

## *Note from the Artistic Director*



Welcome to Aether:Fire! This third concert in our season dedicated to archetypal elements (earth, air, fire, water) will lyrically and musically explore the topic of literal fire, as well as those of passion and mental illness, each long-represented by fire imagery. Fire is often associated with extremes. You will hear music that uplifts and music that devastates. You will notice visual aspects of our concert that may be unexpected - lights, dancers, and projections. We want you to experience, with us, the fullness of what this concert means to Inversion Ensemble. This project is deeply personal to many of us. So many have experienced the highs and lows of love, the anguish of mental illness in ourselves or a loved one, and the world has watched together as literal fire has destroyed a shocking portion of the planet's habitable space. But we don't simply mourn together as we create music in this place. We rejoice for the light that illuminates our world, and for the sparks that fuel new ideas and creative solutions.

I am delighted to share the podium this weekend with guest conductor Clinton Bray, who is one of my dearest friends and a brilliant musician. I thank him for sharing his kindness, patience, and immeasurable musical talents with Inversion Ensemble.



Trevor F. Shaw  
Artistic Director  
Inversion Ensemble



### *Clinton Bray, Guest Conductor*

Clinton Bray holds the degrees Bachelor of Music (organ performance) and Master of Music (choral conducting) from the University of North Texas, having studied under Lenora McCroskey and Jerry McCoy, respectively. He joined the staff of University Park United Methodist Church of Dallas in 2014 as Organist and Associate Music Director. Previous appointments include Organist and Director of Music at Emmanuel Presbyterian Church of Bedford, TX and Choir Director of the Denton Wesley Foundation at UNT in Denton. He has had the privilege of performing in various capacities across Texas, the U.S., and England. Clinton is also an active singer and accompanist and works with various D/FW area schools and ensembles including the Fort Worth Chorale and Orpheus Chamber Singers, and was recently a featured composer for a new music resource start-up, The Church Musician's Assistant.



Founded in 1984, NAMI Central Texas, formerly NAMI Austin, is a member of the largest grassroots mental health organization in the United States, the National Alliance on Mental Illness. Through innovative education, support and advocacy programs, we are changing the way our community addresses mental health.

#### Mission

NAMI Central Texas is dedicated to improving the lives of all individuals affected by mental illness through education, support and advocacy programs.

#### Vision

NAMI Central Texas envisions a community that addresses mental illness as a health issue and provides the systems, resources and education for all people to achieve recovery.

# Inversion Ensemble

## *Aether: Fire - passion/psyche*

February 29th & March 1st, 2020

Trevor F. Shaw, Artistic Director / Clinton Bray, Guest Conductor

\*indicates World Première Performance

This concert is presented in a narrative fashion. Please hold applause until the end of the concert. Patrons are welcome to take photos and videos during the concert as long as the devices are kept silent.

### **Tulesõnad (*Fire Spell*)** .....Veljo Tormis

Text: from Kuusalu parish adapted by Olli Koiva

Kas tunned tule sanuja, taiad rauva tarbe'eida?  
Tuli on tumma, raud on valju,  
Ei tuli minu poleda:  
mina tule tuttuvane;  
ei suitsu minu sureda:  
minna suitsu sugulane,  
ei vesi minu ubuda:  
mina vie vennapoiga  
Tuli ei polda tuttavada,  
vesi ei vendada ubuda,  
raud ei raiu langusida  
Tuleb kui tule vahingu,  
tulgu siis tule isanda,  
tulgu tulda voitemaie,  
valgija valatamaie!

Can you now cast the spell for fire, can you say the words for iron?  
Iron is brutal, fire is cruel  
No fire will never burn me up:  
I am fire's own trusted crony;  
No smoke will never murder me:  
I am smoke's own closest kindred,  
No water never me will drown:  
I am water's nicest nephew,,  
Fire will not ever burn its crony,  
water its nephew will never drown  
iron will never fell an inlaw.  
Should flames from fire hard havoc bring,  
then let the fire's master come right here  
let them conquer fire's mad frenzy,  
guard against mad fire's exploding!

### **Jannilaul (*St. John's Song*)** .....Veljo

Tormis

Text: from Harlga parish adapted by Olli Koiva

Läämmi vällä Janni kaima, jaani,  
kas om Jaanil kahhar pää  
sisomma kesvä keerulidse  
kaara katsõ kanidlidse,  
Jaan tull põldu müüädä  
kõnde kullast kondu müüädä  
ligi tõie lüaõnne,  
kaasa tõie karjaonne,  
Jaan tõie pika piimäpütü  
madaligu võiu puñna,  
rüä tõie rupuga  
kaara toie kindlõn  
Läämmi vällä Janni kaima, jaani,.....

Come out, come out, look at Jaani,  
has that Jaani bushy hair,  
then barley will grow intricately,  
oats will grow so angularly,  
Janni came crossing croplands  
walked along the golden barrens,  
brought along abundant fortune  
for the herd he brought good fortune,  
Milk in buckets deeply laden,  
hefty hundred weights of butter,  
rye in lapfuls he did haul,  
oats aplenty hoisted,  
Come out, come out, look at Jaani.....

The Estonian Composer Leareate Veljo Tormis, is one of the most beloved figures in the entire Baltic region. His music flourished during the Soviet era, a time of severe repression. The singing tradition in the Baltic region is prolific, their entire cultural history is encoded in song. Tonnis' life work has been to strengthen cultural awareness of the many historic cultures that make up modern Estonia. The songs presented tonight are a representation of a few of his hundreds of arrangements and compositions.

## Reading: *Fire Sonnet* - Anonymous

**Fireflies\***.....Adrienne Inglis (ASCAP)

Text: Margaret Noodin

Waawaatesiwag	Fireflies
Aaniin ezhi-pogozid dibikigiizis?	How does one taste the moon?
Aaniin ezhi-pogwad waasamowin?	What is the weight of wind?
Aaniin ezhichigeyaamba	How can I understand
ji-nisidostawaag waawaatesiwag?	the fireflies?
Nimbagamaashi ina giizhigong	Sail kisses to heaven
gema bimaakogomoyaan ode'agaming?	or row to a heart's shore?
Waa ninzaka'amawdiz ganabaj	Perhaps I will set myself alight
atooyaan ishkodensan ishpiming	place the flames in the sky
anangziibikeyaan dibikong	make a night river of light
miidash bizaani-ayaayaan	then become as quiet as
dibishkoo baashkaabigwan-ininiwizh.	a milkweed blossom.

Commissioned by Inversion Ensemble for its Aether: Fire concert in the winter of 2020, *Fireflies* (2019) for mixed chorus, piano, and optional percussion evokes vivid imagery of Margaret Noodin's bilingual poem *Fireflies* from her 2015 book, *Weweni*, poems in Anishinaabemowin and English. Honoring the composer's Ojibwe ancestors, the piece sets the poem's English text including the Anishinaabemowin word for fireflies (*Waawaatesiwag*). Moments of musical and whispered aleatory capture visions of fireflies on a summer night. Colorful augmented sixth chords and lush harmonies kindle visions of love and nature amidst the dreamy mixolydian modality and lilting  $\frac{3}{4}$  time. The text used by permission is *Fireflies* by Margaret Noodin from her book, *Weweni*, poems in Anishinaabemowin and English, Wayne State University Press, Detroit

## Reading: *It is very often as though* - Renee Ashley from *Poets on Prozac*

**My Brilliant Image**.....Jasper Sussman

Text: from *I Heard God Laughing: Renderings of Hafiz* by Daniel Ladinsky

One day the sun admitted,  
I am just a shadow.  
I wish I could show you  
The Infinite Incandescence  
That has cast my brilliant image!  
I wish I could show you,  
When you are lonely or in darkness,  
The astonishing Light  
Of your own Being!

In my youth, I would settle down behind the piano anytime I was overwhelmed with emotion. I'd write mainly songs — I found the process of pairing words with music cathartic, allowing me to find resolution and understanding. This same experience occurred for me when I set Daniel Ladinsky's translation of Hafiz's "My Brilliant Image" to music. I had just gotten out of my most significant relationship to date, and it seemed that everything in my life was cast in shadow. Ladinsky's

words became a sort of mantra for me. They reminded me that even in darkness, I am surrounded by light. Even in our worst moments, we're made of beauty. And even when we cannot see it, our worth is unmistakably clear.

**your little voice\***.....Anuj Bhutani

Text: E.E. Cummings

your little voice

Over the wires came leaping

and i felt suddenly

dizzy

With the jostling and shouting of merry flowers

wee skipping high-heeled flames

courtesied before my eyes

or twinkling over to my side

Looked up

with impertinently exquisite faces

floating hands were laid upon me

I was whirled and tossed into delicious dancing

up

Up

with the pale important

stars and the Humorous

moon

dear girl

How i was crazy how i cried when i heard

over time

and tide and death

leaping

Sweetly

your voice

My younger brother and I have often heard the story of how my parents immigrated here in the 1980s while in their early 20s. My mother had to wait for her visa for two years, so my father came first with no money, and no immediate job prospects. He worked minimum-wage jobs to make ends meet despite having completed medical school in India.

Of course at that time, they didn't have the internet, Skype, or cell phones. My parents wrote letters that would arrive three weeks later. One day my father scraped together every penny he had to call my mother from a phonebooth in the freezing snow. The cost for an international call was \$17 for the 1st minute, and \$3 for every additional minute.

He had exactly \$20. Two minutes.

He called the medical dormitory in India where my mother lived. Someone in the common room answered the phone, and my father asked her to hurry and get my mother. My mother ran to the phone and asked "Sonu, is that you?" He said "yes", and the line went dead. Please insert \$3 to continue. Two minutes were up. That was the first time they had gotten to hear each other's voice since my father moved to America several months earlier.

On February 20, 2020, my parents celebrated their 33rd wedding anniversary. This is for them.

**The Inferno\***.....Robbie LaBanca

Text: Dan Hoeweler from *The Schizophrenic Writer*

Electric waves	Burns
Passing through my brain	While my eardrums sizzle
In a haphazard fashion	And smoke
Turbulent and inconsistent	Suffocates my consciousness
My neurons exploding	Flames engulf and
Like firecrackers in the night	Incinerate
From this blight	My cerebrum
Popping	Till it becomes
And out of sight	Embers in the night sky
My prefrontal cortex	Thousands of glowing
	Smiles of freedom

Dan Hoeweler's text is a vivid, personal description of a psychotic episode as a result of schizophrenia. As a way of preparing to set this text, I did research into some of the symptoms of schizophrenia and came across the concept of 'disorganized thinking/speech'. Disorganized thinking is inferred from disorganized speech. Effective communication can be impaired, and answers to questions may be partially or completely unrelated. I decided to explore this feature by aligning this serious text with music that, at times, does not match the weight of the subject matter. Over the course of this piece I pair this text with various music styles including, Verdi-esque opera chorus, Peggy Lee inspired Jazz, a quotation of a Bach chorale and more. The piece also begins and ends with an electronic track utilizing disembodied voices to reflect both an internal monologue and another feature of schizophrenia -auditory hallucinations. For too long we have silently maintained the stigma of mental illness in our society and by giving voice and music to this text I hope to do my small part to help end that stigma.

Schizophrenia is a chronic brain disorder that affects less than one percent of the U.S. population. When schizophrenia is active, symptoms can include delusions, hallucinations, trouble with thinking and concentration, and lack of motivation. However, with treatment, most symptoms of schizophrenia will greatly improve. While there is no cure for schizophrenia, research is leading to new, safer treatments. Experts also are unraveling the causes of the disease by studying genetics, conducting behavioral research, and using advanced imaging to look at the brain's structure and function. These approaches hold the promise of new, more effective therapies. The complexity of schizophrenia may help explain why there are misconceptions about the disease. Schizophrenia does not mean split personality or multiple-personality. Most people with schizophrenia are not dangerous or violent. They also are not homeless nor do they live in hospitals. Most people with schizophrenia live with family, in group homes or on their own. Research has shown that schizophrenia affects men and women about equally but may have an earlier onset in males.. - American Psychiatric Association

**\*\*\*10 minute Intermission\*\*\***

**Reading: *Torch* by Lisa Williams**

**The Heart Asks\***.....Trevor Villwock

Text: Emily Dickinson (1830-1886)

The Heart asks Pleasure – first –	And then – to go to sleep –
And then – Excuse from Pain –	And then – if it should be
And then – those little Anodynes	The will of its Inquisitor
That deaden suffering –	The liberty to die –

Upon reading this Emily Dickinson text for the first time, my mind was immediately drawn to the current opioid epidemic in the U.S., and then to the broader theme of addiction in all its manifestations. At many times our conscious thoughts, motivations, and actions are driven only by our base animal desires even if we tell ourselves another story. In my piece I tried to capture our fraught relationship with our reptilian brain and the way this relationship intersects with a modern world where quick satisfaction is a very easy thing to find.

**Ceremonial Burning**.....Nico Alcala

Text: Nico Alcala

I have fears to burn  
Thoughts too ill to let pervade  
I know a flame that quickens inside must purge these wraiths.  
I fan this flame and it craves for more kindling.  
This torch of courage burns them, nothing escapes.  
And when the embers have died  
There's new light  
From the ash.  
Behold this blaze inside my heart.

In 2009 I first read the poem "An Autumn Burning" by Wendell Berry. The poet speaks of having pages of "words to burn: leaves of...wasted words". The poem ends on a hopeful note, as it describes new "life beyond words" springing forth from those burnt pages. I was taken with the imagery of the text and meditated on this poem for several days without thinking about how the music should sound. Eventually, I took the text, crossed out a huge chunk of words from it, and strung together a new poem, as if my own ritualistic burning of words. The resultant poem surprisingly retained the essence of the original which was for me a burning of the old, and a rebirth of something new. Not long after, I started to hear the music in my head, and in my imagination it was a mystical, ritualistic burning of these symbolic words. Years after, I tried to revisit the work and felt another ritualistic burning of words was needed. I totally discarded the excerpts from Berry's poem and penned a new one. This purging now involved the burning or letting go of fears. This time the speaker emerges and in possession of a newfound courage

**Swirls\***.....Trevor

Shaw

Text: Lena Hill

The ginger haired girl	Out in the space
Knelt down to admire	Out on this desert
The beautiful swirl	The winds' deface
That was on fire	Contort, strip, divert
	She pulls at her heart
Swirl burns her fingers	She twists and rages
Travels up her spine	Where new swirls start
It stays marks and lingers	hey rip at the edges
And she starts to decline	
The ginger haired girl	The ginger haired girl
Knelt down to surround	Knelt to succumb

The sweltering swirl  
Which now was profound

She's fire now, love  
Can no longer be numb

“Swirls” tackles the difference between what the world around us sees and what is going on inside of us. The seeming simplicity of the beginning melody indicates a sense of innocence, even a rare escape from stress, but the piece gradually becomes more dramatic, bringing with it the weight of our daily struggles. While the melodic themes are mostly straightforward, I flirted harmonically with atonality (in the late Wagnerian sense) to keep the feeling of inner conflict throughout. The original text was provided by actor and member of Inversion Ensemble’s soprano section, Lena Hill. It is always a privilege and a unique challenge to set to music the inspired thoughts of living poets.

### Reading: *The Sound of the Sun* by George Bradley

**Sun**.....R. Murray Schafer

The words employed, in the order in which they appear, are as follows:

Ohisama - Japan	Shensha - Syria (Aramaic)
Taiyo - Japan	Tzin - Yiddish
Taiya - China (Cantonese)	Sontse - Ukraine
Teyang - China (Mandarin)	Jua - Kenya (Swahili)
Jito - China (Colloquial)	Soare - Romania
Taiyao - China (Chew Chon)	Izuba - Rwanda
Machoi - Vietnam	Akasuba - Zambia (Bemba)
Adlau - Philippines	Anyang - Nigeria (Ibo)
Arau - Philippines	Risase - Kenya (Kisii)
Prahatid - Thailand	Gunesh - Turkey
Ira - Sri Lanka	Awia - Ghana (Twi)
Matahari - Indonesia	Limi - Tanzania (Ksukuma)
He - Korea	Lima - Tanzania (Ksukuma)
Shuja - Bangladesh	Ilios - Greece
Suria - India (Marathi)	Sulnko - Czech Republic
Khorshid - Persia	Sonne - Germany
Shams - Pakistan (Urdu)	Sole - Italy
Utu - Iraq (Sumerian)	Soleil - France
Shamshu - Iraq (Akkadian)	Sol - Spain/Portugal
Shepesh - Israel (Hebrew)	Sun - England/United States/Canada

The piece takes the form of a day in the life of the sun, beginning with the soft light of dawn, rising to the great energy of the noon heat, then cooling to end quietly with the twilight. The text consists of words for sun from around the world, starting in the Far East and travelling (via) Asia, Europe and Africa to the America.

**Black Hole Sun**.....arr. Paul Doust

Text: Chris Cornell

In my eyes, indisposed  
In disguises no one knows  
Hides the face, lies the snake  
The sun in my disgrace  
Boiling heat, summer stench  
'Neath the black the sky looks dead  
Call my name through the cream  
And I'll hear you scream again  
Black hole sun  
Won't you come  
And wash away the rain

Stuttering, cold and damp  
Steal the warm wind tired friend  
Times are gone for honest men  
And sometimes far too long for snakes  
In my shoes, a walking sleep  
And my youth I pray to keep  
Heaven sent hell away  
No one sings like you anymore  
Black hole sun  
Won't you come  
And wash away the rain

Black hole sun  
Won't you come  
Won't you come

Black hole sun  
Won't you come  
Won't you come

*Black Hole Sun* is part of a series of “choral reinventions” that ask the question: what if classic pop songs were re-imagined in an ethereal choral setting? How would our relationship to those songs change? What new meaning and beauty can we discover? The lyrics are simultaneously delicate and explosive, and so I wanted to highlight the volatility of the text in the arrangement. There’s a real sense of anguish and melancholy that mirror’s Chris Cornell’s personal struggles with mental illness. It’s raw and cathartic. *Black Hole Sun* is one of the first “reinventions” that I wrote and therefore holds a special place in my heart. In an unsettling coincidence I finished this piece just days before Chris Cornell of Soundgarden died. So this piece now feels like a retroactive eulogy to me.

## Fire Triptych\*.....Joshua Chai

I.  
Parva saepe scintilla contempta  
magnum excitavit incendium.  
  
Often, the littlest neglected spark  
ignites a huge conflagration.  
- anonymous Latin proverb

II.  
Some say the world will end in fire,  
Some say in ice.  
From what I’ve tasted of desire  
I hold with those who favor fire.  
But if it had to perish twice,  
I think I know enough of hate  
To say that for destruction ice  
Is also great  
And would suffice.  
- Robert Frost

III.  
Doubt thou the stars are fire,  
Doubt that the sun doth move,  
Doubt truth to be a liar,  
But never doubt I love.  
- Shakespeare (from Hamlet)

These three images of fire are about passion - romantic passion, the passion of hate, and what happens if you ignore them. The first movement is a series of "neglected sparks" that erupt into conflagrations, using a quick, rhythmic setting of a Latin proverb split up into motivic "cells" that are repeated and varied in each voice. The second movement is urgent and relentless, with a four-hand piano accompaniment providing the rhythmic impetus, picked up by the choir, and clear structural parallels between "desire"/"fire" and "hate"/"ice". The third movement is more similar to a chorale that finally explodes into an effusive polyphonic joy in love



## Acknowledgements

Artistic Director, Trevor Shaw will recognize performers and composers in the following order:

*More information about composers and performers can be found at the back of the program*

Brian Minnick - Soloist, *Tulesõnad (Fire Spell)*

Alyssa Kemp - Soloist, *My Brilliant Image & Sun*

Adrienne Pedrotti - Soloist, *The Inferno*

Katrina Saporsantos & Trevor Shaw - Soloists, *Ceremonial Burning*

Robbie LaBanca & Carol Brown - Soloists, *Sun*

Amy Meyers & Emily Rushing - Dancers/Choreographers

Adrienne Inglis - Composer, *Fireflies*

Anuj Bhutani - Composer, *your little voice*

Robbie LaBanca - Composer, *The Inferno*

Trevor Villwock - Composer, *The Heart Asks*

Trevor Shaw - Composer, *Swirls*

Joshua Chai - Composer, *Fire Triptych*

Lena Hill - Narrator

Austin Haller - Pianist

Matthew Teodori - Percussionist

Clinton Bray - Guest Conductor

# **INVERSION ENSEMBLE**

Trevor Shaw, Artistic Director  
Robbie LaBanca, Managing Director  
Clinton Bray, Guest Conductor

Austin Haller, Pianist                      Cathie Parsley, Rehearsal Pianist  
Matthew Teodori, Percussion

<b><u>Soprano</u></b>	<b><u>Alto</u></b>	<b><u>Tenor</u></b>	<b><u>Bass</u></b>
Lena Hill	Jennifer Inglis Hudson	Robbie LaBanca	Trevor Villwock
Carol Brown	Cina Crisara	Holt Skinner	Mark Tomasino
Adrienne Pedrotti	Wravan Godsoe	Brian Minnick	Phillip Bernard
Juli Orlandini	Katrina Saptorsantos	Benjamin Hummel	Brad Fanta
Katie Gleason	Adrienne Inglis	Joshua Chai	Doug Rensi
Claudia Carroll	Allyssa Kemp	Jonathan Riemer	Gil Zilka
Suzette Emberton	Carmen Johnson	Garrett Gerrard	David C. Adams
Angela Irving	Jennifer Whitwell		Gary W. Pyle

## **Who is Inversion Ensemble?**

Austin's Inversion Ensemble is a choral collective made up of composers and singers formed to give voice to innovative choral works and to encourage the creation of new music, especially in the Austin area. A great deal of our repertoire is written especially for Inversion Ensemble by composers who sing within the ranks of the ensemble.

While many members of Inversion Ensemble perform, conduct, compose, study, and teach music full-time, the group also includes non-professional participants who are equally passionate about choral music and ensuring it thrives as a modern art form

Since our first concert in February of 2017 we have premiered 60 new works written for this ensemble by 12 in-house composers over 12 unique, innovative projects, 2 collaborative student composer workshops with University of Texas at Austin, conducted 2 Emerging Composer Contests with a combined 75 entries and performed several community outreach concerts. We have performed in Austin, Georgetown, Lake Travis, Cedar Park and Dallas. We started as a single mixed voice ensemble and have expanded our family to include three groups: Inversion Ensemble, Coda and Da Capo. In 2019 our concert *I, Too, Sing America* was named by The Austin Chronicle to be one of the best classical performances of 2018 and we

were nominated for four Austin Critics Table Awards for that same concert including three of the five total nominations for Best New Composition stemming from just that single concert.

## **Performer Highlights:**



### ***Amy Meyers, Dancer/Choreographer***

Amy is a dancer/choreographer/aerialist. She received her BFA in Ballet and Modern Dance from Texas Christian University. She has had the pleasure of performing and presenting choreography across the US and overseas with several companies, choreographers, and musicians including Contemporary Dance/ Fort Worth, Ellen Bartell Dance Collective, Aerial Dance Theatre, Sky Candy, Blue Lapis Light, Kesha, Sorne, Band of Heathens, Forklift Dance Works, Jennifer Sherburn, and many more.

### ***Emily Rushing, Dancer/Choreographer***

Emily is a dancer, freelance choreographer, producer and pilates instructor. She is a collaborator with Ready/Set/Go and a co-producer/creator of the Seam Project. She has had the pleasure of dancing for many local artists and companies over the years such as Blue lapis Light, Kathy Dunn Hamrick, Chaddick Dance Theater, Sharon Marroquin and Ellen Bartel Collective. Currently she is a company dancer with Blue Lapis Light and continues to make her own work.



### ***Lena Gwendolyn Hill, Narrator***

Lena Hill is an actor, voice over talent and singer in Austin, Texas. She's also a mama, partner, friend, confidant, shoulder to cry on and sister. She has over 15 years of performance experience. She's sung at fancy places like The Disney Concert Hall (LA), Meyerson Symphony Hall (Dallas), The Long Center (Austin) and Carnegie Hall (NY) and many many many not so fancy but equally delightful places. She has voiced for loads of fancy brands like Tuesday Morning, Tanger Outlets, Dillard's, HEB, Office Depot, Hilton, Hampton Inn, World Market (many others) and many many many not so fancy but equally delightful brands. Most notably the character of Lefty in the video game Five

Nights at Freddy's: Ultimate Custom Night. On the stage and screen, she's had the pleasure of working side-by-side with Oscar, Grammy, and Tony Award winners (such as Eric Whitacre, Hila Plitmann, Sally Kellerman, Shea Whigham, Andrea Burns and Greg Chun) and many many many incredibly talented people who have never won a darn thing. Twitter: @lenagwendolyn, Instagram: @lena.gwendolyn  
[www.lenahill.com](http://www.lenahill.com)

### ***Dr. Matthew Teodori, Percussion***

Percussionist Dr. Matthew Teodori joined the Southwestern University faculty in 2014. Since 2009, he has served as the Artistic Director of the Austin-based trio, line upon line percussion. Dr. Teodori has performed with the Austin Symphony, Buffalo Philharmonic, Conspirare, Mid-Texas Symphony, Southern Tier Symphony, Texas Choral Consort and the Victoria Bach Festival Orchestra. His previous teaching experience includes five years at Huston-Tillotson University. Teodori received his Doctoral and Master's degrees from The University of Texas at Austin (2012, 2009) and his Bachelor's degree from Houghton College (2007) having studied with Thomas Burritt, Tony Edwards, Chip Ross and Jim Tiller.



### ***Austin Hall, Piano***

Hailed as "always remarkable" (Austin Chronicle), Austin Haller is an organist, pianist, music director, conductor, arranger, vocal coach, and tenor, based in Austin, TX. He serves as organist for the Austin Symphony, and he performs regularly with the Grammy®-winning choir Conspirare. Austin has performed with the Grammy®-winning vocal ensemble Roomful of Teeth, and he makes music regularly with a number of Central Texas-based choral ensembles, including Panoramic Voices, Amphion Choir, and the Conspirare Youth Choir. He often performs major works for solo organ and choir, and he has led hymn festivals and presented solo organ concerts throughout the southern United States. Austin's "musical direction produces a gloriously rich choral sound full of exquisite harmonies" (Broadway World), and he is the grateful recipient of Austin Critics' Table and B. Iden

Payne Awards for Music Direction. He has music-directed for productions at Zach Theatre, Texas State University, TexArts, and Zilker Theatre, and his “fierce piano stylings” (Austin Chronicle) are frequently heard with Broadway performers at Austin Cabaret Theatre and beyond. He also serves as music director and pianist for Austin Shakespeare’s cabaret series at Parker Jazz Club – its production of A Little Night Music was praised by the Austin American-Statesman as a “fresh twist on cabaret theater (that) attained almost instant perfection.”

### ***Adrienne Inglis, Composer***

Born in Berkeley, California, Adrienne Inglis learned to play the flute and piano as a child. She received a Bachelor of Music degree in flute performance from Lewis and Clark College (1982) and a Master of Music degree from the University of Texas at Austin (1986). In 1992 she graduated with a Bachelor of Science degree in chemical engineering from UT Austin. An avid birder and environmentalist, she resides in Lago Vista, Texas, freelances, and teaches flute at Southwestern University and plays principal flute of the Central Texas Philharmonic. She performs, records, and tours with flutes/harp ensemble, Chaski. As a founding member, she composes and sings with Inversion Ensemble. Frequently drawing on her family history and ethnicities, Inglis composes mainly chamber and choral music. Composer website:

<http://adrienneinglis.com/>



### ***Dr. Joshua Chai, Composer***

Dr. Joshua Chai is the Director of Choral Activities, the chair of the Music program, an Assistant Professor of Music, and the University Cantor at Concordia University Texas, where he conducts the University Choir and teaches courses in music theory, music technology, music history, conducting, and corporate worship. Joshua holds a doctorate from the University of Kentucky, a MM from California State University - Long Beach, and an undergraduate degree in Music and Mathematics from St. Olaf College. He has directed choirs from collegiate chamber choirs to professional children’s choirs, men’s and women’s choirs, and instrumental groups ranging from jazz to wind ensembles. The choirs at Concordia present concerts each year ranging from small, intimate informal gatherings combining choral, solo, and a wide range of musical styles to major masterwork concerts with choir and orchestra. Recent masterwork projects have included Felix Mendelssohn’s Elijah (2016), J.S. Bach’s Mass in B Minor (2017), Ralph Vaughan Williams’s Dona nobis pacem (2018), Schoenberg’s A Survivor from Warsaw (2018) and the Brahms *Ein deutsches Requiem* (2019). A freelance tenor, organist, collaborative pianist, and composer, Joshua maintains an active and

diverse musical schedule. As a pianist, he regularly serves as an accompanist for regional, state, and national honor choirs; as a composer, his compositions have been sung and played in universities, churches, and schools around the country.



### ***Anuj Bhutani, Composer***

Anuj Bhutani is an emerging and versatile composer, having written for the concert stage, dance, and film. His chamber work “Rustling” was selected for the SCI 2020 National Conference in March at UT Arlington. He was also recently commissioned by Inversion Ensemble after being selected as a winner of Carlos Cordero’s Happy Composer Commissioning Project, and his new choral work “your little voice”, the 2nd in a 3-part cycle of works that use poems by e.e. cummings to create an intertextual narrative, will be premiered on February 29, 2020. As a choral singer himself, he has performed under the baton of Eric Whitacre at DCINY’s “The Music of Eric Whitacre” at Carnegie Hall in 2018. He is currently pursuing bachelor’s degrees in both composition and music theory at the University of North Texas. He is the recipient of an Undergraduate Research Fellowship (2019-2020), and under Dr. David Bard-Schwarz, will be presenting on musical processes/glitches in the music of David Lang in April 2020. His primary composition teachers have included Andrew May, Sungji Hong, Drew Schnurr, and UNT Composer-in-Residence Bruce Broughton. He also holds a BA in Psychology from UT Austin.



### ***Trevor Villwock, Composer***

Trevor Villwock is a composer and pianist based in Austin, TX. He has written pieces for a wide variety of musical configurations, including electroacoustic pieces for a single performer, operatic stage works, improvisatory pieces for iPad quintet, and pieces for large orchestra. His works have been programmed at festivals including the 2018 Cortona Sessions for New Music and the 2019 N.E.O Voice Festival and received premieres from the Austin Symphony



Orchestra, the Boulder Chorale, and the Colorado Honor Band Association among others. Trevor currently works as a piano teacher at Greater Austin Music Academy and an accompanist at Austin Waldorf School, and gigs with several groups around Austin including Elijah Zane and the Peacemakers and The Eastside Blues Syndicate. In his free time he's trying to learn Python.



### ***Robbie LaBanca, Composer & Managing Director***

Robbie LaBanca is a vocalist and composer based in Austin, Texas. As a vocalist he performs with Panoramic Voices, Texas Early Music Project, Chorus Austin, La Follia, Texas Bach Festival, Victoria Bach Festival, Austin Opera and the Grammy award winning Conspirare under the direction of Craig Hella Johnson. He is also Managing Director and Co-Founder of Inversion Ensemble a choral collective made up of composers and singers formed to give voice to innovative choral works and to encourage the creation of new music. As a composer he has had works premiered by Chorus Austin, Inversion Ensemble, Austin Cantorum, and renowned soloist including Laura-Mercado Wright, Kelly Rhodes, Thann Scoggin and Steven Soph. He also served as Composer in Residence for the NEO Voice Festival in Los Angeles in 2019. Visit [robbielabanca.com](http://robbielabanca.com) for more information. In 2019, his piece *Three Rhymes for Suffrage Times* was nominated for Best New Composition by the Austin Critics Table.

### ***Trevor Shaw, Composer & Artistic Director***

Trevor Shaw is an Austin, Texas-based musician who stumbled into the world of choral music by accident. While earning a degree in trombone performance from the University of North Texas, Trevor was approached to become the Music Minister for the United Methodist Campus Ministry. Accepting the position led to a lifetime career in church music and the urge for Trevor to compose and arrange for the various choirs he was conducting. He has since led choirs throughout the U.S., the UK and Ireland. His choral and instrumental works have also been performed by many church choirs, professional ensembles and academic choirs across the U.S. Trevor is also very active as a private music instructor, a singer and instrumentalist, and maintains a widely-read music blog. He is co-owner of and principal arranger for the professional a cappella company, Tinsel. Trevor's diverse musical influences include composers such as Herbert Howells, Richard Wagner, Arvo Pärt and Herbie Hancock.



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We are incredibly grateful to everyone who contributes to the existence of Inversion Ensemble. We are completely funded by your generous support. Donations made to our organization through our fiscal sponsor, Fractured Atlas, are tax-deductible and ensure we can do things like print programs, hire accompanists, secure performance venues, and so much more. Visit [www.inversionensemble.com](http://www.inversionensemble.com) to make a donation.

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