



Note from the Director

Welcome to the inaugural performance of Inversion Ensemble Da Capo, a professional treble chorus and the newest addition to the Inversion family! My name is Adrienne Pedrotti Bingamon and I am so honored to be here today. Singing with Inversion since 2017 has been such a wonderful experience for me, but having the chance to help form an ensemble dedicated to new music for treble voices is truly exciting. Da Capo means literally "from the head" and we hope that this ensemble showcases thoughtful and provocative music while maintaining Inversion's mission of performing new music from primarily local composers--singing Austin's present and future, not Europe's past.

When it comes to music written for sopranos and altos, choral composers often resort to a particular style: soft and pretty. And with good reason! Treble voices do that very well. But they can also run the gamut of human expression in a way that pierces the soul. Our concert today travels between joy, fear, existentialism, sorrow, praise, love, and desperation. We aim to evoke the power and delicacy, the grit and gloss, the stoicism and passion of treble voices in harmony and we sincerely hope that you leave here with a renewed appreciation for this music. Thank you so much for joining us!



Adrienne Pedrotti Bingamon, *Da Capo* Director

Born in San Antonio and educated at St. Edward's University in Austin, Adrienne is passionate about choral music and sings in a number of Central Texas vocal ensembles. She studied choral conducting at Texas State University and was selected as a Conducting Fellow for both the Texas State University Conspirare Choral Conducting Symposium and the Ars Longa Conducting Fellowship. She also serves as Assistant Music Minister at Central Christian Church and works as a Proofreader at the Texas Legislative Council. She loves traveling, watching cooking shows, and spending time with her husband, Brant, and her two cats, Biter and Orange Boy.

Inversion Ensemble

Da Capo

July 13th, 2019

Adrienne Pedrotti Bingamon, Director/ Trevor Shaw, Artistic Director

*indicates World Première Performance

Golden Callings.....Carson Cooman

Text:

On the silky hillocks of the sea, peachscented
rays are splayed upon turquoise waters
while sky lifts its heavy lids.
I walk along the trail, surrender
to melodies that move through solitude, dream
of the elegant bones inside birds, their tiny
voice boxes, golden callings, rising and falling
at once. The compost in my wounds
composes me as does the rich
roux of sorrow that burrows into my soul's
creamy marrow. I see wintry, ghostly cocoons
pinned like corsages on low brush, red,
red berries impaled upon very broken
branches. Within the spun strands, the promise
of flurrying wings and soon, soon,
my wounds, your wounds and our very
brokenness will be what awakens us greatly.
To go on means to go in, give in, to rise
and fall at once because that's what grace does.
Resist at first, if you must, but then hold on.

- Elizabeth Kirschner

Golden Callings (2012) was commissioned by Lorelei Ensemble (Beth Willer, music director), who premiered it on May 18–19, 2012. The piece is a setting of a poem by American poet Elizabeth Kirschner (b. 1955). The music falls into two parts: a slow, expressive first section followed by a swirlingly vibrant one. A final, intense affirmative statement ends the work.

- Carson Cooman

The Perils of Procrastination.....Marjorie Halloran

Text:

Time's wide river
rushes us downstream
not to the vast, abundant sea
but toward an ever-closer view
of the drain.

Sometimes procrastination is a deliberate evasive technique, and sometimes it's just what happens. This poem was triggered by the realization that my novel isn't just going to finish itself, the garage will always be too full to park a car, the cats will never be trained, and "What's for dinner?" is the eternal question. I can't wait for the second verse where somebody tells me it will all turn out just fine . . .

~Sylvia Halloran

"The Perils of Procrastination" begins with ambiguity in both harmony and rhythm, to illustrate the weight of the first word of the poem, "Time". The piece takes a journey through "time's wide river", using an accelerating rhythm followed by descending melodic lines to depict the rushing downstream. A sudden key change near the end of the piece is designed to act as a "closer view", almost as if the piece is being zoomed in, to draw toward the melancholy final chord.

~Marjorie Halloran

Shar Ki Ri.....Andrea Clearfield

Translation

by Katey Blumenthal, Karma Wangyal Gurung and Sienna Craig

Do not look toward the eastern mountain
Look instead toward the western mountain
Look up to the heights, and down to the depths of the mountain
Toward the places of wealth, the pure treasure of the dharma.
Do not look toward the eastern mountain
Look instead toward the western mountain
For this is the root place, the copper-colored paradise of Guru Rinpoche.
Do not look to the hills of India,
Instead look to the place of pure treasure and excellent perception,
A place of future accomplishment for sentient beings.
May we be prosperous!

Note on text: Do not destroy the culture (life) of the Tibetan people. The underlying meaning is that one should not not yet set). One should do good and build a profound spiritual practice not yet set). One should do good and build a profound spiritual practice

-Venerable Losang Sampten, Spiritual Director, Chenrezig Tibetan Buddhist Center of Philadelphia

"Shar Ki Ri" is excerpted from my large-scale 2012 cantata Tse Go La (At the Threshold of this Life) scored for SATB and SSA choruses, chamber orchestra and electronics. The work is inspired by my fieldwork in the restricted, remote Himalayan region of Lo Monthang in Upper Mustang, Nepal. There I recorded and documented indigenous folk music with Katey Blumenthal, ethnomusicologist and anthropologist. The people of this region, just over the border of Tibet, are ethnically Tibetan. This ancient horse culture is threatened and efforts are being made to help preserve their music, dance, medicine, religion, language and art. Under the auspices of the Rubin Foundation, Katey and I recorded 130 songs that had not been previously documented.

"Shar Ki Ri" is a tro-glu song (common folk song that often includes dance). Three women from the community, Kheng Lhamo, Yandol Dolkar and Pema Dolkar, had a vast knowledge of tro-glu they learned from their elders. "Shar Ki Ri" was one of many songs they performed for us. I incorporated the traditional text, melody, and rhythm into a contemporary framework.

Daytime Atheist from *A Point on a Slow Curve*.....Dana Lyn

Page Stephens, Soloist

Text:

sirens of doubt and unease
drowning the memory of sleep achieved
of evenings perched a distance away from our dreams
what I believe falls to nothing
when thoughts like these uninvited are cited
Ten thousand nights we lurch towards a state of reprieve
Calm were the nights before these when we accepted what we couldn't see
halfway believing we're part of the rainfall
we become part of the chord
what I believe in the daylight makes me forget how at night time I resign
but still cannot find a way in or out of extremes

Daytime Atheist is excerpted from *A Point on a Slow Curve*, a chamber work in eight movements that is inspired by visual artist Jay DeFeo and her best-known painting, *The Rose*, which was her sole focus for eight years. The lyrics describe a hopeful determination in the daytime that vanishes in the quietness of the night.

(a cry).....Phillip Bernard

This piece represents the experience of trying to make sense of personal chaos and grief. The use of a constructed “text” (not based on any existing language in particular) and balanced structures reflect the mind’s attempt to filter powerful and sometimes volatile emotions through cognitive and rational processes. However, the music also suggests that part of the healing process is simply being willing to spend time with ambiguity, messiness, pain, and confusion.

- Phillip Bernard

High Flight.....Ēriks Ešēvalds

Text:

Oh! I have slipped the surly bonds of Earth and danced the skies on laughter silvered wings;
Sunward I've climbed, and joined the tumbling mirth of sunsplit clouds,
and done a hundred things you have not dreamed of,
wheeled and soared and swung, high in the silence, sunlit silence
Hovering there, I've chased the shouting wind along, and flung my eager craft through footless halls of air
through footless halls of air up the long, delirious burning blue I've topped the wind-swept heights with easy
grace, Where never lark flew or even eagle flew and, while with silent lifting mind I've trod the high
untrespassed sanctity of space, put out my hand and touched the face of God.

- John Gillespie Magee Jr

Commissioned by Classical Movements and premiered by the Latvian Voices at the John F. Kennedy Center for the Performing Arts, Washington DC, July 2017. An atmospheric 5-minute piece for upper voices with text written by pilot John Gillespie Magee Jr. experiencing a euphoric flight

Sweet Radiant Mystery.....Catherine Dalton

Katie Gleason Lewis, Soloist

Text:

O Sweet Radiant Mystery,
set us free from that which binds,
beckoning the soul to fly.
O Sweet Radiant Mystery,
open our eyes to see beyond
that which hides the soul from light.
O Sweet Radiant Mystery,
help us hear the endless song
of all that is and was and ever shall be.
- Catherine Dalton

A beautiful melody serves as the basis of this meditative chant which evolves into an ethereal canon.

¡Ayúdame! (Venezuelan Plea for Life)*.....Carlos Cordero

Text:

Mírame,	Look at me,
Escúchame.	Listen to me.
Estoy sufriendo.	I am suffering
No puedo ver,	I cannot see,
tengo hambre,	am hungry,
tengo sed,	I am thirsty,
Estoy enfermo.	I am sick.
¡Ayúdame!	Help me!

When was the last time you were hungry and could not immediately eat? or thirsty and could not find water for hours? This is heartbreaking: to see my country, my family, suffering. I come from Venezuela and I did go through difficult times. Since I could not do much from where I was to help, I decided to fight my pain. I asked myself all the questions and cried while working on my desk, so comfortable yet feeling so guilty and helpless. When was the last time you were sick and could not find the medicine to feel better or even to keep living?

- Carlos Cordero

O Sacrum Convivium*.....Stephanie K. Andrews

Text:

O sacrum convivium!	O sacred banquet!
in quo Christus sumitur:	in which Christ is received,
recolitur memoria passionis eius:	the memory of his passion is renewed,
mens impletur gratia:	the mind is filled with grace,
et futurae gloriae,	and a pledge of future glory ,
nobis pignus datur.	is given us.
Alleluia.	Alleluia.

Composed for Inversion Ensemble's Da Capo women's chorus of Austin, Texas, in May 2019, "O Sacrum Convivium" is a sacred work scored for treble voices (SSAA). The text is a prayer honoring Holy Communion, a sacred mystery in which Christ is received, bringing grace to the soul with a promise of future glory. With the distress so currently pervasive in our world, it is my prayer that in this work the listener may find a place of respite, grace, peace, and solace.

- Stephanie K. Andrews

i lie.....David Lang

Angela Irving, Soloist

Text:

Leyg ikh mir in bet arayn	I lie down in my bed alone
Un lesh mir oys dos fayer	and snuff out my candle
Kumen vet er haynt tsu mir	Today he will come to me
Der vos iz mire tayer	who is my treasure
Banen loyfn tsvey a tog	The train comes twice a day
Eyne kumt in ovnt	One comes at night
Kh'her dos klingen D glin glin glon	I hear them clanging - glin glin glon
Yo, er iz shoy'n noent	Yes, now he is here
Shtundn hot di nakht gor fil	The night is full of hours
Eyns der tsveyter triber	each one sadder than the next
Eyne iz a fraye nor	Only one is happy
Ven es kumt mayn liber	When my beloved comes
Ikh her men geyt,	I hear someone coming,
men klapt in tir,	someone rapping at the
Men ruft mikh on baym nomen	Someone calls me by name
Ikh loyf arop a borvese	I run out barefoot
Yo! er iz gekumen!	Yes! He is come!

- Joseph Rolnick

- Translation Kristina Boerger

The Yiddish text, transliteration, translation and music to this song appears in Chana and Joseph Mlotek's collection Pearls of Yiddish Song (see below) and there it is identified as a poem by Joseph Rolnick / Rolnik (1879 – 1955) and music written by the Yiddish poet Bertha Kling (1886 – 1979).

I lie was commissioned by Kitka, in part with funds from the National Endowment for the Arts. I lie is dedicated to Lisa Moore and Martin Bresnick, offered in humility as a modest and very late wedding gift.

Please Speak*.....Robbie LaBanca

Page Stephens & Mary Elizabeth Ashton, Soloists

Text:

Please...

Speak to me in the small silences

Whisper to me in the hushed mornings before the weight of the day has descended

Call out to me in the booming claps of thunder -

reveal your elusive face in flashes of lightning, peak through the sheets of rain

Summon me to your voice in the dark woods

Enunciate your intentions to my very bones -let them vibrate at the sound of your voice

Vocalize your secret name just before I slip into the void of sleep

Awaken me with the soft melody of your mouth so that my ears may be filled with ancient music

Please...

- Robbie LaBanca

Please Speak was written for Inversion Ensemble Da Capo and based on text that I wrote in my early 20's. This is the second movement of a set of three songs called *Songs of Blood and Bones* - the first movement *Vampire* was premiered by Inversion Ensemble in 2017. This piece is composed around the set of requests made by the narrator to an unseen person or presence and as such the music is also fragmented into sections each representing the different requests. Throughout the piece I make use of both structured melodic and polyphonic writing as well as aleatoric segments. The final melodic snippet that exists in the piece comes from the Seikilos Epitaph - the world's oldest surviving musical composition dated from the 1st or 2nd century AD in reference to the line ".my ears may be filled with ancient music". This piece is also accompanied by an ambient, atmospheric track to enhance the imagery of the natural world.

Santo from Misa trinitaria.....Adrienne Inglis (ASCAP)

Text:

Santo es el Señor	Holy is the Lord
Dios del universo	God of the universe
Llenos están el cielo y la tierra de tu Gloria	Heaven and earth are full of your glory
Hosanna en el cielo	Hosanna in the heavens
Bendito el que viene en nombre del Señor.	Blessed is he who comes in the name of the Lord

In 2019, Adrienne Inglis arranged the *Santo* movement from her Latin American folk mass, *Misa trinitaria* (2003), for SSAA treble voices and folk percussion for the inaugural concert of Inversion Ensemble's new treble group, Da Capo. The liturgical Catholic Spanish text is set to the compelling rhythm of the Afro-Bolivian *saya* with goat-skin drum (*bombo*), goat hoof rattles (*chajchas*), and whistle (*pito*).

INVERSION D.C.
ENSEMBLE

Trevor Shaw, Artistic Director
Adrienne Pedrotti Bingamon, Director Da Capo
Robbie LaBanca, Managing Director †

Cathie Parsley, Pianist

Adrienne Inglis †	Jennifer Inglis Hudson
Alissa Floyd	Katie Gleason Lewis
Angela Irving	Marjorie Halloran †
Artha Weaver	Mary Elizabeth Ashton
Carol Brown	Page Stephens
Claudia Carroll	Patricia Combs
Eva Hawker	Rebecca Stidolph
Jennifer Wang	Sam Wise

† Ensemble Composer

Special Thanks to Laura Rosenberg and Jennifer Inglis Hudson for providing pronunciation guides.

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