note — Every Song is a piece about memory, "the remains," and their reflection in our current moments in life. The love, the time, and the cry, from earlier periods in a person's life never entirely disappear. The memories are changing, going with us everywhere, shaping our perspective.

The electronics in the piece represent the remains, always echoing from afar, and its standpoint against the choir keeps modifying. They are separated with far keys at the beginning and end of the work, creating a bi-tonal language. But in the middle of the piece, for a short moment, they are almost unified and corresponding.

Incertidumbre by Carlos Cordero

Estoy presa con tanta libertad
Aunque es el sueño de muchos yo,
No quiero estar aquí.
Sí, ya sé cómo todo está allá
-Quizás Dios le dio pan al que no tiene dientes-

Pero quiero estar con mi esposito,
Con mi hijo, con mis gatos,
con mi música, con mis amigos,
con mi canto, con mis fotos
Y trato de no llorar
No me da miedo trabajar

I'm stuck with so much freedom;
although it is the dream of many,
I do not want to be here.
Yes, I know how everything is there
-maybe God gave bread to the one who has no
teeth-
but I want to be with my husband,
with my son, with my cats,
with my music, with my friends,
with my singing, with my photos.
And I try not to cry...
I'm not afraid to work,

Lo hago de lunes a domingo.
Lloro por tanta incertidumbre

I do it from Monday to Sunday.
I cry because of such uncertainty.

Program note — An immigrant voice who dwells with missing her family, friends, music, pictures, cats. A letter set to music.

Free Spirit, Free Mind by Trevor F. Shaw (ASCAP) (world premiere) | Text and audio file by Trevor F. Shaw |

Free spirit, free mind, dreamer of visions
Try to reconcile your radical thoughts
With your love of peace, O compassionate soul
At once defiant and open-minded,
Your ingrained justice finds itself tempered
By your empathy, born of pain and loss
Body unconstrained by the laws of men
To share when you choose, or in turn deny
Scoffing at the rules of generations
Why should a stranger determine your fate?

Free spirit, free mind, lover, creator
Perhaps unaware of the light that you shine
And yet, here you are, constantly flowering
New colors each day, which I observe with joy

Program note — I wrote both the text and music for "Free Spirit, Free Mind" as a response to the unique, sometimes painful, experiences of women, brought to light through the 2016 election, the emergence of the "Me Too" movement, and recent decisions by the Supreme Court. I especially wanted to bear witness to the reactions and deep feelings of the women closest to me, particularly my significant other. This composition is intended to express simply that I hear her, along with the other women around me, even those with starkly differing opinions from mine about major social issues. I'm relaying my admiring observations, not giving advice. It is my hope to honor the powerful, wonderful impact that so many women have had on my life. "Free Spirit, Free Mind" is, by definition, atonal. But, it is also as melody-forward as I could manage in context. The clarity of the melodies represents determination and stability, despite the unforeseen challenges of the underlying, less predictable harmonies.

Artist Bios



QUINN MASON (b. 1996) is a composer and conductor based in Dallas, Texas. He currently serves as Artist in Residence of the Hartford Symphony Orchestra. He also recently served as the Detroit Symphony Orchestra's Classical Roots composer in residence—the youngest composer to fill that role—and as the inaugural Draylen Mason composer-in-residence for Austin's classical public radio station, KMFA. His music has been performed and commissioned by numerous orchestras, including the San Francisco, Detroit, Utah, Dallas, Fort Worth, Vermont, and Amarillo symphonies, Minnesota Orchestra, Italy's Orchestra Sinfonica Nazionale della RAI and numerous others. Recent performances have been with the Richmond Symphony, Rochester Philharmonic and Mesquite Symphony. He has also won multiple awards from several organizations including ASCAP, American Composers Forum, International Clarinet Association, the Metropolitan Youth

Orchestra of New York, the Philadelphia Youth Orchestra and more. As a conductor, Quinn studied with Marin Alsop, James Ross, Miguel Harth-Bedoya and others. He has appeared as a guest conductor with many orchestras around the country, including the Houston Ballet Orchestra, West Virginia Symphony Orchestra, Inner City Youth Orchestra of Los Angeles and more. In April 2023, he will debut with the National Symphony Orchestra at the Kennedy Center as both conductor and composer.



SHAHAR REGEV, born in 1992 in Israel, is an interdisciplinary Composer. Her compositions range from solo, small, and large chamber ensembles to orchestral, choral music, arrangements, and music for theater. Regev is passionate about the encounter of ensembles with audiences through live performances. Her writing is often based on horizontal and melodic lines while forming a direct, expressive, and accessible contemporary voice. Many of her works focus on social subjects such as violence against women, indifference, and environmental changes.

Regev received the honorable Acum 2022 award in memory of Mark Kopytman for her piece "Black Bird" for Symphony Orchestra and Mezzo-Soprano. She is a recipient of the Felix

Salzer Techniques of Music Award (2021), The Jerusalem Institute of Contemporary Music Grant, The Hebrew Free Loan Society Scholarship, and the Academic Excellence Award of the IAF Foundation.

Her works were performed by ensembles and orchestras at concerts and festivals in Israel and overseas. Artistic engagements include commissions and collaborations with Symphonette Raanana Orchestra (Israel), Tzlilim Bamidbar Festival (Israel), Toscanini Quartet (Israel), Ensemble diX (Germany), The Moran Singers Ensemble (Israel), Bulgarian Concert Evenings in New York (Bulgaria, USA) etc.

Besides her work as a composer, Regev regularly performs as a singer and cellist in Israeli folklore ensembles. In addition, Regev teaches in several educational projects and works with music foundations.

Regev is currently a Doctoral of Musical Arts candidate at the Manhattan School of Music with the guidance of Susan Botti and Dr. Reiko Fueting. Regev completed her master's degree in composition at Mannes School of Music, studying with Dr. Lowell Liebermann in New York City. She graduated from the Composition Department at the Jerusalem Academy of Music and Dance. She was instructed by famous Israeli musicians - Professor Josef Bardanashvili, Professor Yinam Leef, and Professor Michael Klinghoffer.

Thank you for coming!

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Link to audience survey [here](#)

Inversion Ensemble

SINGERS

SOPRANO

Carol Brown
Claudia Carroll
Maureen Broy Papovich
Juliane Orlandini

ALTO

Adrienne Inglis
Katrina Saporsantos
Patricia Combs
Rosa Mondragón Harris

TENOR

Curtis White
Jonathan Riemer
Nathaniel Fomby
Robbie LaBanca

BASS

Emmanuel Glenn Pruitt
Gregory Hilliard
Steve Young
Steven Sérpa

STAFF

Trevor Shaw, Artistic Director and Principal Conductor
Robbie LaBanca, Managing Director
Adrienne Inglis, Outreach and Artist Manager
Carol Brown, Production Manager
Juli Orlandini, Associate Conductor and Creative Manager
Adrienne Pedrotti Bingamon, Associate Conductor
Katrina Saporsantos, Incoming Administrative Director

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Upcoming Concerts



Inversion's treble chorus, Da Capo, unites the new with the old at their concert, "Origins," on Saturday, January 21, 2023. In collaboration with Pianist Dr. Joseph Choi and Clarinetist Brendan Fairleigh, Da Capo presents new music that is inspired by our collective human history, paying tribute to our roots while forging new artistic paths together. Featuring brand new works by

Austin composers Steven Sérpa, Suzette Emberton, and Susan Meitz, plus gorgeous favorites by Rosephanye Powell, Karen P. Thomas, and others.

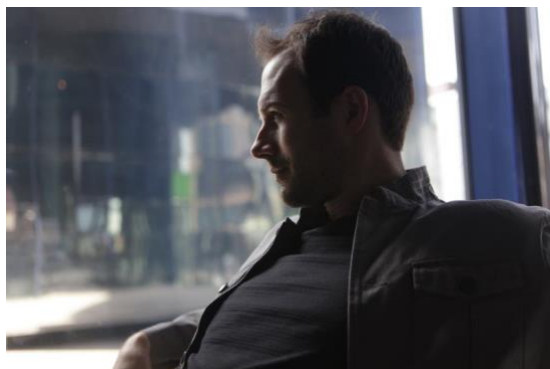
Saturday January 21, 2023, at 7 PM at Westminster Presbyterian Church Sanctuary, 3208 Exposition Blvd Austin, Texas 78703.



Inversion, under the direction of Trevor Shaw, presents Planet Home February 25th and 26th at the Rosette, featuring soundscape artist Seylon Stills. Through the richness of choral music, Planet Home celebrates the sounds of nature and explores the realities of climate change, including a hopeful search for solutions. The program will showcase exciting new choral works by local

Austin composers Carol Brown, Suzette Emberton, Adrienne Inglis, and Trevor Shaw.

Saturday February 25, 2023, at 7 PM and Sunday, February 26 at 3 PM at the Rosette, 3908 Avenue B #Ste 116 Austin, TX 78751.



Inversion presents Helios, the multimedia work by Tim Takach

Saturday June 3, 2022 at 7:30 PM and Sunday June 4, 2022 at 3 PM

KMFA89.5 Classical | 41 Navasota St., Austin, Texas 78702



Inversion's brand new youth choir Nova under the direction of Juli Orlandini presents its inaugural concert "Star Stuff" with music that inspires exploration and a sense of wonder, connection, and belonging.

June 11, 2023 at 4 PM Austin Public Library –
Central 710 W Cesar Chavez St, Austin, TX 78701

Thank you for attending Electric Choir!

Support new music by living composers.

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Inversion is a collection of vocal ensembles dedicated to commissioning and performing timely new works by living composers. Inversion presents themed concerts on myriad topics including LGBTQIA+ rights, racial justice, immigration, climate change, and democratic rights, as well as space exploration, philosophy, natural science, and the ancient elements. Inversion advocates for inclusion through outreach with local public schools, college partners, and annual emerging composer contests.



Inversion Ensemble | www.inversionatx.org